



Reciprocal Integration in a Musical Thirdspace

An Ethnographic Study with
Refugee Musicians and Higher
Music Education Students

KATJA THOMSON



87

STUDIA
MUSICA

THE SIBELIUS ACADEMY
OF THE UNIVERSITY OF THE ARTS HELSINKI 2021

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Studia Musica 87

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HELSINKI**

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Sibelius Academy of the University of the Arts Helsinki
Studia Musica 87

Sibelius Academy Faculty of Music Education, Jazz, and Folk Music
(MuTri) Doctoral School

Reciprocal Integration in a Musical Thirdspace:
An Ethnographic Study with Refugee Musicians and Higher Music
Education Students

Vastavuoroinen integraatio musiikillisessa kolmannessa tilassa:
Etnografinen tutkimus pakolaistaustaisten muusikoiden ja
musiikkikorkeakoulun opiskelijoiden parissa

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Cover design: Satu Grönlund
Cover image: Kaisaleena Halinen, Migration (Vaellus), 2008
Graphics in dissertation: Nemat Battah
Layout: Jimmy Träskelin
Printhouse: Hansaprint

ISBN 978-952-329-243-7 (printed)
ISSN 0788-3757 (printed)

ISBN 978-952-329-244-4 (PDF)
ISSN 2489-8155 (PDF)

Helsinki, 2021

Abstract

Thomson, Katja (2021). *Reciprocal Integration in a Musical Thirdspace: An Ethnographic Study with Refugee Musicians and Higher Music Education Students*. Sibelius Academy of the University of the Arts Helsinki. Studia Musica 87.

This doctoral dissertation addresses the need for European societies, and therefore higher music education to develop responses to the challenges of living with difference as recent political instabilities and conflicts around the world have drastically increased migration, including forced displacement. The dissertation examines the potential for higher music education to enable reciprocal integration through creating musical spaces involving musicians with a refugee or immigrant background and higher music education students and teachers, enhancing the participation of refugees in the receiving society.

The research task was realized through an open-access music ensemble called World In Motion (WIM) instigated and led by the researcher. The empirical material of the inquiry was generated over a period of eighteen months, during which time participants from different parts of the Middle East and Europe, students from the Sibelius Academy (SibA), and the researcher composed and arranged music collaboratively. As an institutional response to the resettlement of refugees, WIM ensemble is perceived as a *social innovation* and conceptualized as a *musical thirdspace* following urban theorist, Edward Soja. The trialectics of space refers to the interplay between 1) the real, physical spaces where the ensemble collaboration takes place, 2) the ideational, explorative music making processes, and 3) the social consequences of the ensemble practices. Homi Bhabha's conceptualization of thirdspace offers a further frame for the musical negotiations and processes of individual and collective identification. Applying a social constructionist perspective in this inquiry, musicians are seen to imagine alternative social systems through *collaborative musicking*, which draws from the participants' backgrounds. Methodologically, the inquiry is framed as a case study with a critical ethnographic lens, where the researcher's position as the leader and one of the musicians in the ensemble is

described as *an at-home ethnographer*. The rich empirical material includes observations and interviews with six participants and six SibA students as well as a researcher diary. Notations and recordings of the co-composed and arranged musical material from the weekly workshops and four performances were used in order to map out the creative processes and collective decision making in the ensemble. As the researcher's role in facilitating the collaboration and supervising the SibA students was prominent, presenting several ethical issues, *critical reflexivity* became central in the practical work and the analysis of the empirical material.

By framing music collaboration with refugees as a spatial practice, the contributions of this ethnographic inquiry extend research on participatory culture in music education and research on intercultural music practices as part of social engagement in higher music education institutions. The inquiry constructs the musical thirdspace with refugees, higher music education students, and a leader as a *lived* space where the existing musical knowledge, skills, and aspirations of the musicians are incorporated in a reciprocal, futures-oriented way. The ethnographic analysis shows how collaborative musicking fosters the interactional and relational aspects of the refugees' resettlement process and enhances a sense of being protected by others. Further findings emerge in terms of the ensemble enabling the refugees to connect to the identity cohort of musicians, promoting possibilities for agency through imagining reconstructions of the future in the receiving country. The inquiry highlights that socially engaged, intercultural collaboration requires restructuring familiar patterns of teaching and learning in higher music education, challenging musicians and educators to engage with the unfamiliar, and even embrace uncomfortable issues, such as global and local political tensions. The dissertation argues, that by creating musical thirdspaces through social innovations higher music education can prepare future musicians and educators to navigate the intersections of artistic, educational, and social dimensions of music and music education, reimagining socially responsible artistic practices.

Keywords: higher music education, immigration, integration, musician, refugee, social innovation, thirdspace.

Tiivistelmä

Thomson, Katja (2021). *Vastavuoroinen integraatio musiikillisessa kolmannessa tilassa: Etnografinen tutkimus pakolaistaustaisten muusikoiden ja musiikkikorkeakoulun opiskelijoiden parissa*. Taideyliopiston Sibelius-Akatemia. *Studia Musica* 87.

Viime vuosien poliittisista levottomuuksista aiheutuva maahanmuutto Eurooppaan on tuonut erilaisuuden kanssa elämiseen liittyviä haasteita. Yhteiskunnallisena toimijana myös musiikin korkeakoulutus on vastuussa siitä, että näihin haasteisiin vastataan esimerkiksi kehittämällä koulutukseen uusia toimintamalleja. Tämä väitöskirja tarkastelee sitä, miten musiikin korkeakoulutus voi luoda jaettuja musiikillisia tiloja pakolaistaustaisille muusikoille ja musiikkikorkeakoulujen opiskelijoille ja opettajille, sekä sitä miten tällaiset tilat voivat mahdollistaa vastavuoroinen integraation ja edesauttaa pakolaistaustaisten muusikoiden osallisuutta Suomessa. Tutkimus tehtiin puolentoista vuoden ajan toimineesta World In Motion (WIM) -yhtyeestä, jonka perustajajäsen ja johtaja väitöskirjatutkija oli. Yhtyeen toiminnan keskiössä olivat kulttuurikeskus Caisassa pidetyt avoimet työpajat, joihin osallistui Lähi-Idästä ja Euroopan eri maista kotoisin olevia laulajia ja instrumentalisteja sekä Taideyliopiston Sibelius-Akatemian perusopiskelijoita. Yhtyeessä erilaisista musiikillisista taustoista tulevat muusikot sävelsivät ja sovittivat musiikkia kollaboratiivisesti sekä esiintyivät julkisissa tilaisuuksissa.

Tutkimuksessa yhtye nähdään musiikkikorkeakoulun käynnistämänä sosiaalisena innovaationa, jonka avulla pyritään vastaamaan maahanmuuton haasteisiin musiikin keinoin. Tutkimuksen keskeisenä teoreettisena lähtökohtana on kaupunkitutkija Edward Sojan käsite kolmas tila (*Thirdspace*). Musiikillisen tilan trialektiikalla eli havaitun, koetun ja eletyn tilan kolminaisuudella tarkoitetaan tässä vuorovaikutusta, joka syntyy yhtyeen toiminnan mahdollistavien 1) todellisten fyysisten tilojen, 2) mielikuvituksesta ammentavien, kokeiluun perustuvien musiikillisten prosessien ja 3) yhtyetyöskentelyn sosiaalisten seuraamusten välille. Homi Bhabhan kolmannen tilan käsitteen

(*third space*) valossa puolestaan tarkastellaan yhtyeessä käytävää musiikillista ja sosiaalista neuvottelua sekä yksilöiden ja ryhmän identifikaatioprosesseja, joita kollaboratiivinen musisointi käynnistää ja ylläpitää. Tutkimuksessa omaksutun sosiokonstruktivistisen lähtökohdan oletuksena on, että yhtyeen muusikot tuottavat mielikuvia vaihtoehtoisista sosiaalisista systeemeistä osallistuessaan neuvotteluun kollaboratiivisessa musisoinnissa. Metodologisesti tutkimus edustaa kriittistä etnografista tapaustutkimusta, jossa tutkimusyhtyeen johtajana ja jäsenenä toimiva tutkija on ns. omassa ympäristössään toimiva etnografi (*at-home ethnographer*). Tutkimusaineisto sisältää havainnointia sekä kuuden osallistujan ja kuuden Sibelius-Akatemian opiskelijan puolistrukturoidut haastattelut. Yhtyeen luovia prosesseja ja päätöksentekoa analysoidaan hyödynnetään myös nuotinnoksia ja tallenteita musiikista, jota yhtye sävelsi ja sovitti viikoittaisissa työpajoissa ja esitti neljässä tapahtumassa. Tutkimuseettisten kysymysten vuoksi tutkijan harjoittama kriittinen refleksiivisyys nousi keskeiseksi käytännön työskentelyssä ja aineiston analyysissä.

Tutkimustulokset osoittavat, kuinka tutkimusprosessin aikana luotiin kolmas, eletty musiikillinen tila, jossa muusikoiden olemassa oleva musiikillinen osaaminen, tieto ja pyrkimykset tulivat osaksi yhteistyötä vastavuoroisella ja tulevaisuuteen suuntautuvalla tavalla. Etnografinen analyysi havainnollistaa, millaista musiikillista neuvottelua kollaboratiivinen työskentely edellytti sekä miten musiikkiyhteistyöhön osallistuminen voi mahdollistaa pakolaisina maahan saapuneiden musiikin ammattilaisten ja harrastajien kiinnittymisen muusikon identiteetin jakavaan verkostoon. Tutkimus argumentoi, että kollaboratiivinen musisointi tukee uuteen yhteiskuntaan asettumista etenkin vuorovaikutuksen ja ihmissuhteiden rakentumisen näkökulmasta ja näin edesauttaa pakolaisina saapuneiden yksilöiden tulevaisuudennäkymien ja toimijuuden rakentumista. Musiikkiyhteistyön tarkastelu spatiaalisena taiteellisena praktiikkana laajentaa aiempaa ymmärrystä osallistavasta, sosiaalisesti sitoutuneesta taiteesta sekä interkulttuurisesta taiteellisesta ja pedagogisesta toiminnasta musiikin korkeakoulutuksessa. Tutkimuksessa nousee esiin tarve totuttujen opetus- ja oppimistapojen uudelleenjärjestelylle, jota sosiaalisesti sitoutunut, interkulttuurinen musiikkiyhteistyö edellyttää. Samalla se haastaa musiikkikorkeakoulun opettajat ja

opiskelijat kohtaamaan vieraalta tuntuja asioita, kuten esimerkiksi globaaleja ja paikallisia poliittisia jännitteitä ja niihin liittyviä epämukavuuden tunteita. Tutkimus kannustaa musiikin korkeakoulutusta luomaan uusia musiikillisia kolmansia tiloja, joiden kautta tulevaisuuden muusikot ja musiikkikasvattajat saavat valmiuksia toimia musiikin taiteellisten, pedagogisten ja sosiaalisten ulottuvuuksien risteyskohdissa.

Avainsanat: integraatio, kolmas tila, maahanmuutto, musiikin korkeakoulutus, muusikko, pakolainen, sosiaalinen innovaatio.

Acknowledgements

This dissertation was completed during a global pandemic, at a time when social contacts were limited. These restrictions highlighted the immense power and importance of collaboration in music, education, and research. Furthermore, in these circumstances my deep ties with family and friends became especially crucial. In light of this situation, it feels particularly heartwarming to think about the many wonderful people that have made the completion of this dissertation possible. I owe my deepest gratitude to my primary supervisor Prof. Heidi Westerlund, whose vast experience, insight, creativity, and support made this most exciting journey possible. I am also deeply grateful to my supervisors, Prof. Helena Gaunt and Dr. Docent Sari Karttunen, who generously shared their expertise in different fields. I feel extremely fortunate to have had such a unique team of supervisors and having the opportunity to be simultaneously challenged and supported by them.

This dissertation would not have been possible without the musicians who participated in the ensemble. I am deeply indebted to the commitment, thoughts, music, and inspiration that they brought to the intercultural collaboration. What they taught me as musicians and people truly expanded my perspective, and I am looking forward to our future collaborations. I would like to extend my sincere thanks to the departments at the Sibelius Academy, University of the Arts Helsinki that enabled the music collaboration and were committed to it at every level. I am also grateful to the Caisa cultural centre for the partnership, and for offering their “living room” for the ensemble. Special thanks go to Tomi Purovaara, Cátia Suomalainen Pedrosa, Kitari Mayele, Johanna Raekallio and Mania Alkhatib for their vision, coordination, and collaborative spirit.

Conducting the research and then completing the dissertation was made possible by funding from the Sibelius Academy of the University of the Arts Helsinki, the Academy of Finland through the ArtsEqual Research Initiative, the Center for Educational Research and Academic Development in the Arts (CERADA), and the Finnish Cultural Foundation.

I am also grateful to the Faculty of Music Education, Jazz, and Folk Music at the Sibelius Academy, University of the Arts Helsinki for supporting several opportunities to participate in international conferences during my doctoral studies. I would like to extend my sincere thanks to Prof. Tanja Johansson and Prof. Geir Johansen, who read the early draft of the dissertation and provided me with invaluable insight and comments. I also wish to thank Prof. Kathryn Marsh, Dr. Ailbhe Kenny, Dr. Kai Lehikoinen, Prof. Nicholas Rowe, and Prof. Lauri Väkevää for their comments and conversations, which helped me to improve the quality of the work. My sincere gratitude goes to the pre-examiners Prof. Sidsel Karlsen and Prof. Eva Sæther for the thorough and thoughtful feedback they provided. I am deeply grateful for the unwavering support of Dr. Aija Puurtinen and my colleagues Dr. Marja Heimonen, Prof. Marja-Leena Juntunen, Dr. Minna Muukkonen, and Prof. Heidi Partti in the Music Education Department at the Sibelius Academy. A special thank you to Riitta Tikkanen, who already many years ago asked the right questions and helped me to steer my professional path in the direction this dissertation is part of. I also wish to thank Puro Paju for the collegial support and invaluable discussions on music and education.

My gratitude goes to the MuTri doctoral school community and its doctoral and post-doctoral researchers and faculty members. Many thanks for the insights, comments, and discussions to Hanna Backer Johnsen, Analia Capponi-Savolainen, Dr. Cecilia Björk, Sunny Choi, Lisa Fornhammar, Dr. Docent Liisamajja Hautsalo, Matti Hirvonen, Sigrid Jordal Havre, Tuula Jääskeläinen, Dr. Alexis Kallio, Hanna Kamensky, Katri Keskinen, Sanna Kivijärvi, Taru Koivisto, Minja Koskela, Dr. Anna Kuoppamäki, Dr. Tuulikki Laes, Katri Liira, Dr. Guadalupe López Íñiguez, Kati Nieminen, Dr. Hanna Nikkanen, Simo Rantanen, Antti Snellman, Linda Toivanen, and Tuulia Tuovinen. My wholehearted thanks go to Johanna Lehtinen-Schnabel for an inspiring co-writing project and Dr. Susanna Mesiä and Dr. Vilma Timonen for the study group, which involved just the right balance of focused academic deliberations and laughter. Many thanks to Eeva Siljamäki for offering encouragement at the very final stages of the process that we were navigating at the same time. I also wish to express very special thanks to Dr. Laura Miettinen and Dr. Danielle Treacy for their academic support and

friendship. Our writing camps and walks by the beach have provided so much joy, and truly supported my mental as well as physical wellbeing on this journey. I would also like to thank the members of the AEC's Strengthening Music in Society working group Diversity, Identity, Inclusiveness: Clara Barbera, Prof. Joshua Dickson, Baptiste Grandgirard, Stefan Heckel, Dr. Mojca Piškor, Prof. David-Emil Wickström, and the coordinators Jef Cox and Alfonso Guerra. Our collaboration and conversations have provided continuous inspiration for this dissertation.

Special thanks to Kaisaleena Halinen, who gave me the opportunity to use the photo of her beautiful and thought-provoking work on the cover of this dissertation. Thank you to Satu Grönlund, who designed the layout of the cover and to Jimmy Träskelin for the layout. Many thanks to Hannu Tolvanen and Henri Wegelius for their valuable support at different stages of the doctoral studies, and to Christopher TenWolde who checked the language in such a knowledgeable and dynamic manner. I would also like to thank Nemat Battah for her assistance with the written examples of Arabic texts and music. Thanks also to osteopath Kari Kääntä, who skillfully assuaged the effects of long hours of sitting and writing. My gratitude goes to Marjatta Halinen, who so generously offered the perfect work space for me during the global pandemic. I also wish to express my heartfelt thanks to Adriano and Carolina Adewale for their help with finishing the dissertation, and to my dear friends Johanna Lindberg-Naulapää and Annika Palm for their continuous encouragement.

Finally, I wish to express gratitude to my wonderful parents, brother and sister, and extended Finnish, Australian, New Zealand, UK, and German families, who supported this journey in so many ways. I wish to dedicate this work to my wise husband Nathan and our three children Otso, Kai and Kasper, with whom every day is such an adventure, filled with love and joy.

Funding Statement

This dissertation has been produced as part of the ArtsEqual Research Initiative funded by the Academy of Finland's Strategic Research Council (n:o 314223/2017). It has also been funded by the Sibelius Academy of the University of the Arts Helsinki and the Center for Educational Research and Academic Development in the Arts (CERADA), where I was employed as doctoral researcher. I also received a six-month working grant from the Finnish Cultural Foundation. Funding for the layout of this dissertation was received from the Sibelius Academy Foundation.

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Kai Thomson

1 Introduction

The first signs of autumn were in the air on a Tuesday afternoon in September 2015 as I was walking across the local park with one of my sons. A man walked towards us and greeted us as we got closer. He pointed out he had noticed we were carrying a musical instrument, and with a couple of words in English he asked if we were musicians. Very happy to hear that we indeed were, he told he was a percussionist from Iraq, looking for somewhere to play drums and meet other musicians. We learnt he was a resident at the nearby reception centre for refugees. With the help of internet links and translation applications on our mobile phones he showed us the traditional instruments he played, and then said he was really hoping to find somewhere to play again. I suggested visiting an arts centre downtown that offered services and courses for people speaking different languages. Simultaneously, I realised how difficult his simple question was, and I was struggling to answer where a recently arrived refugee could go and play music with other musicians. My son's bass lesson was about to start, so the conversation remained short, but this serendipitous encounter got me thinking about the kind of musical meeting points that needed to be created.

During the summer, national and international media had been constantly reporting on the refugees arriving at the borders of Europe and following the responses of different European countries. The narratives varied from survival stories to tales of heartbreaking loss of life, and from local people opening their homes to strangers to riots and aggression against the newcomers. Shortly before meeting the musician in the park, I had visited the centre for refugees close to my house to find out if the centre might express an interest in some form of musical activity. There I encountered a rather strong message that the centre was barely coping with the incoming refugees and that arts were neither currently needed nor welcome. I was shown around the packed sleeping halls by the manager and a guard, as if to say there was no space or time for music here. After the tour around the building,

I stood in the busy hallway and spoke to one of the social workers at the centre. I felt it was worth proceeding with the idea of musical encounters, but the project needed a physical space and a way to approach refugees who would be interested in participating.

As in all human turning points, artists all around the world who were following the refugee situation quickly began to respond to the stories, emotions, and conflicts through their own craft (I use the word situation instead of the word crisis, because crisis has been employed by the receiving societies to highlight their own challenges caused by the arrival of the refugees). Some artists were accused of opportunism and of using other people's pain to advance their own careers. I was quite aware of this viewpoint as I began to sketch a plan for collaborative music workshops, and I spent a lot of time considering my aims and motives for the project. Furthermore, I could see how I embodied the well-educated white academic wanting to get involved with issues of which she has no personal experience. Like many Finnish people, I have grandparents with a history of fleeing their hometown due to its occupation during the war. Yet, my own life has been permeated by a sense of security and the freedom to choose how I wish to live it. However, I needed to find my own way to engage with the situation; I didn't want to remain an observer, as if it did not concern me in any way.

Only shortly before meeting the musician in the park, there had been talk about developing opportunities for the music students at my university to get involved in socially engaged music practices. The encounter also coincided with the beginning stages of my doctoral studies. I had entered into doctoral studies with a plan to develop and research a multidisciplinary arts ensemble collaboration, but the refugee situation made me change the plan to the one at hand. Meeting and collaborating with refugees through music felt urgent, so I began to draw up a plan for a music ensemble welcoming refugees with any musical background and bringing higher music education students into the project as part of their studies.

1.1 A call for an artistic response

In the background of this inquiry is the ongoing change of population in Finland, Europe, and beyond. The recent political instabilities and conflicts around the world have drastically increased the number of people seeking refuge (e.g., Saukkonen, 2016; Böhm et al., 2018), and population change in the EU (of which Finland is a member) is increasingly determined by migration (European Commission, 2017, p. 54). The arrival of over 32 000 refugees¹ in Finland in 2015 highlighted the existing practices focusing on the “integration of immigrants”, especially recently arrived refugees (Finnish Immigration Service, 2015 & 2016), bringing under the microscope the aims and values that guide those practices. Furthermore, the situation brought up questions about whose responsibility it is to act, and how, when sudden changes in population take place (Saukkonen, 2020). Consequently, higher music education institutions were faced with questions about how the arrival of refugees might be taken into account in their operations, and how the newly arrived musical traditions would be responded to and incorporated into the musical life and music education in Finland. In this inquiry, integration is approached as a complex process that hinges upon reciprocity and social participation (Nortio, 2019; Lahtinen et al., 2020), recognising the arts as part of the “holistic success of integration” (Lahtinen, 2020, p. 35). Furthermore, as Saukkonen (2010, p. 217) emphasises, as societies change so do integration practices, implying a need for reinventing the responses to immigration within the field of the arts.

The EU policies for the arts, stemming from the 2005 UNESCO convention, include the protection and promotion of the diversity of cultural expression. Alongside this fundamental aim, intercultural dialogue is highlighted as one of the areas to be developed. This suggested co-promotion of traditional *and* emerging European heritage, and furthermore intercultural dialogue, inevitably poses the question of how these approaches are negotiated in a society, and consequently in music and

¹ In 2015, EU member states received 1.2 million first-time applications for international protection, and the same number again in 2016.

music education. The goal of coexistence and interaction calls for a need to create physical spaces and artistic approaches for socially engaged collaboration that provides conditions conducive to intercultural interaction. The arts can be seen to naturally lend themselves to such spaces, and it could be argued that their potential in this regard is currently being overlooked. The reports on the resettlement of refugees at the national and EU levels focus on language training, education, and help in finding work or starting a business (e.g., European Commission, 2017, p. 63; Ministry of Economic Affairs and Employment, Finland, 2019). These measures do not explicitly leave the arts out of the equation, but nevertheless the arts appear to reside on the fringes of integration policies. A report by the European Commission on the integration of refugees states, that “where large-scale measures exist in European countries, they most frequently focus on linguistic support, financial support and guidance services” (European Commission, 2019, p. 24). Thus, viewing the resettlement of refugees from the perspective of music performance and music education, it does seem that the potential of music to benefit immigration integration efforts has indeed not been fully realized.

Although it is an often unclearly defined concept, integration holds a vast amount of political significance. In the context of immigration and refugees, the concept carries with it politically charged connotations for both one-way and two-way integration (Castles et al., 2002, pp. 113–114). Several alternatives to the contested concept of integration have been suggested in order to convey certain aspects of socio-cultural dynamics and processes in a more adequate way (Castles et al., 2002, p. 115). These alternatives include a holistic approach to integration, social inclusion, and settlement or resettlement, as these concepts are seen to better explain the mutuality involved in the adjustment of both the newcomers and the receiving society (Castles et al., 2002, p. 123). The term bicultural acculturation also appears in some studies (e.g., Hall, 2018). In this inquiry I will use the concepts integration and resettlement with the understanding that the process is always a reciprocal one, which may involve cooperation, collaboration, or resistance, and also that taking no action at all is a form of action that has consequences in and for the society.

It has been long established that music offers a unique mode of communication for people who come from different backgrounds and do not share a common language, but the refugee situation has drawn increasingly more attention to the social and political dimensions of such intercultural settings (e.g., Boeskov, 2017; Karttunen et al., 2017; Kenny, 2018). I began this inquiry with the issue of *where* it is possible for a refugee to engage in music making in the receiving country, simultaneously considering *what kind of* artistic and educational practices should be developed and implemented in order for refugees from different countries and musical traditions to fully participate through music in the receiving society. In this sense the inquiry is a form of activism (Sachs, 2003) based on the idea that through grassroots level artistic action professional musicians and educators are in a position to take a stance on the role of public space, people's right to that space, and what (music) practices are welcome in that space.

The refugee situation has brought to the foreground the question of the responsibility of arts institutions in a time of social changes, as well as questions about what kind of actions individual musicians and educators may be able to take. In this sense, *not* taking action can also be seen as a choice made by institutions. Culture Action Europe and Agenda 21 for Culture (European Union, 2016) recommends that culture be viewed not as an output of arts organisations but as “an enabler of citizens” (p. 4), which can be seen to refer to the agency of both those that are associated with the arts organisations and the people ‘outside’ the organisations. When this idea is embraced, music is seen as a social practice where the performance of musical works is but one dimension of the art form. This resonates with Christopher Small's (1994) central argument, made already several decades ago, that music is an act through which we participate and create meanings for the world and ourselves, rather than a collection of musical objects (Small, 1994, p. 50). Music as something that evokes participation, and even more importantly enables people to maintain social relations, also connects with the ethnomusicologist Thomas Turino's (2008) analysis of music as a social practice and participatory tradition (p. 30). If music (education) is approached from the participatory angle, thus creating various alternatives to

presentational performance (Turino, 2008, p. 26), a limitless potential for music's communicative and integrative scope with refugees opens up (Boeskov, 2017; Kenny, 2018; Marsh, 2012). From the participatory perspective, musicians (independent of their professional or non-professional status) with a refugee background are perceived as individuals who carry skills, knowledge, and creativity that enables them to engage with local musicians and educators as collaborators, teachers, and learners influencing the artistic and educational landscape. However, several intertwined social, educational, and artistic dimensions including language, lack of networks and formal qualifications, and artistic expression being marginalized as "multicultural art" have been found to hinder the participation of refugees in music, and in the arts in general (Gande & Kruse-Weber, 2017; Karlsen, 2013; Karttunen et al., 2017; Lewis, 2010; Roiha, 2016). More research is required to uncover these challenges and suggest how to tackle them.

The challenges and "new" musical heritage emerging with migration presents the field of music education with questions about whose background and what traditions, and in what way, are engaged with and nurtured (Voices of culture, 2017; AEC, 2020). As Westerlund et al. (2015) emphasize, music educators not only need to gain experience in different kinds of musics and teaching and learning traditions, but also to develop strategies for teaching students from a variety of cultural, ethnic, religious, and national backgrounds (Westerlund et al., 2015, p. 2). Attached to these considerations are subtle but significant nuances in understandings of concepts such as tradition and identity, and how their dynamic, ever-changing nature is approached within music education. In this respect this doctoral study leans on an intercultural orientation in music education. The multiculturalist movement in music education tends to emphasise serving increasingly diverse populations (Campbell, 2002), and in that sense maintaining the idea of communities and their music defined by ethnicity, whereas interculturality is associated more with the dynamic relationship amongst people from different backgrounds and the music practices this interaction produces (Westerlund et al., 2020, p. 3). Both approaches can be seen to have a shared aim of fostering equality and cohesion in society, however their differences in emphases

can have significant implications for what is understood by musical interaction and dialogue, their purpose and outcomes, and for the navigation between preservation and change (Westerlund et al., 2020, p. 4).

Due to the issues described above, many musicians and music educators in today's landscape find themselves trying to make sense of how their own artistic and educational practice is positioned in relation to the emerging traditions of a multicultural society and the societal tensions arising from forced migration. Furthermore, amongst the refugees, there are musicians searching for ways to practice their craft in collaboration with local musicians. The potential, and rationale, for musicians and educators to harness their artistic practice beyond providing intrinsic musical experiences and skills has been addressed by Elliott (2012) and Elliott, Silverman and Bowman (2016), who propose viewing music making as an "ethical action" for social justice and social well-being (Elliot, 2012, p. 22; Elliott et al., 2016). This type of individual action by musicians and educators can be seen to connect diversity policies and practice, but as for example Sæther (2020) and Miettinen et al. (2018) point out exactly what such practices entail in terms of intercultural competence, attitudes, and content has often been left vague, remaining at the level of abstract aims. Music making with refugees deals with the aesthetic and music theoretical differences and commonalities between musical traditions, which at a practical level amongst musicians from different backgrounds connects with how quality in music is perceived and talked about. Moreover, interculturality in the context of collaboration with refugees involves a heightened awareness of the social and political dimensions of the work and the complex, unpredictable setting (Bröske, 2020; Kenny, 2018) in which it takes place. As Thapa (2020) suggests, developing competence for intercultural contexts requires recognizing and deconstructing assumptions, and constantly questioning personal dogmas (Thapa, 2020, p. 173). What follows is that the idea of learning and exchanging traditions as musical fixities, knowing *about* the Other (Westerlund, 2019, p. 514), does not cater to the needs of diverse contexts, and the aims of music and music education therefore shift toward musical exploration and negotiation together.

1.2 Focus of the inquiry

This inquiry attends to the issue of reciprocal integration, investigating how participatory music ensemble practices can produce a space for collaboration, negotiation, and collective processes of identification. The research task was realized through a music ensemble project I initiated for refugees and students from the Sibelius Academy (SibA), University of the Arts Helsinki, Finland. The ensemble, called World In Motion (WIM), is conceptualized here following postmodern political geographer and urban theorist, Edward Soja, as a musical Thirdspace (Soja, 1996). As a thirdspace (using lower case from here on) the WIM ensemble is understood to encompass the real, *perceived* space (Soja, 1996, p. 74) at a cultural centre in Helsinki known as *Caisa*, where the participants (initially participants with a refugee background and later also involving participants with other immigration backgrounds), SibA students, and myself composed and arranged music together in weekly workshops. The idea of a musical thirdspace simultaneously encompasses the imagined, *conceived* space (Soja, 1996, p. 79), which in this inquiry was manifested in the explorative, collaborative music making processes through which new practices and music was created. The musical and social interaction is understood to produce a third, *lived* space (Soja, 1996, p. 81) with alternative artistic and social meanings and interpretations. The reciprocal perspective mentioned above refers to musical exploration and negotiation as the key artistic approaches of the ensemble, arising from my own background as a musician and music educator. In WIM, composing and arranging music collaboratively produced new musical material drawing on ideas stemming from the musical traditions the participants and SibA students brought with them to the ensemble. Alongside the weekly workshops and several intensive projects, the ensemble also performed in public events. Reciprocity in the context of WIM ensemble is understood as paying attention not only to the different artistic and educational backgrounds of the musicians, but also taking into consideration the social setting where music making happens, including the various issues refugees face in their resettlement process. Due to the intertwining artistic, social, and educational dimensions inherent in music collaboration with refugees, an interdisciplinary approach is employed in this ethnographic inquiry.

I was involved in the ensemble as the leader, viola player, co-composer, and supervisor for the SibA students. Therefore, my practitioner-researcher role in this inquiry can be framed as an at-home ethnographer (Alvesson, 2009). As my own involvement steering and facilitating the creative group processes and supervising the SibA students in the ensemble was prominent, critical reflexivity (Cunliffe, 2016) is seen to be central throughout the inquiry.

1.3 Higher music education, social responsibility, and intercultural spaces for performing and learning together

If the initial impulse for the WIM ensemble came from a personal aspiration to form musical links with refugees and engage with the situation that seemed to be shaking up so many sectors and stakeholders in society, the idea for the ensemble soon turned into a higher music education project involving students through my work as a teacher at the Sibelius Academy, University of the Arts Helsinki. Planning for the involvement of bachelor and master students meant that the ensemble simultaneously embodied a historical-social-spatial (Soja, 1996, p. 73) teaching and learning space in a diverse urban environment, and an unpredictable and challenging setting for me as a musician and teacher. With the main purpose of the ensemble project being tied to the resettlement of refugees, the project provided a learning environment wherein the collaboration nurtured sometimes different areas of learning for the participants, students, and myself, reflecting the variety of reasons and expectations each individual had for choosing to attend the project. For me, the various processes of running the ensemble, supervising the SibA students, and doing research on the collaboration progressed hand-in-hand, forming an entity wherein all the above-mentioned aspects of the collaboration were tightly interwoven.

Amidst increasing immigration and the highly politicised refugee situation, higher music education institutions – as well as individual musicians and educators – are faced with questions about how the knowledge and skills developed and nurtured

within institutions resonate with life outside those institutions (e.g., Westerlund et al., 2020; Hunter et al., 2018). The rationale for higher music education institutions' proactiveness with societal issues has been based on their moral obligations to the needs of society and the requirements of the (assumed) futures of the professional lives of the musicians and educators (Westerlund, 2019; see also Encarnacao & Blom, 2020; Gande & Kruse-Weber, 2017; Karlsen et al., 2016; Renshaw, 2020; Smilde, 2012). Whether the emphasis is on overcoming global challenges and social responsibility at a local level, international competitiveness, or life-long learning and the employment opportunities of the students, it has been acknowledged that higher music education curricula should prepare students for the phenomena that shape the landscape in which they will be practicing their profession. Socially engaged work has been connected to students' individual experiences in terms of the value of music and teaching and a sense of purpose in being a musician and music educator (Bröske Danielsen, 2013; Harrop-Allin, 2017; Renshaw, 2013; Sæther, 2016; Westerlund et al., 2015). Reconnecting knowledge and life in the context of the university, educational theorists Ronald Barnett and Søren Bengtsen (2020) argue that knowledge is the very connection between universities and life, with knowledge being saturated with life (p. 57). This conception of knowledge implies that universities have a responsibility to reach out to the wider world (p. 157). For higher music education, this can mean reconsidering the spaces where music happens, and the way people become part of creating and performing music.

While the position of universities has become threatened due to the pernicious trend of evaluating knowledge based on its economic value and the undermining of broader critical reasoning in order to advance certain political ideologies (Barnett & Bengtsen, 2020, pp. 4–5), universities need to search for ways to reach out and for spaces wherein critical thought and reflexive action can be claimed and practiced (p. 61). By doing this, higher education institutions will be seen to embrace the entanglement of knowledge and life and adhere to their responsibilities to life (Barnett & Bengtsen, 2020, p. 157). Looking at the institutions' engagement with refugees from a spatial perspective turns the focus towards the institutions as concrete, physical environments, asking *where*

socially engaged music practices take place, and whether such practices should be incorporated into the established study programmes, courses, and activities. These questions deal with social responsibility and how it is mobilized in higher music education, and what effects this may have on core teaching and learning practices (Schmidt & Abramo, 2020, p. 15). A key issue here is whether work “in the community” is seen as an add-on extension to educating musicians and pedagogues, or whether social engagement forms an integral part of higher education studies with implications for how students perceive and imagine musicianship and their future professional lives. These questions have been frequently brought up in higher music education (e.g., Kallio & Westerlund, 2020; Westerlund et al., 2015; Renshaw, 2020), and their recurrence can be seen as a signal of an ongoing search for the connection between what is being taught and learnt in higher music education and how this knowledge (including practical skills) will be used in and for society. As Gaunt and Westerlund (in print) argue, while disciplinary knowledge must not be diluted, becoming a professional musician and educator involves developing dynamic ways to engage with society in ethical ways through artistic knowledge and skills.

As professional fields, the fields of music and music education do not automatically become mobilised when a society is impacted by a crisis or other significant event. Unlike the health and social services or basic education system, which operate through formal channels in such situations, individual artists and arts institutions need to actively choose to get involved if they wish to play a significant role in these developments. The response in higher music education to global challenges at a local level (Grau et al., 2017, p. 37) is seen to hinge upon how faculty adopts and takes ownership of the institutional mission (p. 45). Westerlund (2019) calls for the music education profession to recognise its creative and imaginative nature as “a moral social and political epistemic system” (Westerlund, 2019, p. 505) that should engage with the deepening tensions resulting from “inadequate responses to diversity and migration” (ibid). Väkevä et al. (2017) propose that when particular individuals and groups are excluded from social systems such as music education, an institution may reassess and redesign its practices through a “social innovation” (Väkevä et al., 2017). In the context of the resettlement

of refugees, social innovations are understood to lead to reconsidering the structures, actors, and approaches to resettlement (Cukier & Jackson, 2018, p. 223). In this inquiry, WIM is seen as a social innovation with an aim to enable the participation of refugees in society and enhance reciprocal integration through music ensemble collaboration. As “catalytic events”, social innovations can provide new conditions for understanding what a particular social system is (Väkevä et al., 2017, 130), and for example in the case of WIM can help to identify how higher music education can develop artistic practices when the existing system may hinder the participation of refugees in the arts. The social innovations literature defines social innovations as aiming for social change, which in itself can be seen as a value-neutral term (e.g., Lukesch et al., 2020, p. 4). The social innovation driving the change is value-laden (ibid) because the aims of the social innovation are connected to chosen values. In other words, the desired (political) societal aims determine what kind of social change the social innovation means to achieve. In the case of WIM, the purpose was the unravelling of inequalities caused by asylum seeker status and ethnic and/or religious background, and attempting to provide refugees with music making opportunities and possibilities to engage with local musicians and the arts university, thus promoting reciprocal integration. As well as political, social innovations are inherently spatial, because their purpose to change societal structures is rooted in decisions regarding the right to space and resources (Soja, 2010).

In principle, higher music education institutions, performance venues, and other music educational institutions (especially the publicly funded) are open to refugees. However, the constraints that hinder the participation of refugees are many, thus requiring careful consideration of how higher music education institutions envision the involvement of refugees from the perspective of spaces, but also in terms of the content in those spaces. The sociologist Nick Stevenson says that an education system that genuinely promotes participation should welcome the “difference of the Other” (Stevenson, 2011, p. 48), thus striving for more than enhancing the “social and cultural capital” of the excluded (ibid). Aligning with Stevenson’s perspective, music education practices concerned with equity and participation attempt to actively include the Other, which viewed in the context of

the resettlement of refugees means that such practices are more ambitious in their aims than merely “tolerating difference” (ibid).

If music is the common denominator in an intercultural meeting point such as the WIM ensemble, it could be asked what kind of music making might create a sense of togetherness and shared ownership amongst the musicians working together, as well as why this is so. Westerlund (2019) suggests that the deepening tensions arising from inadequate responses to migration should be met with a renewed emphasis and commitment to collectivity within music education, constructing the notion of collectivity on moral imagination and solidarity, when returning to nationalistic ideals is no longer an option and the individualistic tendencies of post Second World War music education and the multicultural movement have reached the limit of their scope (Westerlund, 2019, p. 505). The refugee situation highlighted the need to find new approaches to the collective “we” (Vision Europe Summit, 2016, p. 54), including in the arts. I had not collaborated with refugees before, and as a grassroots level practice I approached the WIM ensemble collaboration as an exploration into the musical interests and ideas that the participants and the SibA students would bring to the ensemble, and the “collective social creations” (Sawyer & DeZutter, 2009, p. 82) the collaboration might produce.

As an artistic, social, and educational space, WIM presented a new setting for the SibA students and myself. Elliott et al. (2016) argue that students should learn socially responsible and responsive approaches in arts education through apprenticeships (p. 11), and I entered the supervision of the students with a mindset of a co-leader and co-learner. This relates to a participatory emphasis in higher music education studies. While in the past higher music education has mainly been comprised of non-autonomous learning environments emphasizing the instructional one-to one model for teaching and learning (Carruthers, 2020, p. 240), there has been a general shift towards more student-led and collaborative approaches in the curricula (Gaunt, 2016; Gaunt & Westerlund, 2016). Whether this shift is understood to result from evolving theories on learning, changes within the music profession, developments in technology, or

financial pressures in education, it reflects a wider participatory turn in music and music education (Forbes, 2016; Partti & Westerlund, 2012). Participatory music education emphasizes shared ownership and hybrid aesthetics, and allows for the coexistence of individual and shared goals (Partti & Westerlund, 2012). These qualities can be seen as core features of socially engaged intercultural music practices. Furthermore, the participatory ethos in music education (and arts in general) emphasises the relational and interactive process amongst the people involved in creating, producing, and performing music. As people make music they participate in a social system, and through this act of *musicking* it is possible to understand who one is in relation to others (Small, 1998, p. 208). Building on the idea that people participate and create meanings of the world and themselves through musicking, Small's challenge for music education is no less than providing the kind of formal and informal social contexts that lead to the "musicalizing of society as a whole" (ibid). For higher music education, this proposition sets a challenge to find ways to engage in a meaningful fashion with those for whom music may provide a connection to social networks that otherwise may remain hidden or inaccessible.

1.4 Music practices with refugees

Within the research literature on music practices with refugees, both *asylum seeker* and *refugee* are employed to describe persons entering a new country due to forced migration. The terms have different meanings from the legal and administrative perspectives, but are sometimes used interchangeably in research literature. One reason for this might be that authors and project leaders might not necessarily know what the status of a person is. In Finland, the Ministry of the Interior defines the terms as follows:

"An asylum seeker is a person who seeks asylum and the right to reside in a foreign nation. A refugee is someone who has been granted asylum in one state or another. A person may receive refugee status if they arrive in Finland based on a proposal by the UNHCR (The UN Refugee Agency) with respect to Finland's refugee quota. Asylum seekers become refugees if they are granted asylum."

According to Article 1a(2) of the 1951 Refugee Convention, the term refugee shall apply to any person who: “Owing to well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country.” Amnesty International (2019) distinguishes between an asylum seeker and a refugee as follows: “An asylum seeker is an individual who is seeking international protection. In countries with individualised procedures, an asylum seeker is someone whose claim has not yet been finally decided on by the country in which he or she has submitted it.” Not every asylum seeker will ultimately be recognised as a refugee, but every refugee is initially an asylum seeker. “A refugee is a person who has fled their country of origin and is unable or unwilling to return because of a well-founded fear of being persecuted because of their race, religion, nationality, membership of a particular social group or political opinion.”

In this inquiry I have chosen to use the term refugee in its broadest sense, including individuals seeking asylum who might eventually be refused asylum. Compared to the term asylum seeker, the term refugee is associated with more human characteristics, acknowledging the person and the many roles he or she carries beyond being a person seeking asylum (Temple & Moran, 2011). It has also been a practical choice in order to work with consistent language while recognising the complexity of the terms, and the variety of interpretations and associations linked to the definitions. The decisions regarding the choice of terminology for the participating musicians has proved difficult, as my intention in this inquiry has been to challenge the way refugees are grouped and talked about in public as if there was a refugee community with shared characteristics, needs, and aspirations amongst the individuals. While the Finnish policy documents refer to asylum seekers, for example in Sweden the policy documents use the term ‘newly arrived’ (Swedish: *nyanlände*), replacing the words asylum seeker, refugee, and immigrant. As the term newly arrived refers to people who have stayed in the country for less than four years but including migrant workers, this does not solve the problem with terminology, and I have continued with the term refugee. Notably, the

refugee musicians participating in the WIM ensemble project used the word refugee instead of asylum seeker, and when referring to their temporary accommodation they usually used the expression ‘refugee camp’ instead of terms such as the official ‘reception centre’ (Finnish: vastaanottokeskus) for asylum seekers. The literature discussed in the section below will contain both terms, refugee and asylum seeker, but in my own text refugee will be used consistently, independent of the formal status of the participating musician.

According to Marsh (2017), who has conducted several studies with refugees in the field of music education, studies on music activity among refugee populations over the past two decades have investigated the role of these activities in assisting “developing resilience; a sense of belonging and empowerment; forms of communication where verbal communication is limited; and to enhance stress relief, cultural maintenance, identity construction and integration within the host country” (Marsh, 2017, p. 61). In order to map out the current research on music practices with refugees, I will concentrate on research literature published in English from 2010 onwards, with a few exceptions for significant earlier publications. My focus has been on studies of music making activities involving refugees and, adhering to this criterion, the literature under the wider umbrella of music education also included research from the fields of community music and music therapy. In order to elaborate on the role of music in the lives of refugees, how music and music making with refugees has been constructed in research, and what kind of experiences and challenges musicians, teachers, and students working with refugees have encountered, the research literature will also include some studies with underage refugees in schools and refugee camps.

Several studies conducted with refugees spring from, or owe a debt to the literature of, the wider field of community music (e.g., Crawford, 2017; Boeskov, 2017; Brøske Danielsen, 2013; Brøske, 2017; Gande & Kruse-Weber, 2017; Howell, 2011; Sunderland et al., 2016; Weston & Lenette, 2016). *Community* in these studies refers either to a community of refugees, a community formed by the facilitating musicians and the refugees, or a wider community within which the activities take place and may have

an impact. Within this line of inquiry, a resistance to proposing fixed categories based on ethnicity and the refugee status can be noticed. Questioning the notions of a unified and insular 'refugee community', Lewis (2010) has studied refugee parties involving music and dance as spaces providing moments of belonging and familiarity where "the familiar and the strange, continuity and discontinuity" merge for the participating refugees (Lewis, 2010, p. 586). Examining individual and collective musical acculturation processes amongst refugees from specific regions resettling in Australia, Dieckmann (2016) demonstrates how difficult it is to discuss the refugee situation without (accidentally) drawing or reinforcing boundaries. As Rytter (2018) points out, the hosts and guests paradigm is "an asymmetrical cultural model that always privileges the majority population" (Rytter, 2018a, p. 10), highlighting that when integration is talked about it denotes specific "imaginaries of culture, race and belonging" (ibid), for example grouping and disqualifying especially Muslim immigrants in many European countries. Further to that, the landscape of this inquiry deals with creating categories such as refugees, immigrants, students, Finnish, European, and Middle Eastern people in order to identify the relevant issues in the context of integration, while simultaneously questioning essentialist notions of, for example, culture, musical tradition, and identity.

In the light of the societal tensions brought up or highlighted by the refugee situation, I have been particularly keen to explore studies on music practices with refugees from the point of view of the integrational intent behind the music projects. Several studies, some of which were conducted amongst underage refugees, have illustrated that music can promote integration by fostering a sense of belonging and providing a space for negotiating identity in the receiving society (e.g., Crawford, 2017; Kenny, 2018; Lenette & Sunderland, 2014; Lewis, 2010; Marsh, 2017; Raanaas et al., 2018). However, if the ethical underpinnings of governmental strategies such as integration policies were discussed, they are usually approached implicitly, and the studies distanced themselves from problematising the concept of integration as such. This can lead to a situation where a music project is argued to promote or support integration without explicitly communicating what kinds of visions, values, and ethical principles constitute the said

integration process. Whether focusing on other concepts than integration (e.g., Gande & Kruse-Weber, 2017; Lenette & Procopis, 2016; Schiavio et al., 2018) or referring to integration as a desirable aim and outcome (e.g., Crawford, 2017; Kenny, 2018; Lewis, 2010 & 2015; Marsh, 2017), the literature on music practices with refugees tends to communicate an anti-assimilationist stance, nurturing a diversity of cultural expressions and interaction.

From the perspective of artistic responses to the challenges of forced migration, there seems to be a gap in research on the musical contents and the quality of musical processes in initiatives and projects involving refugees. Considering the demanding life situation of refugees and the known difficulties in the resettlement process in the receiving countries (Ministry of Economic Affairs and Employment, Finland; Roiha, 2016; Saukkonen 2016 & 2020), it is unsurprising that much research is focused on the assumed benefits of music for refugees (e.g., Alanne, 2010; Baily & Collyer 2006; Crawford, 2017; Jin, 2016; Lewis, 2010; Marsh, 2017; Millar & Warwick, 2019; Russell, 2011; Sunderland et al., 2015; Weston & Lenette, 2016). According to the literature review by Henderson et al. (2017), several studies on people from culturally and linguistically diverse backgrounds described as vulnerable or at risk support the notion of participatory music practices as “viable intervention tools” (Henderson et al., 2017, p. 474) for positive health and wellbeing outcomes, reflecting how music is expected to provide measurable social outcomes. They also argue that although many studies recognize that longer periods of music participation may lead to improved overall results, other studies drew “unsubstantiated links between music participation and social outcomes” (ibid), due to the lack of methodological rigour or small sample size. It is also possible that in order to adhere to research integrity and ethics regarding particularly vulnerable individuals with refugee backgrounds (Temple & Edwards, 2011), the authors must leave out some interesting indications and results from their reports, or that some interesting indications arising from a small group of research participants may appear too weak. In this inquiry, I will attempt to capture some of the indications of deepening interaction and understanding through music, which can be seen simultaneously as both artistic and social outcomes.

The impetus, or tendency, to study the impact of music on the well-being of refugees leaves some other pertinent research topics unexplored. Wellbeing is a generally accepted, positive, and politically rather neutral outcome. It can also justify the existence of music projects without getting entangled with contested topics related to politics of diversity, multiculturalism, human rights, and the responsibilities of institutions and individual citizens. On the other hand, working with refugees can be seen to embody a political act in itself (Soja, 2010), an arena wherein music education as a field can identify gaps or biases in the education system and in the arts, and raise issues of equity and human rights, for example. In this sense, by researching how music can support the well-being of refugees, research is engaged, at least indirectly, with integration programmes and their purpose. Overall, the studies convey the complexity involved in resettlement processes, and recognise the variety of individual stories and experiences linked to resettlement. In other words, even though the majority of studies may accept integration as a fundamentally positive concept without unravelling the motives guiding the policies, the studies involving refugees and music demonstrate a commitment to equality and equity, the need for reciprocity, and the unique voices of individual refugees.

A key feature in the music education and community music literature concerning refugees is music as a site for transition, connecting past, present, and future, and situating refugees, at least metaphorically, within certain communities and moving between these communities. Music has been seen as a means for supporting the building of social connections, self-esteem, and resilience amongst refugees tackling the challenges of life transition (e.g., Howell, 2011; Marsh, 2017; Skidmore, 2016; Sunderland et al., 2015), and has been found to be an effective method for building social bonds (Schiavio et al., 2018; Sunderland et al., 2015). Sunderland et al. (2015) argue that participatory music making enables the refugees to share music from their own culture and hear their own language and tradition, a practice which can be hard to maintain in a resettlement setting. In a multicultural (multilingual) participatory environment, the refugees are “able to connect with and maintain a sense of individuality within the culturally based plurality present among participants” (Sunderland et al., 2015, p. 11). Music has been found to

help create a new, shared social identity with other people in similar circumstances (Sunderland et al., 2015, p. 12), implying that this identity is likely to be conducive to adjusting to the receiving society. Quadros and Vu (2017) have studied how community choir initiatives can mobilise communities, generate intercultural understanding, and lift some of the barriers that confront refugees and asylum seekers. They also raise a question that hovers above many of the studies on music with refugees: is it the music making activity (in their case singing in a choir), often in an unfamiliar musical setting to the newcomers, or the intentional regular (in their case weekly) gatherings that build the sense of togetherness (Quadros & Vu, 2017, p. 1123). This leads to a wider question about how music is approached, and how the art form is taught in schools and higher education. The alternatives to conceptualizing music through musical works include, as presented, seeing it as a social activity and as something defined by where and how music is done.

The complexity of identity and its navigation is accentuated in several studies on music's role in refugees' lives. The transitional resettlement process is permeated by an ongoing identity-negotiation, contestation of identity, and the development of multiple and hybrid identities. Within the field of ethnomusicology, Alajaji (2013) suggests that music genres emerging amongst diasporic people exist between past and present (p. 237) and provide glimpses of a people's "process of becoming" in all its complexity (p. 256). In this metaphorical space, cultures come to terms with their "present – and multiple – realities" (ibid). The role of music in symbolizing refugees' identity, negotiating identity, and cultural reproduction has been studied within the fields of ethnomusicology, healthcare, music education, and community music, for example by Farzana (2011), Kaiser (2006), Kenny (2018), Lewis (2015), Marsh (2017), Millar and Warwick (2019), Raanaas et al. (2018), Russell (2011), as well as Sunderland et al. (2015). Research in citizenship studies illustrates transitional spaces and experiences, where past, present, and future are negotiated in different ways by different generations (e.g., Ní Mhurchú, 2016, p. 160). Music can help refugees to maintain a certain cultural identity and meta-perception of that identity, but also offer a space to experience how others experience 'their culture' (Millar & Warwick, 2019).

According to Lidskog (2017), studies on ethnic identity formation within a diaspora show that music can serve to stabilise and maintain identities and belongings, but it can also destabilise them, through providing “new material and resources for identity formation” (p. 33). A recurring issue with much of the research literature is that the music and musical processes in question remain unspecified, when it could be argued that in order to understand what music “does” or what music “means” to people, it is necessary to know what kind of music is done and how.

While music has been suggested to offer comfort, wellbeing, and sense of belonging, the intense navigation of identity between past, present, and future through music has highlighted music’s political dimension. Music has been framed as a form of resistance to categories and hierarchies and exploration of citizenship (e.g., Farzana, 2011; Ní Mhurchú, 2016; Phelan, 2008). As this inquiry is concerned with integration, this dimension becomes central, particularly because the aim of the WIM ensemble was to generate collaborative practices drawing on the variety of artistic and educational approaches that the musicians bring into the ensemble. In intercultural musical encounters, the lack of denotative meanings of music (Alajaji, 2013, p. 240) has been found to allow a connection that does not require a common spoken language (e.g., Schiavio et al., 2018; Sunderland et al., 2015), but simultaneously music’s political dimension remains. This sets an important perspective to explore in order to avoid romanticized views of music’s potential for interaction and shared understandings.

The role and experiences of music workshop leaders and facilitators working with refugees has gained increasing interest in higher music education, as well as other fields. Jin (2016) has highlighted the music facilitators’ evolving leadership skills and awareness of personal assumptions and biases, while Lenette and Procopis (2016) present the emotional toll on the facilitators’ work with asylum seekers at detention centres (Lenette & Procopis, 2016). Studies focusing on higher music education students teaching or collaborating with refugees elaborate on the need for bridging the (exclusive) higher music education institutions with diverse communities (Gande & Kruse-Weber, 2017), on the pedagogical competences required in such contexts (Bröske

Danielsen, 2013; Gande & Kruse-Weber, 2017), and on the ethical dimensions of the work (Bröske, 2017; Karlsen et al., 2016). Quadros and Vu (2017) have investigated the experiences of choir conductors working on choral initiatives and their aspirations to welcome refugees through local community music (Quadros & Vu, 2017), whereas Sunderland et al. (2016) have focused on the forming of an “epistemic community” by music facilitators involved in a community music project with refugees (Sunderland et al., 2016). Weston and Lenette (2016) have brought up how the presence of music facilitators contributed to a temporarily “more socially just world”, when the refugees were able to freely express themselves collectively and individually through music (Weston & Lenette, 2016).

Artists and arts educators have actively raised issues of human rights (Karttunen et al., 2017; Blomfield & Lenette, 2018) through collaborations with refugees, including professional artists seeking protection. This work is permeated with ethical questions (Karttunen et al., 2017, p. 2), one of them being the purpose and values behind the notion of collaboration in the arts (Kuusela, 2020). Kuusela (2020) argues that this collaborative trend can risk the autonomy and subversive potential of the arts, if collaboration means stripping off the arts’ capacity to portray and comment on entireties (pp. 216–217). If collaboration is perceived as automatically good and desirable, the power relations constituting the collaboration may remain uninvestigated. Boeskov (2017) has examined music practices with refugees from the perspective of social transformation, drawing attention to community music practices being ambiguous and conflictual rather than utopian spaces (Boeskov, 2017, p. 95). Moreover, the research methodology and claims about music’s instrumental value should be carefully considered. Bergh and Sloboda (2010) argue that music’s role in conflict transformation is often exaggerated, and the impacts have relied extensively on the organisers’ views rather than focusing on the participants’ experiences (Bergh & Sloboda, 2010, p. 55). For example, Boeskov (2017) cautions against straight-forward conclusions of music’s transformational potential for refugees, drawing attention to the ambiguous relationship between everyday life and performance context (p. 95). The role of the leader, often framed as the facilitator in community music research (Higgins, 2012a), is found to be central in securing the

refugees' ability to participate in ways they find relevant in relation to themselves, others, and the social environment (Boeskov, 2017, p. 95). Therefore, my role as the ensemble leader is an integral part of the inquiry.

While music is the central mode of expression and interaction in the literature presented above, it is noticeable that the artistic outcomes tend not to be highlighted in the studies. This can be assumed to reflect the emphasis being on the social and educational dimensions of the projects and their aims. Furthermore, as music education research, including in the field of higher music education, seeks to reposition itself in society (Gaunt & Westerlund, in print), conventional parameters of achievement and quality in higher music education institutions are perhaps avoided as inwardly facing and exclusive. While this inquiry does not tackle the concept of quality explicitly, it is acknowledged that artistic collaboration is always dealing with (different) understandings and expressions of quality, both in terms of the process as well as the musical outcomes.

1.5 Taking local action: the World In Motion ensemble for refugees

I will first clarify the terminology referring to the individuals associated with WIM. I will use the terms *musicians/ensemble members* interchangeably when I talk about the entire group of participants and SibA students (and myself) who attended the ensemble, as it captures the shared artistic space of collaborating musicians where the roles of a professional, amateur, leader, teacher, and student were blurred. In order to refer specifically to the individuals with a refugee or immigrant background I will use the term *participant*. The term *SibA student* refers to the bachelor and master students from the Sibelius Academy involved in the ensemble. My own role as the practitioner-researcher initiating the ensemble project and carrying out the inquiry included leading and playing the viola in the ensemble, participating as a co-composer and arranger, and supervising the students attending the project. At the time of the project, I had not yet taught the SibA students in any other courses, although two of them later on attended a compulsory pedagogy course for which I was the responsible teacher.

As the refugee situation unfolded in the Autumn of 2015, I made a proposal for a partnership between a council-run cultural centre and the arts university. The cultural centre, with a specific focus on multicultural and intercultural events and education, released a call for funding for artistic activities involving refugees. I submitted an application with the idea for the collaborative music ensemble, including refugees and higher music education students, led by teachers from the university (there were two of us for the first couple of months, and the other teacher returned for a performance event later in the same year). The WIM ensemble began in January 2016, in a space that the cultural centre called “the living room”. The percussionist I had met in the park, as described in my opening account, joined the ensemble as one of the first members. The project was appointed a producer who distributed music workshop invitation letters to the reception centres in Arabic, Farsi, Finnish, and English. Her role in the project was crucial, as she communicated with many of the refugees before they attended the workshops and also provided them with support and guidance during and between the sessions. The producer stayed with the ensemble for one year, after which the funding for an external producer ended. At this point a staff member at the centre took over the production, and the university - cultural centre collaboration was able to continue.

Over the course of the eighteen-month ensemble project, twenty-three refugees attended the ensemble workshops, out of which nine individuals participated as what I define as active ensemble members, either attending the ensemble for the full length of the project or at least for several months. In addition to this, five musicians with other immigrant backgrounds from Europe attended the project, and three of them became active core members of the ensemble in workshops and performance events. Furthermore, a small choir of people from a Southern European country living in Finland attended two of the workshops in order to join the festival performance. The European ensemble members had encountered the ensemble through friends, or from visiting the cultural centre for other reasons. As for the higher music education students from the Sibelius Academy, overall eight students of different nationalities and one former student participated in the ensemble at different points in the project

(details will be provided in Chapter 4), in addition to which a group of eight first-year bachelor students attended two workshops. The majority of the newly arrived refugees attending the ensemble were Arabic speaking men of all ages, but there were also some musicians who spoke Farsi, and occasionally one or two Arabic or Farsi speaking female participants. While some participants had already managed to get hold of an instrument in Finland (for example an oud, guitar, or violin), others did not have an instrument of their own. The living room at the cultural centre had a selection of percussion instruments and a piano, but the piano was rarely used by us. Some of the participants were singers.

The artistic point of departure for the WIM ensemble was to encourage all musicians to bring repertoire and musical starting points to the workshops. Furthermore, ideas for new compositions and arrangements were developed during the workshops through playing, jamming, and improvising as a large ensemble or in smaller groups, as well as pairs. These workshop approaches were strongly influenced by what Turino calls participatory traditions (Turino, 2008). In participatory music making everyone is welcomed to perform, and people with a wide range of musical experience and abilities are part of the performance (Turino, 2008, p. 30). I, and for the first three months together with another university teacher, led the processes, which were built on compositional starting points introduced by us, as well as on music that the musicians started to bring to the ensemble, such as traditional rhythm patterns and folk songs. The students led parts of the workshops and facilitated creative tasks in small groups of participants. The artistic aim of the musical processes was to incorporate musical material, ideas, and improvised elements from all the participants and SibA students, leading towards collaboratively created pieces of music and arrangements of songs and instrumental pieces. To refer to this collaborative way of creating music in the ensemble, I will use the concept of collaborative composition. In the context of WIM ensemble, collaborative composition is understood as a process of collective meaning making in and through creative music making, comprising the lived experiences of the musicians involved in the process. The approach to composing and arranging music together was based on learning from each other by teaching what we know and

engaging in “mutual appropriation” (John-Steiner, 2000, p. 3). The unconstrained “distributed creativity” at the core of the ensemble’s approach aimed at enabling “unexpected creativity” to emerge (Sawyer & DeZutter, 2009, p. 82).

For the first six months of the project I was employed as a music workshop leader by the cultural centre. Because I worked as a researcher-practitioner in the ensemble and received a contract for a paid doctoral researcher position at the university starting in autumn 2016, I felt the ethical choice was to not be paid by the cultural centre any longer. Furthermore, the aim from the beginning was to tie the project with university courses, so that students could attend the project as part of their studies and receive credits for participating and leading the ensemble. Therefore, my ensemble leadership also involved supervising the participating students. Consequently, the ensemble workshops were incorporated into my university teaching hours. The partnership between the cultural centre and the university continued until summer 2017, when the centre closed down in order to open again in a new location.

When referring to my artistic and pedagogical role in the ensemble, I have chosen to use the terms leadership and leading, while the wider disciplinary frame is music education. This choice of terminology is influenced by my higher music education studies and working life in the UK (1996-2011) where I was often employed as a *music workshop leader* (e.g., Higgins, 2006 & 2008; Renshaw, 2020; Grieg Viig, 2017) in artistic and educational contexts. One of the music courses at the Guildhall School of Music and Drama (GSMD) where I taught was a master’s degree course on musical leadership, focusing on the kind of collaborative, creative, and improvisatory skills I also employed in the WIM ensemble. These approaches include certain aspects of the ways in which some music teachers and band leaders might work: prompting and facilitating creative processes, teaching musical material and developing it in collaboration with the participants, conducting the rehearsals and performances, and improvising with the processes in response to the group. The terms leading and leadership encompass the full spectrum of the work with the WIM project, including

the overall responsibility for the artistic and educational content, and the cooperation with the partnership institutions and performance. As this inquiry deals with new developments and initiatives expanding the university's social engagement, leadership also refers to this development work. In the Finnish context leadership is a challenging term, because the term has slightly different connotations in English and in Finnish. A direct translation of *leader* from English to Finnish can be associated with "a director" (*johtaja*), which is misleading here. In English, the term music workshop leader, for example, is a commonly used and rather all-encompassing expression for a variety of musical leadership styles ranging from a top-down approach to the facilitation of collaborative music making. However, I will continue to use the term leader here to describe my role as a facilitator of the collaborative music making processes used in the WIM ensemble.

1.6 Researcher position

Launching the ensemble as a leader and musician in the ensemble itself, as well as a researcher, felt like an exciting as well as demanding task to undertake. It has been suggested that the qualities musicians develop through the subtleties of musical interaction cultivate sensitivities essential to the conduct of educational research (Bresler, 2005, p. 170). I will return to this double role of the practitioner-researcher in chapter four. In this section I will describe my professional background as a musician and music educator and illustrate where I see the ensemble practice in WIM and my approaches to socially engaged music practice stemming from. This section is divided into three parts that reflect the different roles I took within the ensemble.

Musician and ensemble leader

In order to provide some background on my musical and leadership approaches with the WIM ensemble, it is necessary to go back in time for a brief moment. With a master's degree in music education from the Sibelius Academy, I continued to develop my skills as a viola player, improviser, and collaborator as a student at the Guildhall School of Music and Drama (GSMD) in London, UK, where I lived from 1996-2011. During my

years at school and in higher music education in Finland I had played in student string ensembles and symphony orchestras, which had provided me with ensemble skills but most of all with a passion for playing with others, searching for a sense of synchrony through sound and musical expression, and feeling exhilarated when everything falls into place and musicians focus on that very moment in time and space. However, it was through the exposure to collaborative composition, improvisation, and cross-arts collaboration through two elective courses during my music education studies that I realized there was a whole area of collaborative, creative music making I wanted to explore further. Being exposed to inspiring artistic and educational approaches and projects addressing social issues through music and other art forms brought a new sense of purpose to being a musician and educator for me. While attending a one-year diploma course in 1996-97 called Performance and Communication Skills at the GSMD, where I later worked between the years 1999-2010, I learnt this type of work had developed from a variety of movements and arts initiatives reflecting wider societal movements and trends. Depending on the organization, the work happened under the title of community music (or arts), education work, audience development, neighbourhood projects, and so forth. However, as a student and young professional my focus was fully on the grassroots practice, wanting to develop my skills as a musician, improviser, educator, and collaborator, and there was very little deep reflection on the theoretical underpinnings of the work.

I was employed by the GSMD and other arts institutions, including youth music organisations and symphony orchestras, to run both short, intensive projects and artistic interventions as well as to develop projects that lasted for many years, such as the Connect project at the GSMD for young instrumentalists and singers in East and South London and the Stories that Sing project through Children's Music Workshop in the primary schools of the London borough of Tower Hamlets. During these years I played the viola in an ensemble consisting of around twenty-five professional musicians and students from different genres and professional backgrounds. My musicianship was hugely influenced by the collaborative methods of the band, where we co-composed new music with improvisation incorporated into the composition processes. Artistically,

for me the band tied together my background as a viola player, modal, harmonic, and free improvisation, complex high-energy grooves, and the sonic diversity coming from the instrumentation, including musicians with different musical backgrounds such as Western classical, jazz, popular, and folk music(s).

Many of us in the band also worked together as workshop leaders on socially engaged music projects, forming a network of music practitioners connecting arts institutions (including higher music education, professional orchestras, and theatres) with schools, community centres, prisons, hospitals, centres for homeless people, and other community settings. The projects were artistically driven, which could be seen as holding to a belief that if the music was “good” the quality of participation would be high, and vice versa. “Good” was left open for interpretation, and it certainly was not an attribute limited to any particular genre or tradition. Therefore, social processes were seen to be key to the “success” of the artistic process, but simultaneously the process was not separated from the artistic content. As the former head of research and development and instigator of long-term and innovative socially engaged projects at GSMD, Peter Renshaw (2013), asserts, socially-oriented musicians work from their own strengths but with the focus on others: on strangers, on other communities, on other contexts (p. 42). Through working as part of this extensive network of arts practitioners, I absorbed an understanding that music making is always contextual and situational, and that the main task of the leader is to try and sense how the group’s potential could be harnessed in meaningful ways. This relates to Gergen’s (2015) social constructionist frame on the educator varying her roles (pp. 150–151) according to the needs and characteristics of the group and the individuals in it. On a practical musical level, this can involve starting the musical processes from building the group dynamics and providing creative tools rather setting a predefined musical object as the central aim.

Collaborative music making as an artistic and educational approach was influenced by an earlier participatory turn in music education, which Higgins (2006) discusses under the banner of community music (p. 129). Similar practices have been developed

in Finland, but without a shared “label” such as community music. The central features connected to community music practices are inclusion of groups and individuals from all cultural and socio-economic backgrounds, recognition and mobilization of local and indigenous knowledges, and the use of the term empowerment, which has been criticized for simplification and controlling the ones “empowered” (Higgins, 2006, p. 130). Community musicians typically take on many roles, such as “prompter, mentor, facilitator, catalyst, coach, director” (Veblen, 2008, p. 2), drawing upon their expertise in different areas. This kind of boundary crossing, as well as strategies to enable participants to embrace their musical potential (Higgins, 2012a, p. 164), have been a central part of my work as a musician and educator, and I acknowledge the strong connection of this inquiry to the field of community music.

In terms of the hands-on music making in participatory settings, based on my own experience and drawing on the literature of such socially oriented music practices, there are certain core features that can be identified (Renshaw, 2013 & 2020; Higgins, 2006 & 2015). The WIM ensemble practices, as well as the way I led the ensemble and supervised the SibA students, was based on these starting points: 1) Learning takes place through a “bottom-up” rather than “top-down” approach, 2) the artistic collaboration between the leader(s) and the musicians relies on the artistic aspirations and impulses from everyone involved, 3) workshop leaders need a wide pedagogical toolset to communicate and facilitate musical ideas and to develop them collectively, 4) the quality of interaction and relationships is seen important per se, but is also understood to have a fundamental impact on the artistic outcomes. As broad descriptions, these qualities leave it open for each musician and educator to interpret them in their practical work, and very different kinds of processes and outcomes can follow from those interpretations.

Music educator navigating a process of identification

Intercultural encounters were an integral part of my life in London, through work and everyday existence, although I started contemplating this side of my professional life more after having returned to Finland. For example, in the schools of the Tower

Hamlets council, the majority of children and young people spoke English as their second language, regardless of where they had been born. Because of the intrinsic linguistic, ethnic, and religious diversity of the city, and its people and music, the intercultural nature of the work was in-built. Furthermore, I was introduced to different musical traditions and genres as a viola player through playing in bands, including one led by an Arabic speaking North African musician. After returning to Finland, where I had begun to construct my professional identity as a music education student many years prior, I found myself wondering what it meant to be a musician and educator back in my home country. The unsettling process of re-learning the systems (and learning the new systems) of Finnish school and music education, higher music education, and workplace culture(s) involved re-acquainting with the simultaneously so familiar yet partly unfamiliar and changed environment. Everywhere felt spacious, organised, and quiet, just like stereotypical jokes about Finland often describe the country. While feeling deep joy about reconnecting with my homeland, family, and friends, at times I missed the buzz, chaos, and unpredictability of the metropolis and my friends and colleagues with similar, often ambiguous feelings about the multi-layered, too busy, wonderfully lively, resilient city. Helsinki had become vastly more international and diverse, yet it seemed easy for people to have very little contact with people from different ethnic and religious backgrounds if they so wished. These ponderings were amplified by the signals of nationalistic undercurrents that seemed to be overflowing all over Europe, including Finland, following the arrival of refugees in 2015. They also inspired me to keep asking what kind of concrete action by musicians might have an impact on the social interaction within a changing society.

Teacher in higher music education

Although it could be argued that the number of refugees arriving in Finland was not that high on a global scale, 32 476 in 2015 and significantly less in the following years (Ministry of the Interior, Finland) – the arrival of refugees could be seen and heard in the streets, parks, squares, and public buildings. When the heated discussions and demonstrations against refugees began, I, alongside many other

musicians, educators, and music students felt that the fields of music and music education could be in the front line making connections with refugees. Through my work as a higher music education teacher in pedagogy and community engagement it was possible to connect the idea for an ensemble project with certain courses and provide the students an opportunity to engage with refugee musicians artistically and socially. From my previous experience I knew that the presence of the students would play an important role in creating a sense of an ensemble, and elevate and intensify the musical exchange for the participants. As a higher music education project, WIM offered a social-historical-spatial context for music making that I hoped would be a meaningful experience, expanding the music university students' notions of musicianship in the society. This involves considering the wider social setting in which music is made. As Small (1994) suggests, instead of asking ourselves "what does this composition mean?", we should ask "what does it mean when this performance takes place at this time, in this place, with these musicians, before this audience?" (Small 1994, pp. 51–52). By performance, Small refers to a variety of understandings of composition, including composition and performance being simultaneous, or there being no audience apart from the musicians. This type of music making, where the distinction between performers and listeners is blurred, can be seen as the most common way of making music globally, but it is less common in institutional contexts where presentational performance (Turino, 2008, p. 26) prevails as the artistic and educational practice. By involving the SibA students in the ensemble I was hoping to evoke new perspectives on the relational as well as artistic perspectives on being a musician and educator in a diverse society, and offer practical experiences of a type of collaboration that is explorative and open-ended by nature. I find that such approaches are almost impossible to convey and understand without being immersed in the very music making and the intensive interaction driving the process. By locating this inquiry within the field of higher music education and its evolving commitment to social engagement, I frame music collaboration with refugees as part of the emerging intercultural artistic and educational practices preparing future musicians and educators for their profession.

1.7 Structure of the dissertation

In this introduction I have illustrated the landscape from which this inquiry originated, with the refugee situation in Europe calling for immediate responses from the whole of society, including higher music education. In addition to presenting research literature on the participation of refugees in music and music education, I have presented my background with socially engaged music practices and shown how this inquiry developed from the arrival of refugees in Finland to doing at-home ethnography as a leader and musician in the WIM ensemble. Chapter 2 will outline the relevant scholarly discussions on migration and resettlement of refugees, including the contested concept of integration and the facilitation of integration processes. I will also bring forth the multiculturalist and interculturalist conceptual orientations that underlie societal practices, including the values and aims behind integration, education, and the arts. Chapter 3 will begin with introducing the theoretical conceptualisations of thirdspace that underpin this inquiry. Combining the concept of thirdspace with social constructionism and theoretical perspectives on identity, I construct my theoretical lens drawing on sociology, urban studies, migration studies, and education and through it view the intercultural ensemble collaboration incorporating musicians with a refugee or immigrant background, higher music education students, and a leader. I will address *music as a social activity* as a significant setting for the processes of individual and collective identification that occur as part of reciprocal integration. In Chapter 4, I will present my methodological choice of case study with a critical ethnographic lens. The chapter will begin with the research questions, followed by discussing my chosen methods and their strengths and limitations in the context of this particular inquiry. After presenting the different types of empirical material from the ensemble project, I will move on to describing the methods of analysis. Acknowledging that ethical issues run as a thread throughout the dissertation, demanding critical reflexivity at all stages, this methodology chapter will include a section dedicated to those issues. The ethnographic description will be presented in three chapters: 5, 6, and 7. Through descriptions of the workshops and creative processes, Chapter 5 will illustrate how the musical collaboration created an emerging musical thirdspace, and how the musical

ideas, compositions, and arrangements were negotiated, producing new compositions and arrangements. Chapter 6 will focus on the ensemble participants with a refugee or immigrant background, while Chapter 7 will concentrate on the SibA students. My own voice as the leader of the ensemble will be interwoven into all the chapters, with Chapter 8 providing an additional practitioner-researcher reflection, with the intention of acknowledging how through this role I influenced the very situations I will interpret in my analysis, and that I myself was one of the ensemble musicians exploring and learning from the collaboration. After the summary of the ethnographic description in Chapter 9, Chapter 10 will offer a discussion guided by the sub-questions of the inquiry. Chapter 10 will also expand upon the theoretical framework of the inquiry, and the methodological contributions and limitations, and make recommendations for future research to enhance the understandings of the possibilities and practices of socially engaged higher music education, both locally and globally. The final chapter will summarize the main contributions of this dissertation to the field of higher music education and invite continuing conversations about the potential of music and music education for creating real and imagined collaborative spaces in our changing society.

2 Migration and challenges of social integration

2.1 Learning to live with difference

Globalisation and immigration have challenged the traditional idea of sharing a cultural national identity (Loobuyck, 2012, p. 565), and several alternatives have been suggested to achieve a sense of belonging together (Loobuyck, 2012). In this inquiry, the ability to acknowledge people's interdependence in all circumstances and to *live with difference* are seen to provide an alternative to social cohesiveness based on a shared national identity. The moral and philosophical foundation for *living with difference* comes from the sociologist Zygmunt Bauman and his work on adapting to change. Bauman urges humans to no less than "attempt the impossible" (Bauman, 2008, p. 22). Bauman's thoughts on the human pursuit of happiness and accepting uncertainty are relevant at any time or place, and they are certainly pertinent in the changing continent of Europe, where unhappiness and frustration over the current state of affairs is frequently channelled into blaming immigrants from other parts of the world. From this perspective, artistic collaboration with refugees is tied to fundamental questions of human pursuits and their consequences, as well as the potential of finding alternative ways of thinking and acting when current logics seem to fail. The wave of nostalgia in many European countries toying with the idea of returning to 'how things were before' arises from several factors, but some political movements explicitly tie the change to immigration, and more specifically to refugees. In its own way, the WIM ensemble approached these global issues with its attempt to find new musical paths that could be shared. Bauman believes that humans hold onto the past because in changing circumstances the past begins to represent that which is familiar, normal, or 'natural' (Bauman, 2008, p. 44). When the unfamiliar appears and breaks in, the familiar starts to symbolize happiness. Therefore, the change that threatens the unchallenged familiarity is perceived as a threat to happiness itself (ibid).

The WIM ensemble project was founded at a time defined by tumultuous opposition and indifference, as well as welcoming attitudes to the reception of refugees and the changes the refugee situation brought with it. Bauman's central idea can be found in his notion of 'liquidity', describing contemporary life as characterized by constant change and movement. While human life has always been constituted by uncertainty, the strategies through which humans try to escape uncertainty now differ from the ones they used in the past. Bauman has characterised the 'modern project' – or liquid modernity – by its search for stable structures that define normality by what was common, monotonous, repetitive, routine, and resistant to change (Bauman, 2008, p. 45). The notion of the past is that "back then" the dominant cultural values at home, at work, and in the surrounding community were consistent, and standards of behaviour were routinely passed on to new generations. Music is one area where traditions and ideals can gradually be handed over through music making and teaching, but simultaneously it is an art form that can accommodate new influences to a certain extent, more-or-less immediately, providing the freedom to experiment with different musical aesthetics.

As Bauman argues, in contrast to the solidity previously manifested in all aspects of life, including identity, in the globalized world of liquid modernity people find themselves in a perpetual tension between security and freedom. On the one hand, in societies defining themselves as democratic, individuals have the freedom, or responsibility, to shape their identity without the restraints, or guidance, of a single set of values. Refugees usually arrive from conflict areas and from countries with authoritative and oppressive regimes, but they have also usually been connected to the global networks through digital means. In this sense, their identification processes may have been more globally interconnected with the idea of freedom to shape identity than may first appear, including being introduced to different musics. While European higher music education students are likely to have some experience in various styles of music, newly arrived refugees from the Middle East have generally had less opportunities to partake in intercultural settings of live music making. However, when it comes to the idea of freedom in relation to identity, Bauman has reservations, and argues

that individuals can be seen to be forced to deal with identification as an ongoing chore (Bauman, 2008, p. 78): reprocessing, recycling, and manipulating identity (Bauman, 2008, p. 13). Identity is no longer fixed, it is liquid, it is assembled and disassembled, and constantly overhauling one's persona and identity has come to be a manifestation of personal freedom (Bauman, 2008, p. 77). Bauman goes as far as suggesting that such identity work can become a burden rather than necessarily being a sign of freedom. In the context of this inquiry, these notions of identity bring up important perspectives for the music ensemble collaboration and its idea of a potentially emerging, collective "we". On the one hand there is the issue of who we are, what we can do, and what we gain as individuals in the collaboration, and on the other hand there is the possibility of generating something shared. If integration is seen as a reciprocal process and to depend on people identifying with each other, and if this is the precondition for solidarity in multicultural societies (Loobuyck, 2012, p. 568), the suggested 'demand' for an ongoing individual identification process may be seen as counterproductive to sustaining solidarity in society. This could be interpreted as an ongoing search for a balance between individual freedom and a collective "we". In this inquiry, WIM ensemble can be seen as a space for exploring how individual freedom and expression may be employed in a music ensemble and what shared understandings and practices may emerge through the collaborative processes.

Aligning this understanding of identity and identification as a musical thirdspace, the WIM ensemble was an attempt to explore how individual freedom and expression may be manifested in a collective musical thirdspace, and what shared values and practices may emerge through the collaborative processes. Where in the past people were seen to be born into an identity, Bauman claims that in liquid modernity identity is constantly constructed and overhauled, and that consumerism with its "language of recognition" plays a significant role in the process of identification. Moreover, people are pushed to endlessly seek happiness in the individualized, liquid modern society of consumers (Bauman 2008, p. 50). Though examining the concept of consumerism is outside the scope of this dissertation, it would be nearly impossible to build a

theoretical and conceptual lens with Bauman's concepts and completely ignore this dimension of contemporary society. Consumerism is connected to identification and seeking happiness in the changing world, and it shapes the urban environment and the public spaces people inhabit. So, if it is assumed that humans seek happiness through consumerism and construct their identity through consuming, the next question is about the alternatives available. In the context of music, Bauman offers direction by reminding us that, according to the experience of many, a sense of happiness comes from being on the way to a goal, still a little distance from the goal, "amidst the yet unfulfilled desires, hoping, testing one's patience and nerves" (Bauman, 2008, p. 29). By suggesting this, Bauman not only calls for the virtues of reticence and patience, but an ability to imagine possibilities that have not been seen yet and to allow for uncertainty on the way. Music making can be seen to offer such a space for collaboratively imagining and creating alternatives.

Accordingly, a sense of happiness is to be found in transitional processes rather than following a set goal. Bauman expands this idea from an individual pursuit to the cultural and social realms. He proposes that the pursuit of happiness culturally speaking is about the process from uninterrupted routine to continuous innovation and moving from what has always been to what has not been before (Bauman, 2008, p. 30). Socially this can mean moving from the rule of traditions to a "melting of solids and profaning the sacred" (Bauman, 2008, p. 32). Promoting innovation in this way can be seen to be about letting go of structures that produce harm or inequalities. According to his thinking, a solid eternity should not be superior to a liquid transience, whether the context is the practice of religion or obedience to a nation-state. All of the above points at harnessing the capacity of human beings to imagine alternative possibilities, and to strive for societal solutions that accept change not only as inevitable but also as something that can be a source of happiness rather than a threat to it. In the context of this dissertation, the capacity to imagine new musical spaces and practices is at the core of bringing together musicians from different cultural backgrounds. If social cohesion is understood as the ability to live with difference while recognizing people's interdependence, it could be asked

if embracing difference and imagining musical alternatives collaboratively may be connected to happiness.

In Bauman's terms, music collaboration involving a combination of musicians with refugee and immigrant backgrounds, higher music education students, and a leader would be concerned with "negotiating common interests and shared destiny" (Bauman, 2000, p. 104). Bauman maintains that the purpose of civility is to be able to interact with strangers without holding their strangeness against them (Bauman, 2000, p. 104), which from the perspective of integration underlines the reciprocity in the process and developing awareness of what is explicitly or implicitly demanded of all parties. Bauman sees the ability to live with plurality and multi-vocality as an art form that requires study and exercise, and that the need to practice such art follows from tendencies to separate and segregate, from attempts to "keep the 'other', the different, the strange and the foreign at a distance" (Bauman, 2000, p. 108). The exploration into living with difference asks therefore if it is possible to focus on common interests that form a common bond, and to accept pluralist views and understandings as part of the interaction (Westerlund, 2002, p. 213). Such thinking in education can be traced back to Dewey's concept of community (Dewey, LW 2: 330–331), which according to Westerlund is based on a desire to co-operate and develop a sense of collective concern rather than a shared understanding of what is 'good' for the people invested in that community (Westerlund, 2002, pp. 213–214). For an intercultural music ensemble, this can mean taking the pluralist views as a starting point, with the assumption that the aesthetic ideals, understandings of music's structures, and ways of communicating them will differ.

2.2 Integration as a reciprocal responsibility

In order to view music as a site for integration, it is necessary to consider what the aims of integration are and who defines them. In a recent study conducted in the field of education in Finland, Kurki (2018) found that integration produces a systematic form of exploitation, and despite the well-meaning aims creates and constantly strengthens

the feeling of inferiority among immigrants (pp. 57–58). Within educational institutions this is manifested for example by systematically pushing young immigrants into low-wage sectors (p. 60) and failing to take into account differences or the intersections of different social categories among people that integration targets (p. 63). Furthermore, integration is not used in relation to all ethnic groups living in other countries, and therefore it can be seen to carry racial bias and to legitimate language that reifies notions of culture, ethnicity, religion, and race (Rytter, 2018a, p. 8), as was the case with the refugees arriving in 2015 from different regions of the Middle East. How integration and its ‘success’ is defined depends on the interests and values of the stakeholder. As has been presented in chapter one, music activities with refugees have been connected to refugees’ wellbeing, identity work, and sense of belonging, and have been found to assist communication in situations where verbal communication is limited. This implies that music can indeed inform and provide a foundation for distinctive integration policies. However, the art form and musical works, ‘musical objects’ in themselves, do not warrant reciprocal interaction, and similarly to other fields music and music education face questions about their responses to change. Yet, integration often has normative significance, implying that immigrants ought to “change their values and behaviour to ‘fit in’ with the existing society” (Castles et al., 2002, p. 114).

Thus, a fundamental question underlying the integration debate about refugees is about the need for reciprocity between the newly arrived people and the citizens of the receiving country. In this inquiry reciprocal integration is understood as something that requires opportunities for all parties to act collaboratively in meaningful ways, and achieve agency through connecting their life histories with the present and the future (Priestley et al., 2015). Recent studies in the fields of conflict transformation, urban planning, and internationalization stress the importance of the quality of the interaction between refugees and the people of the receiving communities (e.g., Kappa, 2018; Haffar, 2016). The European Commission promotes the integration of migrants as a two-way process and highlights the equal rights of all people. However, in policy documents (e.g., European Commission, 2003) the responsibility tends to remain as a relationship between refugees and the receiving community as a whole. In other words, the responsibility of the host

state is brought up, but the role and responsibility of its *citizens* and *institutions* remains covert. The refugees, on the other hand, are instructed as individual people to participate actively in the integration programmes and respect the fundamental norms and values of the receiving society. The responsibility for becoming ‘integrated’ is placed upon the individual refugee, while the role of the citizens of the receiving country is incorporated into the services the state is obliged to provide. This implies two categories: the citizens who can expect the state to integrate refugees into the society, and the refugees who as individuals must earn their acceptance through integrating themselves. While this view continues to pervade much of the public debate and official policies, several studies have suggested (Kappa, 2018; Rytter, 2018b; Xanthaki, 2016) that top-down policies employed by governments are unable to solve complex social challenges alone. The refugee situation in 2015 that prompted me to conduct this inquiry exposed a pressing need for immediate and concrete “whole-of-society efforts” (Vision Europe Summit, 2016, pp. 61–62) in place of existing integration policies, which easily remain distant or abstract within many areas of society, including the fields of music and music education.

2.3 Discrepancy between integration policy and practice

Although the concept of integration lacks a generally valid definition, certain key features can be drawn from the rich body of literature describing “a multidimensional two-way process that starts upon arrival in the host state” (Bakker et al., 2014, p. 433). However, as an expression, ‘two-way’ may be questioned as too narrow in its scope in the context of this inquiry, and beyond. While the term ‘reciprocity’ can be understood to reflect the aims of the collaborative musical processes within the ensemble, ‘two-way’ implies clearly bounded, defined groups, which would be misleading here. Therefore, the term reciprocity will be chosen to describe the multidirectional and multilayered process involving change, the dimensions of which can be “structural, social, or personal” (Kappa, 2018, p. 3). The process of integration is understood to depend on a capacity for self-expression, which is in danger of being drained away if integration processes curtail “full participation in social life, accessibility to societal resources and

respect” (Soja, 2010, p. 79). Integration can also refer to a utopian horizon as well as to the process of getting there (Rytter 2018a, p. 5). According to Castles et al. (2002), integration entails refugees developing the agency needed to function effectively in a new environment, which in turn requires individual and collective initiative of the refugees. However, they also underline that where racism creates isolation and conflict, integration cannot be expected. In light of the above, it could be asked, what kind of a role arts institutions, artists and educators choose to take in the resettlement process of refugees, and whether the potential responses are reactive or proactive in their nature.

The purpose and implementation of current European immigrant integration policies has often been dissected and criticized, for example by Kurki (2018), Rytter (2018a), Schinkel (2018), and Xanthaki (2016). Kurki argues that benevolent integration practices can in fact “marginalise and misintegrate people they target” (Kurki, 2018, p. 58). Kurki (2018) has found that integration is still seen as the immigrants’ responsibility and not that of the society’s, and if an individual fails to integrate it is seen as their personal fault (p. 58). The immigrants are responsible for guiding themselves towards integration, while simultaneously demonstrating gratitude towards the society integrating them (Kurki, 2018, p. 58). Rytter (2018b) has also concluded that integration has become an individual responsibility, wherein the refugees’ self-sufficiency and self-dependency is highlighted (p. 13). Kurki extends her argument beyond the failures of integration programmes and claims that rather than being an act of benevolence, integration strengthens the feeling of inferiority among immigrants (Kurki, 2018, p. 58).

In order to demonstrate the problems with integration policies and practices, Kurki (2018, p. 63) uses the concept of immigrantisation, referring to the making of immigrant subjectivity through integration policies and practices in education. Immigrantisation is manifested through the grouping of individuals based on their immigrant (or refugee) status, and the intersections of different social categories are ignored amongst the people the integration policies target. When all people are slotted into the single category of immigrants, individual difference is erased, and people are treated as one group and more easily manipulated, oppressed, and met with detachment. For example,

immigrants can be seen to be suitable only for certain types of professions rather than treated as individuals with unique characteristics, skills, and aspirations. Such racial bias can lead to a form of exploitation when it comes to education, professional training, and interacting with the labour market (p. 64). Issues of immigrantisation also pose pertinent questions for the fields of music and music education, particularly about the long-term developments regarding the diversity amongst musicians and institutions, and how emerging musical heritage is integrated into the fields at a structural level. Kurki's (2018) conceptualization of immigrantisation also brings up its counterforces, which have begun to spark consciousness, resistance, and empowerment. In this sense, immigrantisation has been met by the production of multiple forms of belonging and imagination for an alternative antiracist society (p. 64).

In line with Kurki, Xanthaki (2016) argues that there is a discrepancy between the aims of integration and how the integration policies are actually interpreted and implemented (Xanthaki, 2016, p. 819). Xanthaki, a scholar in the field of international law, claims that while the aims of integration may be celebrated by scholars as well as human rights bodies, actual practice provides a different picture. Instead of having positive effects such as an antidote to segregation and ensuring political, social, and economic inclusivity, as well as equal opportunities, integration has been used to "weaken minority rights, dilute human rights and inhibit social cohesion" (Xanthaki, 2016, p. 821). Considering the ambiguous purpose of integration policies and assuming that integration programmes fail to achieve what they set out to achieve, the role of civil society initiatives is relevant. The European Union's joint, whole-of society approach therefore includes the idea of social responsibility that is expected to be practiced in and by all sectors of society (Vision Europe Summit, 2016, p. 62), including music and higher music education.

In this context, Bauman's work carries an optimistic but demanding proposition for taking action in a complex, changing world. His point is founded on everyone's capacity for making a difference, underlining that in fact we cannot *not* make a difference whatever we do. Also, we cannot be sure *what* difference we make (Bauman, 2008,

p. 39). The struggle comes with accepting that despite all external pressures, humans always have a choice. It is not possible to choose not to have a choice as an individual, group, or as part of an institution. Bauman asks what stops us human beings from trying harder to know what kind of difference we might make with our actions (Bauman, 2008, p. 40). We might be able to imagine what our actions could perhaps achieve if we try to place ourselves in the situation of others. People live their lives in the company of uncertainty, and can be seen as artists creating their lives without any choice to choose otherwise (Bauman, 2008, p. 54). Seeing living from this point of view, not taking action is also a chosen action, “the non-action also counts as action” (Bauman, 2008, p. 56). Consequently, by responding or not responding to increasing immigration and the refugee situation, music education institutions and individual music practitioners deal with significant ethical questions and make choices that either way have consequences.

2.4 Multiculturalism-interculturalism debate and music practices for social cohesion

As has been presented above, the question of developing solidarity and a sense of belonging together is urgent in Europe, as non-national newcomers in the societies are a permanent social fact (Loobuyck, 2012, p. 568). This inquiry rests on the supposition that in order for people with different national, ethnic, and social backgrounds to identify with each other as co-citizens and achieve a sense of belonging together, “co-operation and common participation in shared activities” (Loobuyck, 2012, p. 560; see also Dewey, LW 2) is needed. Consequently, collective music making can be seen as a way to enable shared meaning making amongst musicians from different geographical ethnic and musical backgrounds. However, how collective music making in such settings is approached is influenced by the multicultural and intercultural orientations of “ethnocultural diversity” and identity (Levrau & Loobuyck, 2018). Music education, as viewed from multicultural and intercultural perspectives, while not divergent, conveys different emphases on (musical) identity and how the social learning environment where music

teaching happens is constructed (Westerlund et al., 2020, p. 3). Looking back on the developments of multicultural music education, Elliott has suggested (1989), that while diverse musical repertoires and a concern for equity, authenticity, and commitment to the values of multicultural artistic expression form the basis of “a viable system in music education” (Elliott, 1989, p. 17), a cross-cultural, “dynamic” multicultural curriculum should be pursued (ibid). In the last couple of decades, the emphasis in music education in and for diverse societies has increasingly moved toward an intercultural perspective, fostering collective processes of identification, and in response to the changing society an even stronger focus on the relational aspects of music (Westerlund et al., 2017, p. 504).

The challenge of achieving cohesion in a pluralist society where cultural diversity is an empirical fact (Loobuyck, 2005) is embedded in the multiculturalism-interculturalism debate. The outcomes of this debate are directly linked with the resettlement policies regarding refugees. Multiculturalism as a normative response, as a government policy to diversity, has been increasingly criticized (Levrau & Loobuyck, 2018; Saukkonen & Pyykkönen, 2008). The allegations against multiculturalism are that it portrays an essentialist idea of culture, sees it as something unchanging that determines human behaviour, and encourages segregation, eventually leading to social fragmentation (ibid). In music education, this issue has been raised in relation to musical identity and its assumed links to the social and ethnic backgrounds of students. Karlsen (2013) argues that well-intended attempts at cultural inclusion and recognition from the music teacher’s side can instead function as acts of social alienation (p. 173), if students’ identities are assumed to correspond with the homeland of their parents or ancestors. While promoting diverse cultural expressions (Campbell, 2018, p. 70) is widely embraced and expected in music education, ‘world music’ pedagogies bear some burden of exoticizing and reifying musics, linked to the notion of authenticity. Music teacher education is looking for alternatives for “poly-cultural, musical omnivorousness” (Westerlund & Karlsen, 2020, p. 216), promoting reflexivity for dealing with the complexity of musical identity in the classroom as well as other educational contexts. If the assumption is that social cohesion in a diverse,

multicultural environment entails reciprocity and interdependence that allow for difference, developing social cohesion in and through music requires concrete musical activities where people from different backgrounds negotiate music together. In this sense, music as a site for collective meaning making can be understood to both require social cohesion and produce it.

Multiculturalism has been accused of being obsessed with cultural difference (Levrau & Loobuyck, 2018, p. 1), thereby neglecting the importance of common values, and granting privileges to certain groups that are deemed unfair by others. This in turn has been seen to erode the “civic virtues, identities and practices” considered necessary for a healthy democracy (p. 2). Interculturalism has been offered as a kind of remedy to these problems, giving “special attention to social interaction, contacts between people of different backgrounds and shared membership” (ibid). Seeing difference as dynamic and identities as being constantly remade (Cantle, 2016, p. 144), interculturalism as a policy has been accused of ignoring the significance of difference and for downplaying the historical patterns of oppression and exploitation that have led to socioeconomic disadvantages (Cantle, 2016, p. 144). The welcome, and perhaps necessary, interculturalist turn in music education may face similar accusations, unless careful consideration is paid to the contextual and situational nature of music. For example, young people with an immigrant background in urban schools and recently arrived refugees have different experiences of music as a social practice that can set partly different aims and challenges for music practices for those contexts. However, the identification process in both cases is dynamic, and in this sense how difference is framed and negotiated in music extends well beyond the contents and aesthetic traditions in different musics (Kallio et al., in print).

It is noteworthy that there is no single definition for interculturality. For instance, UNESCO (2005) defines interculturality as follows: “Interculturality refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect” (p. 14). It can be argued that interculturalism emphasizes interpersonal contact and a shared sense

of belonging together, whereas multiculturalist policies are more concerned with ensuring the rights of specific groups and traditions (Westerlund et al., 2020, p. 3). However, Levrau and Loobuyck also remind us that when it comes to integration policies the societal aims of interculturalists and multiculturalists are somewhat similar. Authors writing under the banner of either perspective tend to seek integration without assimilation (Levrau & Loobuyck, 2018), regardless of their stance on the multiculturalism-interculturalism debate. While some of the aims may be similar, Cante (2016) reminds us that interculturalism is distinguished by its promotion of a dynamic concept of difference and a proactive search for “common values and belonging at a societal level” (Cante, 2016, p. 145). This can be seen as particularly significant in today’s socio-political context, where nationalist movements are gaining popularity against the backdrop of globalization and increasingly more diverse societies (Levrau & Loobuyck, 2018, p. 3; Westerlund et al., 2020, p. 3). While music education as a field can unite people across concrete and imagined boundaries, maintaining the idea of nations, communities, and ‘their culture and music’ (Campbell, 2018, p. 111) has become more problematic, even when the intention is to promote diversity. As Karlsen (2013) points out, it is relevant to ask who is in a position to decide in “what mode and through what means” a person is culturally recognized (2013, p. 171), and what kind of education conveys an individual’s right to self-definition. Within this landscape, musicians and music educators can be seen as “change agents” whose actions have an impact on individual and collective processes of identification (Juntunen et al., 2014, p. 262).

Assuming that multiculturalism and interculturalism hold similar aims for the good of a peaceful, well-functioning society, it could be asked whether an interculturalist perspective might offer something that is less pronounced in a multiculturalist view. Levrau and Loobuyck (2018) suggest, drawing on the work by Meer, Modood and Zapata-Barrero (2016), that the potential added value of interculturalism as something new is its concern with the four following points: 1) stimulating dialogue, contact, and interpersonal relations among people with different backgrounds; 2) avoiding the alleged asymmetry in concentrating on an ethnocultural ‘minority’; 3) highlighting

individual rights instead of focusing on the rights of groups; and 4) prioritizing existing secularist systems as opposed to giving special status to minority religious communities and organisations (Levrau & Loobuyck, 2018, pp. 7–8). These are equally pertinent questions in the field of higher music education, where institutions are defining their role and purpose in a changing society. Negotiating the balance between preserving, reviving, amalgamating, and giving birth to new traditions brings the questions to a very practical level for the institutions. Moreover, these questions are linked to discussions on the social responsibility of the institutions, because deciding on what and how music is done is simultaneously about access to artistic spaces and resources, as well as the recognition of a variety of artistic paradigms.

3 Music collaboration in thirdspace

In this chapter I will introduce further theoretical underpinnings that frame my understandings of the WIM ensemble as a social innovation that aims to enhance participation of refugees and enable reciprocal integration through music practices. I will construct my theoretical lens by drawing upon the concepts of thirdspace (and third space) as coined by Soja (1996) and the literary and cultural critic and theorist of postcolonial culture Homi K. Bhabha (1994), respectively. I will then bring in social constructionism as a perspective for composing new music and learning collaboratively in the ensemble. The interplay between individual and collective processes of identification will be introduced in the last section of the chapter.

3.1 Thirdspace as a site of reciprocal integration

3.1.1. Social (in)justice and the spatiality of musicking

The global and local issues of migration, made more urgent by the current ecological crisis, have forced the human race to reconsider *space* and *spatiality* more deeply than perhaps ever before. Particularly from this perspective, integration policies and their implementation hinge upon the conceptualization of space. Music education and the arts, through their institutionalized forms, are also inescapably part of the spatial configurations of society, and therefore have the potential to play an important role in the production of what Soja (2010) has called *spatial (in)justice*. In this inquiry, spatiality is approached through Soja's *thirdspace* concept (Soja, 1996) and the related notions of people's right to space, particularly in urban contexts (Soja, 2010). As Soja stresses, human life is inherently spatial, and the collectively created spatiality has social consequences (Soja, 1996, p. 1). He developed the concept of thirdspace in order to encourage alternative meanings of place, city, environment, home, territory etc., (Soja, 1996), reflecting the spatial turn in critical studies. With his idea of thirdspace, Soja attempted to give the spatiality of human life the same weight as history and

social relations have held. Social processes shape spatiality, and at the same time spatiality shapes social processes (Soja, 2010, p. 18). This spatial dimension offers a strong connection between music and the resettlement of refugees.

Soja arrived at the thirdspace concept through navigating the epistemologies of firstspace and secondspace, which according to him (Soja, 1996, p. 67) are included in thirdspace. While firstspace epistemologies privilege objectivity and materiality, focusing on measurable configurations and the built environment (Soja, p. 1996, p. 75), secondspace epistemologies pay attention to discursively devised representations of space (p. 79). Material reality is also a part of secondspace, but the understandings of that reality are produced through thought (ibid). Highlighting the human experience of spaces and the meanings given to these spaces, thirdspace is seen to be a result of deconstructing and reconstructing the firstspace-secondspace duality (p. 81). In this inquiry, the WIM ensemble is approached as a simultaneously real-and-imagined space where the musical exploration (ideational secondspace) and collaboration taking place in the concrete space (firstspace) produces new meanings for the music and of the space where it happens. Such setting proposes a sense of “unlimited scope” (p. 311) for musicians to find unknown artistic, educational, and social possibilities together.

In the context of this inquiry, this trialectics of spatiality refers to the interplay between the three dimensions: the real, physical spaces where the ensemble collaboration takes place, the imaginations guiding the ensemble practices, and the social consequences of the ensemble practices. As refugees arrive in a new city there are procedures that direct them to the reception centres for asylum seekers and then to a series of institutions dealing with immigration, language education, health care, and potentially some leisure activities. These physical, perceived spaces that refugees have access to form the spatial configurations shaping the refugees’ daily routines. Where and how musicking takes place (Small, 1998, p. 185) in refugees’ lives, can be seen to connect with the construction of social relations in the resettlement process. According to Soja (1996, p. 77), firstspace theorisations acknowledge that physical spaces are the result of cultural beliefs, market forces, social relations, and other non-spatial variables.

However, he calls for paying more attention to the flow in the other direction: *how spatial practices affect human consciousness, social relations, and society* (p. 77). Viewing integration practices from this perspective, the spatial dimension is integral to reciprocal integration. One relevant question is, for example, what kind of encounters and activities the spaces and their locations enable. In a similar vein, music practices seen as part of integration processes are strongly tied to spatial practices. Looking at the refugees' opportunities to engage with local music practices from a firstspace perspective, the built environment comprises public spaces such as arts centres, clubs, libraries, outdoor spaces, and educational institutions. While the refugees' individual 'maps' of musical spaces are more than likely to include settings beyond public spaces, from the point of view of integration policies it is the public spaces, including institutions, that are the ones indicating who has the right to inhabit the space, and how and when, as a legitimate member of the society. Sharing artistic spaces is a concrete act that symbolizes citizenship, valuing the newcomers who have not previously inhabited those spaces.

The secondspace perspective focuses on what the spaces represent, shifting the gaze from the perceived spaces to how the spaces are conceived and discussed, and how people subjectively experience the meaning of those spaces. For example, a concert hall can come to represent the canon, or it may be conceived as a space that questions cultural consensus. Moreover, in the fields of music and music education secondspace knowledge can be connected to imagining and creating music, and to the thoughts and emotions music evokes. Despite the overlapping with firstspace epistemologies, secondspace can be distinguished through its concern with imagination and the workings of the mind (Soja, 1996, pp. 78–79). It then follows that secondspace knowledge (on space) is produced through projections from the imagination into the empirical world (ibid). While this suggests an evident association with the arts and how artists work, secondspace epistemologies, including several post-prefixed perspectives, can be seen to neglect the spatiality of human life and experience. For this reason, Soja critiques secondspace epistemologies for being disconnected from the empirical world (p. 80). He claims that within secondspace interpretations of the

world it is assumed that the mental defines, produces, and explains the social world better than precise empirical descriptions (ibid). Placed in the context of music and music education, secondspace epistemologies can be seen to produce knowledge that ignores the impact of the spatial dimensions of who does music, what music they do, and how they do music. In other words, musical objects may become reified and treated in isolation from their social context. This suggests that the spatiality of human life should also be considered in relation to all aspects of institutional music practice: the canon within arts institutions, the preservation of traditions, the role of new influences, the changes in artistic and social values, and the interaction between the dominant societal ideals and the arts.

Thirdspace encompasses both firstspace and secondspace by being simultaneously real and imagined. Strongly influenced by the French sociologist Henri Lefebvre's materialist idealism (Soja, 1996, p. 54), Soja's thirdspace concept attempts to provoke a shift from epistemology to an ontological trialectic of spatiality-historicity-sociality (Soja, 1996, p. 81). A central claim is that there is no unspatialised social reality (Soja 1996, p. 46). This is an important perspective for music, which as a non-material form is so easily treated as being detached from its physical and social environment. Music practices with refugees are always embedded in the physical conditions (perceived space) that constitute the ideational, artistic collaboration (conceived space). The *lived* space, the musical thirdspace is produced through the lived experiences of musicians at a particular time, in a particular place. By highlighting the lived experiences of people, the thirdspace perspective (Soja, 1996, p. 82) on music can be seen to reclaim the spatiality of music, emphasising music as something people *do* in various ways (Small, 1998, p. 9). As Small (1998) argues, through musicking people construct and nurture the values and relationships they wish to attain (p. 219). Hence, investigating music ensemble practice through the lens of thirdspace is an invitation to view it as a real-and-imagined practice that contains the physical conditions and manifestations of musicking as well as the ideational, abstract and intellectual properties of music as a site for social interaction.

Music and music education can be seen from new perspectives when examined through the lens of thirdspace, gaining even more depth with Soja's subsequent work on spatial justice (Soja, 2010). Soja argues that the spatiality of justice constitutes justice itself (p. 1), implying that however justice is defined, it has consequences - spatial expressions - in the material environments. Therefore, for music to be taken seriously as a part of resettlement processes, the spatiality of institutional music practices must be reconsidered. Soja (2010) stresses that spatial justice is not an abstract idea arising from an academic exercise, but that it has ambitious political and practical objectives (p. 6). Seeking spatial justice in and through music, then, leads to questions about how justice is defined in the field of music and music education, and how these definitions are spatially expressed in different environments. In this inquiry, justice is connected to fundamental questions of co-existence, cohesion, and collaboration amongst people, underlined by a stance that the right to inhabit space also encompasses people in transit (Soja, 2010). In terms of reciprocal integration, this relates to respectful behaviour toward others, to the notion of individual freedom within the boundaries of law, and to an understanding that culturally diverse, changing societies are based on reciprocal adjustment. Rather than disregarding the above dimensions as utopian and idealistic demands, they can be explored as part of spatial practices. Furthermore, these dimensions are embedded in negotiating difference and identity, which can be seen to be at the core of intercultural musicking. It should be noted that focusing on difference and identity point to Bhabha's conceptualization and ideas of *third space* (Bhabha, 1994, Rutherford, 1990); Bhabha's concept will also be written as one word, *thirdspace*, from here on.

3.1.2. Tensions within imaginary spaces

While Soja's thirdspace (Soja, 1996) provides a spatial perspective for music as a form of reciprocal integration practice, Bhabha's conceptualization (Bhabha, 1994) offers a frame for negotiation and identity construction in the context of intercultural music collaboration with refugees. Bhabha presents his idea of thirdspace through enigmatic and even poetic metaphors, but his purpose is clear: to jolt potential complacency

about cultural coexistence within societies that deem themselves liberal and culturally diverse. Bhabha tears down the concept of cultural diversity arguing that it objectifies culture (Bhabha, 1994, pp. 49–50). He claims that, as a concept, cultural diversity masks ethnocentric norms, values, and interests (as cited in Rutherford, 1990, p. 208). Music education and projects aimed at specific target groups such as ‘immigrants’ potentially affirm the majority’s norms by grouping people and imposing ‘cultural diversity’ on these groups. If difference is genuinely recognized, it challenges everyone involved. By this I mean that music practices with labels are likely to reflect definitions given by the majority, and when this happens presumptions can guide the artistic and educational approaches. The alternative, in turn, is a messier, more uncertain and open-ended approach. Bhabha underlines that it is counterproductive to pretend that different cultures can easily coexist. He maintains that Western connoisseurship acknowledges the various historical and social contexts of the cultures but fails to continue to engage with those contexts (Rutherford, 1990, p. 208). In Bhabha’s view, other cultures are appreciated by the host society “as a kind of *musée imaginaire*” (ibid), as a collection of objects to be appreciated rather than engaged with. In the fields of music and music education, this phenomenon is linked to presenting musics and musical traditions from around the world under the banner of “world music”, often approaching these musics and traditions with ontological and epistemic incongruence. Different musical systems and aesthetics, or music emerging from different musical styles being in dialogue, may be assessed from the perspective of the dominant musical tradition(s) and institutions. This relates to Bhabha’s argument that (other) cultures are accepted as long as they remain within the image and the boundaries given and managed by the host society or the dominant majority. Under the wider frame of location of culture, Bhabha describes this as “containment of cultural differences” (as cited in Rutherford, 1990, p. 208) and “imposition of homogeneity on ‘minority’ populations in the name of cultural diversity or pluralism” (Bhabha 1994, p. 327).

In the field of music education, the containment of cultural difference can be manifested through portraying ‘the musics of the world’ as exotic and unchanged (Westerlund et al., 2020). Bhabha’s thirdspace calls for abandoning such distant observation and instead

calls for engaging with the differences through negotiation (Bhabha, 1994, p. 232). For example, Kallio et al. (2014) have suggested, that rather than approaching different musical traditions by trying to imitate “authentic” settings, the focus should be on the authenticity that arises from the students “in situ” and their interaction through music (p. 219). This connects with the idea of building and maintaining relations through musicking (Small, 1998, pp. 108–109), which has been illustrated by Juntunen et al. (2014) in their discussion of the ways in which school music teachers can envision “imaginary spaces” for musicking (p. 263). Bhabha’s idea of negotiation is concerned with *reformulating pre-given paradigms*, and with it he refers more to forms of resistance rather than a compromise (Rutherford, 1990, p. 216). Within music this can refer to the musical content and to the methods of working with that content, but also to the structures that enable music making. For example, the established setting of a concert hall and audience may be renegotiated into other forms of experiencing music. Within higher music education institutions, negotiation may refer to developing new programmes and entrance criteria that recognize the varied artistic paradigms available. Moreover, music teacher education can commit to preparing students to become “boundary workers” for culturally complex situations (Miettinen, 2019).

Bhabha maintains that there is no identity or culture with a definable essence. Instead of existing as an essence, culture is lived by producing the icons and the symbols that are forms of representations. Difference becomes significant, because *meaning* is constructed over the line of difference (Bhabha, 1994, p. 53; Rutherford, 1990, p. 210). Bhabha seems to suggest that dealing with cultural differences through essentialist explanations is futile and misses the production of meanings. To connect this line of thought with music requires very careful consideration, because abandoning the idea of essence could be misinterpreted for ignoring the characteristics, depth, and history of musical traditions, or promoting a simplistic idea of music’s universal meaning. Musical traditions and rituals are associated with certain instruments and their combinations, vocal and instrumental timbres, tuning systems, rhythmic and melodic patterns and structures, and numerous other attributes typical of those particular traditions. Music is taught in different ways in different cultures. However, rejecting the idea of cultural

essence in music does not mean ignoring the distinct features or meanings of music in different societies and communities. After all, musical traditions are connected to specific material environments (Soja, 1996, p. 75) and institutions. Rather, it is about understanding how the idea of cultural essence can become a form of control or discrimination, for example when a person's ethnicity is assumed to determine their musical interests and capabilities, or when musics (and consequently people) from around the world are presented as mystified, "authentic", unchangeable entities. This is not to suggest that such approaches are representative of today's music and music education, but to reflect on the nuances, as I wish to do in this inquiry, it is important to see where the issues stem from. Bhabha (1994) questions essentialist notions of culture not only because he sees them as insufficient and misleading, but because such notions have been related to marginalizing practices such as the "racialization of religion" (p. 327).

In this inquiry, the emphasis on cultural difference sits side-by-side with a non-essentialist approach to culture. This concurrence leads to an exploration, or even a tension, that can also be found in Bhabha's (1994) idea of culture (p. 54). Viewing intercultural music making as a means for integration with this tension is pertinent, because by accepting and undertaking the tension it is possible to better understand the development of new cultural identities in integration processes. According to Bhabha, new cultural identities contain the incommensurability of the cultural differences (p. 313). This is an important perspective for (intercultural) music education, because it embraces the idea of living with difference (Bauman, 2010, p. 151; Westerlund & Karlsen, 2015, p. 10). The incommensurability is something to live with: dealing with meanings requires negotiation and a widening of perspectives, and this ongoing process on the way to the "goal" is then seen to be meaningful in itself.

Consequently, when musicians from different traditions collaborate and engage in musicking, they bring together musical worldviews and meanings that have been produced within specific social, historical, and spatial conditions. Inevitably, the traditions will continue to take new forms. Bhabha (1994) draws on linguistics to

illustrate this particular theory of culture and uses the process of translation as an example. Translation is seen as a way of imitating, but in a displacing sense (p. 55); Bhabha asserts that because the original can be copied and transferred, the 'original' is never finished or complete in itself (Bhabha, 1994, p. 54; Rutherford, 1990, p. 210). Following this, he derives that culture is not a complete entity that can stand alone. This criticism should be understood against the significance of difference and incommensurability, which Bhabha places at the centre of cultural hybridity (Bhabha, 1994, pp. 324–325). Hybridity involves the dislocation and refers to the idea that new forms of action and thinking result from the negotiation of incommensurabilities rather than two identifiable 'origins' making a third.

From this perspective, all forms of cultures are continually in a process of hybridity, because they are born out of the ambivalent "space of enunciation" (Bhabha, 1995, pp. 54–55) and always subject to "intrinsic forms of translation" (Rutherford, 1990, p. 210). Like the example of linguistic translation, hybridity cannot be traced back to two original moments from which a third one emerges. Instead, hybridity brings together traces of meaning and discourses, and therefore enables new positionings, new structures of authority, and new political initiatives (p. 211). Therefore, musical hybridity extends well beyond a mashup of musical 'flavours'. For Bhabha, hybridity is about new situations and new alliances forming and demanding that people translate, rethink, and extend their principles. Responding to difficulties that societies have in trying to reconcile different belief systems and ways of life, Bhabha believes that the notions of cultural hybridity and difference are able to make alliances with constituencies whose values are perceived as fundamentalist. This is because the new sites born out of political struggles involve negotiation. Again, negotiation here is not synonymous to compromise and giving up one's values. Contestation and transgression are seen as forms of negotiation (Bhabha, 1994, p. 277). Cultural hybridity in the fields of music and music education can therefore be anticipated to present a new area of negotiation of meaning, which includes the musical objects but reaches deeper into the purpose of music as a social practice (Small, 1994). Furthermore, hybridity can be seen to critique the universalist streak in interculturalist policies and to question multicultural policies

for their avoidance of friction. In other words, thirdspace is a hybrid space for new identities embracing incommensurability.

3.1.3. The politics of thirdspace collaboration

In this inquiry I examine the WIM ensemble as a musical thirdspace, promoting refugees' right to inhabit public space physically as well as mentally. Both conceptualisations of thirdspace (Soja, 1996; Bhabha, 1994) are concerned with the production of culture and the connection of these processes to the unjust treatment of certain segments of society. Soja seeks for transformation through the restructuring of physical and mental spaces, which inevitably involves interruptions of established societal structures. Seen through Soja's trialectics of space, the music collaboration in this inquiry links music performance and music education to the politics of urban space. From this perspective, when the ensemble practice of collaborative composition that in itself is perceived as non-material and ideational is brought to locations such as performance venues and the university, it is seen to embody an activist stance against discrimination and social segregation. Although Bhabha's work can be seen to deal with temporality rather than space in the physical sense, the postcolonial context of his ideas (Bhabha, 1994, p. 56) is connected to how culture is produced and expressed in public spheres, through language and literature, and in interpersonal interactions. Seen through Bhabha's idea of thirdspace, the WIM ensemble deals with the production of musical symbols, representations, translations, and emerging new music. Both Bhabha and Soja avoid offering clear definitions for thirdspace and its use and limits, but their intentions clearly stem from tackling socio-economic inequalities from different angles. The certain elusiveness of thirdspace invites researchers and practitioners to construct their own interpretations and theorisations. This openness and future orientation are simultaneously the advantage and the challenge of their concept(s).

Bhabha's idea of an emerging 'third' (Bhabha, 1994, p. 55) amidst difference is an appealing conceptual frame for research into intercultural contexts and cross-genre collaboration. However, if interpreted too literally, the concept can reinforce the

idea of separate, fixed communities and identities. A certain poetic vagueness of the idea of thirdspaces has led to the application of the concept(s) as a heuristic tool for a wide range of research fields (e.g., Ikas & Wagner, 2009). In the field of education, (Bhabha's) thirdspace concept has also been used as a frame for teacher education (Elsden-Clifton & Jordan, 2015), international education (Saudelli, 2012), post-revolution adult education (Boumlik & Schwartz, 2016), and learning in bilingual and bicultural communities (Fitts, 2009). However, both Soja and Bhabha maintain that the alternative 'third' cannot be traced back to two components forming the third, and the concepts seem to defy straight-forward chronological and cumulative narratives. For example, Hulme et al. (2009) have underlined the importance of guarding against the inappropriate use of Bhabha's thirdspace concept and underline its background in the colonial and post-colonial critique of a discourse that "facilitates surveillance and containment" (Hulme et al., 2009, p. 540). This implies a complex, dynamic process also involving struggle and resistance, rather than providing a metaphor for cultural exchange or merger. Using thirdspace as a lens to study immigrant youths' identity construction, Zeynep (2014) has presented elements that demonstrate identity construction processes as fluid and contextual, defying notions of binaries suggested by common narratives of immigrants. With the abovementioned challenges in mind, the WIM ensemble is framed as a musical thirdspace fostering musical negotiation and processes of identification with an underlying aim for spatial, and consequently social, justice (Soja, 2010). From the point of view of higher music education, a musical thirdspace involving refugees inherently deals with social inequalities, bringing up the question of how these issues may be dealt with and incorporated into higher music education studies.

3.2 The social construction of music in thirdspace

This inquiry leans on a social constructionist perspective, according to which, the social world, its ideas, meanings, and concepts, are not given or inevitable, but rather created by people (Gergen, 2015). This perspective implies that people have the potential to construct the kind of social realities they as individuals, groups, and communities

consider worth aiming for. Soja's thirdspace thinking includes the impact of physical reality on human life while simultaneously embracing imagined realities. It could be suggested that the lived thirdspaces are produced through social construction shaped by the spatiality of human life. Through social construction, the meaning and scope of these spaces may change as they are deconstructed or reconstructed. At the core of producing new paradigms through the translation and interpretation of ideas (Bhabha, 1994, p. 56) is collaboration amongst people who learn from each other, inventing and forming alternative understandings of reality. In this sense, social constructionism extends beyond criticism of how the world currently is: it is an invitation to co-construct alternatives to actively change the reality as it is currently understood.

By its definition, social constructionism avoids offering a model for an ideal world. Rather, it highlights that what humans accept to be real and meaningful, is the result of a relational process. According to Gergen (2015), "the source of what we take to be knowledge is given birth in relational process" (Gergen, 2015, p. 147), which suggests that ideas and their perceptions grow out of the relationships and communities with which people are involved. Questioning conceptions of truth, objectivity, and self, the constructionist perspective regards a variety of understandings as knowledge. As Gergen (2015) suggests, humans hold various forms of knowledge: empirical knowledge, intuitive knowledge, practical knowledge, spiritual knowledge, visual knowledge, tacit knowledge, common-sense knowledge, musical knowledge, and so on (Gergen, 2015, p. 148). That these different forms of knowledge are recognized and engaged with, including artistic ways of knowing, is central in processes of resettlement, as refugees search for ways to connect with their new surroundings. As Burr (2003) asserts, versions of knowledge become fabricated through the "daily interactions between people in the course of social life" (p. 5). Seen as a musical thirdspace, the WIM ensemble was oriented towards "producing an open alternative" (Soja, 1996, p. 61), thus providing a potential site for reciprocal integration. Such an endeavour is faced with questions about what is considered relevant (musical) knowledge and whose knowledge and identity counts.

According to the social constructionist view on education, there is no universal knowledge that is essential for everybody to master, and the knowledge claims of one group are likely to be discounted by another group (Gergen, 2015, p. 148). This resonates with the idea of thirdspace, where sometimes incommensurate views (Bhabha, 1994, p. 232) are negotiated, producing new interpretations and meanings. If integration is approached from this angle, it entails considering different worldviews and negotiating them, without the aim of arriving at a compromise. This implies that those involved in the process may experience changes in their viewpoints and question what they have earlier taken for granted (Burr, 2003, p. 2).

If knowledge is not there to be found and absorbed, but it is constructed in relation with others, it is relevant to ask how those involved in collaborating can most effectively participate in the process by which knowledge is created and utilized (Gergen, 2015, p. 148). This wider shift from emphasizing individuals as producers of ideas and achievements to the collaborative construction of knowledge and solutions (ibid) calls for understanding how such collaborative processes are steered. The attention of the collaboration is drawn to the quality of the various relationships: between the leader and the participants, among participants, and between the ensemble and the surrounding world. Such an approach to knowledge and collaborative creation in the context of a music ensemble suggests that one of the main duties of the leader is to be sensitive to the ongoing relationships, the subtle dynamics and possible tensions within the group. Furthermore, the leader is always part of these relationships, a situation which can be seen to call for alternatives to top-down or 'nutritionist' approaches (Gergen, 2015, p. 148). In other words, the leader provides the structure for how the diversity of understandings and opinions is received and facilitated, and for being critical of one's own taken-for-granted worldviews.

Creating music collaboratively amongst musicians from different traditions, and especially in participatory settings without a common language, sets many challenges for planning and being flexible with the "pedagogical action in the moment" (Gande & Kruse-Weber, 2017, p. 379). According to Gergen (2015), a learning environment

where the teacher (leader) controls everything and determines who speaks and about what is an impoverished form of relationships between the teacher and the students (Gergen, 2015, p. 149). Similarly, it could be argued that the full artistic and social potential of a group is diminished if the leader dismisses alternative viewpoints. However, as thirdspace thinking implies, knowledge construction is not limited to consensus driven processes and solutions. The quality of interaction should be looked at from a wide angle, which can, and is likely to, also include friction and competing, incommensurable viewpoints. For a musician working in intercultural settings, Gergen's notion of there being no universal knowledge (Gergen, 2015, p. 148) in this case refers to the lack of a common music theoretical system and aesthetic ideals. However, musicians are trained to be in sync and find the 'frequency' where they can meet with each other. Therefore, the very art form can be seen to have an element of searching for commonalities in order for people to engage in musically and socially meaningful ways.

3.3 Complex processes of identification in thirdspace

If negotiating different worldviews is understood to produce new meanings (Bhabha, 1994, p. 56), a musical thirdspace can be viewed as a site for developing new individual and collective identities. Referring to Bhabha's notion of in-between (Bhabha, 1994, p. 56). Alajaji (2013) suggests that music genres emerging amongst diasporic people exist between past and present (Alajaji, 2013, p. 237), providing glimpses of a people's "process of becoming" in all its complexity (p. 256). In terms of integration through music, this 'in-between' space should be a reciprocal space where all involved are engaged in making new meanings and exploring who they are as musicians and social beings. Refugees live their everyday lives under challenging conditions, and in the process of seeking asylum they are surrounded by a legal system providing "little access to normal modes of social interaction" (Phelan, 2008, p. 153). That people with a refugee background are being encountered primarily through their asylum seeker status is an identity issue strongly linked with integration. As Jenkins (2008) says, identity matters, because in addition to the basic sense of who's who and what's what,

identity is a concept bound with everything from selfhood and collective narratives to social justice and political pursuits (Jenkins, 2008, p. 27).

The idea of thirdspace being a space for new identities is related to the understanding that all human identities are social identities. According to Jenkins, identities and identification are fundamentally social because they are concerned with meaning and perception (Jenkins, 2008, pp. 37–38), which in turn are produced in relationships with others. He maintains that the theorization of identification must encompass the individual and the collective in parallel, because the two are produced and reproduced through analogous processes (Jenkins, 2008, p. 38). Collective identity and individual identity are entangled, which means that individual and collective identifications depend on interaction (*ibid*). The main contrast between the two is that while individual identification process accentuates difference, the collective identification process highlights similarity. In the context of WIM, this could be seen to link with the way a musician with a refugee background asserts their individuality by being a musician in a situation where refugees arriving in large numbers are grouped together, with their unique qualities being ignored. When musicians collaborate in an ensemble, they look for what enables them to communicate as musicians, for what connects them. This distinction, however, is only a matter of emphasis, because both identifications emerge “out of the interplay of similarity and difference” (*ibid*). In terms of reciprocal integration, the key question is what kind of new collective identities develop through this interplay.

The limited social and professional possibilities on offer for refugees is linked to how refugees are perceived and categorized in the receiving society. Turino (2008) points out that individuals can be assigned to cultural cohorts, also defined as identity cohorts (Turino, 2008, p. 111), against their wishes, for example based on gender, colour, class, occupation, and so forth (p. 115). Such identity cohorts can be understood as a category, a collective identity defined from the outside (Jenkins, 2008, p. 104), whereas a group identity is the result of collective internal definition (p. 105). Group identification (internal) and categorisation (external) are sociological tools to understand

collectivities, so they do not imply value judgments on the identification processes per se. However, categorization may be more significant to the categorizer, implying power over the categorized (p. 108), which is particularly relevant in the context of integration. From this perspective, interest-based identity cohorts may promote a possibility for self-identification as part of the resettlement process within a new environment. A consciously chosen identity cohort based on individual interests such as music, may provide an alternative to the principles and categories constituting established cultural formations. By definition, a musical thirdspace escapes categorization, thus providing a possibility for producing shared meanings that do not necessarily manifest a collective musical identity, but that might promote a connection between musicians from different backgrounds.

Identifying with a group and being validated by others in that group is significant to an individual, because individual identity cannot simply be asserted. A refugee settling in a new environment is only partly in control of how their self-image corresponds with their public image. The resettlement of refugees involves retaining one's self-image while negotiating a new social identity (Sunderland et al., 2015). Building on the idea of *the improvisational quality of interaction* influenced by Goffman and Bourdieu, Jenkins (2008) argues that the presentation of self "operates neither consciously nor unconsciously, neither deliberately nor automatically" (Jenkins, 2008, p. 42). He continues, stating that the same applies to institutions granting specific identities to an individual. This is what makes identity so elusive as a concept within the context of integration, and yet it bears such weight. Authoritatively applied identification can affect individual experience either by resulting in the individual internalizing the label or by evoking resistance in the individual (Jenkins, 2008, p. 43). Reciprocal integration implies that the process is not sustainable with authoritatively applied identifications such as predetermined social and musical identities based on ethnicity. This resonates with Bhabha's argument about the containment of difference (Bhabha 1994, p. 96).

The idea of the containment of cultural difference (Bhabha, 1994, pp. 326–327) in music has political significance because asserting, defending, imposing and resisting

collective identification are choices dealing with hierarchies and power (Jenkins, 2008, p. 43). According to Jenkins (2008), locally registered embodied identities such as selfhood, humanness, gender, and sometimes kinship and ethnicity, are considered primary identities established early in life (although recent gender studies offer alternative views). Identification is subject to change and mutability, but the abovementioned identities are less fluid than some other identities (Jenkins, 2008, p. 41). Jenkins underlines that ethnic identity, among other identities can be seen as fluid, situational, and constantly negotiated both internally and externally (p. 44). Articulating an intercultural perspective on identity, Cantle (2016) states that difference is dynamic, and identities are being constantly remade (Cantle, 2016, p. 144). The idea of fluidity has also become the prominent understanding of identity in the field of music education. For example, DeNora (2017) and Westerlund et al. (2017) have defined musical identity as a continuous identification process, highlighting that musical identity can contain multiple identities with intersecting diversities (DeNora, 2017; Westerlund et al., 2017).

In the recent years, the pitfalls of musical identity as a conceptual tool have been highlighted in music education research. For example Westerlund et al. (2017) build their understanding of musical identity on on-going, multifaceted processes and argue that if the complexity of musical identity is ignored it can become more misleading than useful as an educational concept. Instead, they suggest fostering collective, classroom-based project 'identities of becoming', which can create fruitful learning environments for students from a wide variety of national, cultural, ethnic, linguistic, and geographical backgrounds. This approach to identity is significant with regard to the resettlement of refugees because the emphasis on collective identity work places the focus on types of collaboration that have the potential to develop mutual respect and solidarity (ibid).

4 Research questions and methodological choices

The purpose of this inquiry is to inform professional musicians and higher music education on the potential of musical thirdspaces involving musicians with a refugee or immigrant background, higher music education students, and a leader for reciprocal integration, and for enhancing the participation of refugees in the receiving society. Methodologically, the inquiry is framed as a case study with a critical ethnographic lens. These methodological choices stem from the WIM ensemble presenting itself as an interesting and multifaceted case of higher music education developing responses amidst forced migration, and from the ensemble's nature as an intercultural thirdspace dealing with artistic and social issues alike. While the initiative for the ensemble stemmed from my own aspirations to meet and make music with refugees, the involvement of SibA students has shifted the research focus to higher music education institutions and questions dealing with the institutions' responsibility concerning spatial justice and the resettlement of refugees. In other words, the engagement of this inquiry with integration policies and higher music education strategies and curricula has arisen during the process. Notably, the practical dimension of the creative, musical collaboration has guided the research process as a whole, but simultaneously my deepening understanding of Soja and Bhabha's theorisations of thirdspace has gradually influenced the formulation and reformulation of the research questions.

4.1 Research questions

The following overarching research question has guided this inquiry:

How can a music ensemble involving musicians with a refugee or immigrant background, higher music education students, and a leader inform professional musicians and higher music education on the potential for musical thirdspaces to enable reciprocal integration and to enhance the participation of refugees in the receiving society?

The following theoretically framed sub-questions are posed to the empirical material:

- 1) How is musicking taking place in the WIM ensemble amongst individuals with a refugee and immigrant background, higher music education students, and a leader?
- 2) How do musicians with a refugee or immigrant background negotiate processes of identification through musicking in WIM?
- 3) How do higher music education students learn to live with difference through musicking in WIM?

4.2 Case study as an approach

This inquiry is a case study designed to provide a holistic description of the WIM ensemble, which as a social innovation aimed to enhance reciprocal integration. The case study design is ubiquitous in the field of education (Merriam, 1998, p. 26), and has been seen as particularly suitable for studying social processes (p. 33), including researching music practices with refugee adults and children (Schiavio et al., 2018; Kenny, 2018; Sunderland et al., 2016; Howell, 2011). In other areas of music teaching, learning, and collaboration, the case study has been used for example by Laes (2015), Westerlund et al. (2015), Barrett et al. (2014), Marsh (2002 & 2012), and Higgins (2006). However, there is little consensus on the exact definition of a case study or how case studies should be conducted. Merriam's (1988) earlier definition of a case study was related to the end product generated by the study: "an intensive, holistic description and analysis of a single instance, phenomenon, or social unit" (Merriam, 1988, p. 21). She later concluded that the most defining characteristic is found in "delimiting the object of the study, the case" (Merriam, 1998, p. 27), i.e. in the way the case is bounded. Stake (1995) also emphasizes pinpointing the unit of study, whereas Yin's (1994) definition can be seen to emphasise the research process. The WIM ensemble provides an identifiable, bounded case, and by investigating the case it is possible to capture potentially significant moments, observations, and discoveries regarding the potential of musical thirdspaces in intercultural contexts.

The WIM ensemble, with its participants and SibA students gathering regularly at the arts centre, constitutes a clearly bounded case, where the investigated phenomenon is musicians with a refugee or immigrant background, higher music education students, and a leader co-constructing an emerging musical practice through negotiating music and musical understandings. As Stake points out, a qualitative case requires that the activity of the case is experienced as it occurs in its contexts and in its particular situation (Stake, 2006, p. 2), like in the case of the WIM ensemble, where we collaboratively composed and arranged music together. According to Stake (1995), the case is “a specific, a complex, functioning thing” (Stake, 1995, p. 2), and the functioning (what is being done) in itself can rarely be defined as a case. The case of WIM focused on intercultural musical and social processes involving a particular group of musicians whose backgrounds, life situations, and personalities had an impact on each other and how the ensemble evolved and produced a musical practice.

It has been suggested that case study is heuristic, because it portrays features that can be manifestations of general, theoretical principles, providing the reader with discoveries of new meanings of the phenomenon (Mitchell, 2000; Merriam, 1998; Stake, 1995). In this inquiry, the grassroots practice and the artistic and social interaction and negotiations in the music ensemble are viewed as part of reciprocal integration amongst the ensemble musicians in thirdspace (Bhabha 1994; Soja, 1996). However, integration per se was not an explicit goal in the ensemble; rather, the concept can be seen to enter the research process through theorizing the ensemble practice. As the ensemble project evolved, I became more aware of how the theoretical underpinnings were connected to the musical practice, and how my contemplating the idea of thirdspace helped make sense (on a personal level) of the collaboration that was simultaneously so explorative and uncertain. As a practitioner-researcher, there is a need to remain reflective and reflexive of my own actions as a leader and musician in order to provide positive and meaningful musical experiences for the musicians involved. Simultaneously, especially as a researcher, I need to expand my focus beyond the musical grassroots moments and my own leadership in order to gain a holistic overview of the ensemble and its relation to forced migration and spatial justice (Soja, 2010). In the context of the

refugee situation, the case of WIM can be seen as “intrinsically interesting” (Merriam, 1998, p. 28). However, considering my being situated ‘inside’ the musical and social interaction in the ensemble to such a great extent, there is a constant challenge as a researcher to identify how I can produce significant knowledge beyond the personal and the situational.

Although it could be suggested that the role of a practitioner-researcher provides me with specific advantages for researching the case from inside the ensemble, I am acutely aware that my concentration and capacity were divided by the different roles during the project, no matter how intertwined I experienced these roles. As a commonly used methodology in social sciences, the case study has been criticized for biased views influencing the results and a lack of rigor due to researchers not having followed systemic procedures (Yin, 2009, p. 14). However, it could also be argued that the case study approach requires flexibility to react to what is happening on the ground and modify the plan when necessary in order to notice what one has not expected. I was aware that as a musician I was able to get beyond the surface of what was happening in the musical – and consequently social – interaction, and vice versa. Throughout the inquiry, I made a conscious decision to prioritize the practical musical work with the ensemble and the individual musicians. As a result, I paid more attention to pedagogical and artistic decisions and details than to interactions that could have been important to note during the workshops for research purposes, for example. In other words, in the ensemble situations, my participation as the leader and musician “came first” (Alvesson, 2009, p. 159). One of Yin’s (2009) main concerns with what he calls the “holistic design” is how it allows for a shift in the nature of the study during the research process, leading to “unsuspected slippage” (p. 52) and changing research questions (ibid). Alternatively, such flexibility could even be seen as required in this inquiry, with the emerging ensemble practice presenting new angles and issues along the way. Stake (1995) constructs an exhaustive list of shortcomings linked to the case study approach and qualitative research in general, including subjectivity, slowness of contribution to disciplined science, unguaranteed advances for social practice, ethical risks, cost in time and money, and lack of protocols to identify misunderstandings (pp.

45–46). In the case of WIM, the last item brings about specific challenges because of the language issues; language was one of the many ethical issues to which I will return in the following sections.

4.3 Critical ethnographic lens

As a critical ethnography this inquiry adopts the methods of ethnography while drawing attention to the inequalities concerning the access of refugees to social, educational, economic, cultural, and political resources (Carspecken, 1996, p. 204; Starfield, 2020, p. 169). If in the past ethnography served anthropology, examining clearly defined ‘others’ (Clifford & Marcus, 1986, p. 23), it has since moved into areas occupied by sociology, often in the closest settings of the researcher. The emphasis in ethnography is on the generation of rich empirical material through immersion in a social setting, with the aim of interpreting cultural meaning (Ravitch & Mittenfelner Carl, 2016, p. 21). According to Alvesson and Sköldbberg (2009), a central feature of ethnography is close contact with the studied group, addressing cultural issues such as shared meanings and symbols (Alvesson and Sköldbberg, 2009, p. 85). In this inquiry, the WIM ensemble can be seen as an intersection of a wide variety of musical and social meanings where new meanings are negotiated and co-constructed through creative music making.

The critical ethnographer Urmitapa Dutta claims that early ethnographers, fixated on the notion of objectivity, failed to recognise the values that were inbuilt in the categorizations they imposed on groups different from them (Dutta, 2016, p. 70). The same issues remain in research on intercultural music collaboration dealing with musical choices and understandings and the way that the researcher identifies and articulates them. However, critical ethnography is understood to have changed the focus from the objective study of different cultures to reflexively studying social inequities (Angel-Ajani, 2006; Burawoy, 2003). According to Dutta (2016), its ultimate goal is to contribute to emancipatory knowledge and provide multiple perspectives on how social justice is perceived and promoted (Dutta, 2016, p. 69). Hammersley and

Atkinson (2007) have argued that the production of knowledge should be prioritised over political pursuits or the improvement of professional practice, to generate “true accounts of social phenomena” (Hammersley & Atkinson 2007, p. 209). This implies a kind of a thirst for gaining knowledge without an agenda. It could be asked if this is ever completely possible, and if not, what can be learnt from conclusions that are inevitably influenced by some degree of preunderstandings. In relation to this, objectivity in more recent ethnographic orientations has shifted from objectivity to transparency regarding the backgrounds, positions, affiliations, worldviews, and experiences etc. that are likely to influence the researcher’s interpretations (Dutta, 2016, p. 70), as I attempt to do in this inquiry. Acknowledging the burden of the partiality of historical and cultural ‘truths’ presented in research (Clifford & Marcus, 1986, p. 6), my intention in this inquiry is to approach the empirical material as a possibility to reach beyond my own lifeworld, by trying to get as close to the experiences of others as I can.

The starting point of the ensemble was a desire to create possibilities for refugees to make music in an environment new to them, which can be seen as a form of artistic activism. Dutta (2016) suggests that a critical ethnographic stance is concerned with “social justice and activism” (Dutta, 2016, p. 69), embracing the idea of emancipatory research including specific social institutions and abandoning the idea of the neutral participant observer, while Gordon et al. (2001) propose that critical ethnography aims to envision paths to empowerment for the researched by theorising “the interrelationship between structure and agency” (Gordon et al. 2001, p. 193). However, these characteristics can be attributed to much contemporary research, and labelling research critical does not operationalize the above features per se. While having immersed myself in the music collaboration and having become familiar with the musicians, my challenge as a researcher-practitioner is to maintain particularly critical of my own interpretations and claims of promoting equality. Presenting “bold interpretations” as a characteristic of critical ethnography, Alvesson and Sköldbberg (2009) also underline that the orientation is concerned with issues of representation and narration (Alvesson and Sköldbberg, 2009, p. 85). This inquiry presents challenging issues of representation. Refugees are often in a vulnerable position in their new society due to, amongst other issues, unstable

living conditions, financial difficulties, trauma, and racism. However, focusing only on these aspects can lead to neglecting a holistic view of refugees as individuals with many different qualities, life stories, families, friends, occupations, and interests. The musical collaboration in WIM was based on this perspective, and I attempt to interpret the empirical material with a similar approach.

In this inquiry my positionality is accentuated due to my central role in initiating and leading the ensemble, thus influencing all aspects of research from the setting itself to the interviews of the musicians. As critical ethnography is deeply concerned with the positionality of the researcher, it is invested in a nuanced conceptualization of power that connects the fields that have strongly shaped critical ethnographic approaches: feminist, postcolonial, indigenous, and critical race scholarship (Dutta, 2016, p. 70). According to Kincheloe and McLaren (1994), critical ethnography draws on the outcomes of blurring and mixing of disciplinary genres – including cultural studies, neo-Marxist, and feminist theories and research on critical pedagogy – that emphasize experience, subjectivity, reflexivity, and dialogical understanding (p. 314). This has resulted in viewing social life with the understanding that there is no “preontologically available” culture to be studied and that, to a degree, all perspectives are permeated by ideology (ibid). While this inquiry is based on a non-essentialist understanding of culture (Bhabha, 1994), the spatial perspective coming from Soja’s (1996) concept of thirdspace involves a shift from epistemology to ontology, suggesting an interplay between the concrete and the ideational.

One more orientation of ethnography is in play here, regarding my multiple roles as the ensemble leader, musician, and researcher. As a practitioner-researcher that had also initiated the music ensemble in this inquiry, I had “natural access” (Alvesson, 2009, p. 159) to the musical ensemble setting and the musicians attending the project. Alvesson (2009) presents a form of ethnography that he calls ‘at-home ethnography’. At-home ethnography embraces the idea of the researcher as the observing participant (ibid), for whom the participation in the setting is the first priority, and the research is born out of this position. Unlike autoethnography, at-home ethnography does not necessarily

emphasise the personal meaning or strongly subjective aspects of the research. The WIM ensemble can be seen as a familiar “framework” (Alvesson, 2009, p. 162), which allowed me to be close to the action that “goes on” in the chosen setting (p. 163). This was enabled by being responsible for the ensemble collaboration, and partly steering the music making according to my own artistic and pedagogical preunderstandings, consciously or subconsciously. However, the danger in such a setting is that the researcher is unable to explain and articulate some aspects of their practice because the approaches have become close to being automated (ibid), as presumably is the case with my leadership style with WIM. In other words, while the setting was new and unpredictable for me, it is simultaneously challenging to be transparent about some of my “automated” leadership tools.

Reflexivity

Recognizing the positionality of the researcher is a key feature in critical ethnography, and as such a kind of a point of departure point for the credibility of the ethnographic account. While it is clear that objectivity is ruled out, neither does this ethnographic inquiry reflect a subjective opinion nor attempt to “mirror reality” (Alvesson & Sköldbberg, 2009, p. 87). This is where reflexivity provides an angle to view critically how my own position and preunderstanding may impact the research process and the shortcomings that stem from my subjectivity. According to Cunliffe (2016), reflexivity means “questioning what we, and others, might be taking for granted—what is being said and not said—and examining the impact this has or might have” (p. 741). This understanding of reflexivity depends on an intersubjective ontology accepting that people are never wholly separate. In research, reflexivity is a way of being in relation with others that brings with it moral and ethical considerations (p. 745). When researchers engage with reflexivity, they are understood to embrace critical questioning and aim to unravel taken-for-granted issues (ibid). Therefore, reflexivity is not a technique but a researcher’s commitment to try and acknowledge her presumptions and the moral and ethical implications of these presumptions. The WIM ensemble collaboration was permeated with acknowledging and dealing with difference, thus highlighting any presumptions I might have had about the musical and social interaction. I intend to

approach the whole inquiry with the abovementioned commitment to transparency, trying to identify my own preunderstandings. For me, as the practitioner-researcher in an intercultural context, this demands a constant questioning of where and how I identify musical and social commonalities and differences, and with what kind of expectations and biases I interpret the situations as a musician, leader, and researcher. While reflexivity has been critiqued for perhaps promising too much in academic research, it can also be seen as an attempt to avoid the “academic pretensions” that according to Lynch (2000) may arise from equating reflexivity with particular intellectual orientations or political perspectives (p. 27) Applied to the context of music making with refugees, this is certainly a concern that has to be taken into consideration. With the WIM ensemble project, I was aware of my firm belief in the collaborative approach for music making and the danger of framing the ensemble as a kind of an artistic pro-human rights venture, therefore possibly losing sight of my assumptions and biases as a practitioner and researcher. Moreover, the collaborative nature of WIM does not guarantee any less subjective interpretations than another approach would have done, which I will attempt to pay attention to in the ethnographic descriptions of the ensemble.

In this inquiry I lean on Alvesson and Sköldbberg’s (2009) definition of reflexive research, which involves two basic characteristics: careful interpretation and reflection. Their central argument is that all references to empirical data are the results of interpretation, and that the research results (text) never simply mirror the “empirical facts” (Alvesson & Sköldbberg, 2009, p. 9). With a social constructionist perspective, I will be especially careful about presenting anything based on social interaction as ‘facts’ or ‘reality’. However, I also doubt that focusing only on ‘my own reality’ would justify the undertaking of this inquiry or produce knowledge and insight that would be of interest to the wider public. While my descriptions of the music and interactions, as well as the presented views of the musicians, are obviously my interpretations, these interpretations were triggered by the music, thoughts, and actions that took place in those situations with the people involved, in this sense pointing at the existence of a certain concrete reality. As Lynch argues, socially constructed facts can be perceived

as real because they are “intersubjective, exist independently of the observer, and persist in time” (Lynch, 2000, p. 29), like when an ensemble plays a piece of music with certain phrases, intonation, and pace. However, the perception of this reality and its continuity depends upon reflexive endorsement of that very reality (ibid), which introduces a variety of possible interpretations of the piece and how the musicians see themselves in relation to the situation and each other.

In this inquiry I will attempt to articulate my participation and observations on the WIM ensemble in a manner that enables the reader to imagine the atmosphere, the musical environment, and the interaction and communication, and perhaps even some of the music that was created and performed. Reflexivity, and its definitions and criticisms presented above, acts as a compass to stay in close contact with the empirical material. Because I was so involved in the musical and social interaction, the reflexivity frame is there to remind me that all interpretations of the empirical material are more-or-less influenced by my own musicianship and educational values. Lynch (2009) argues that although it may sound profound to construe the general and ultimately unconquerable problem of representation, representations are not problematic by default, but rather because of the way they are transferred from one situation to another, underpinned by grand narratives such as Western history (p. 41). This aligns with Bhabha’s notion of the containment of cultural difference and translation, as he argues that difference is accepted as long as it fits with the majority’s narratives (Rutherford, 1990, p. 208; Bhabha, 1994, pp. 326–327).

The ensemble’s practice and the inquiry into its artistic, educational, and social dimensions are strongly influenced by my paradigmatic assumptions, and a certain (musical) vocabulary and preunderstandings (Alvesson & Sköldberg, 2009, p. 45), which I will attempt to acknowledge to the best of my ability. Dutta (2016) argues that critical ethnographic approaches are concerned with the decolonization of the academy in order to create spaces for the “production of counterhegemonic knowledge” (p. 76). I perceive this as an invitation to approach the empirical material and the insights drawn from it to see how it may reflect other perspectives than mine. The WIM ensemble was built

on the idea of collaborative composition, and as such it had the potential to be multi-voiced and open to various kinds of (musical) knowledge. However, Kuusela (2020) for example suggests that artistic collaborations may not always be as democratic and free from hierarchies as portrayed (p. 201). The assumption of collaboration being a positive goal in research has also been challenged in critical ethnography. Indigenous scholars in particular have argued that collaborative approaches tend to embody “the desire and commitments of dominant groups” (Dutta p. 70). In the light of the above, my intention is to illustrate the many sides of the WIM ensemble collaboration by describing collaborative musical processes and presenting the participants’ and students’ reflections on these processes and the ensemble as a collaborative practice, and by doing this to try to avoid presenting collaboration as “inherently positive” (Dutta, 2016, p. 71). So, while the musicians chose to attend the ensemble, and in this sense embraced the collaborative approach to music making, conducting the inquiry on the ensemble stemmed from my own interests. In relation to this, there are issues raised in critical ethnography that are helpful in considering the complexities of collaboration specifically in terms of researching collaboration. These include questions such as who initiates the research and calls for collaboration, who establishes the terms of the collaboration process, who wishes to understand and to what end, and what the legitimate modes of expression are (Dutta, 2016, p. 71).

Alongside research influenced by critical theory generally, this inquiry may be criticized for a potentially narrow intellectual focus with processes paying too little attention to power relations and the practical circumstances and constraints (Alvesson & Sköldbberg, 2009, p. 174) affecting the ensemble collaboration. These issues are heightened because as a practitioner-researcher I am involved both in the production of the empirical material as well as analysing it. A potential trap to avoid is my looking for empirical material to back up my beliefs about intercultural collaboration and desirable socio-musical outcomes based on my earlier experiences as a musician and educator. As Kuntz and Pickup (2016) urge researchers to do, I aim to clearly explicate my orientation towards justice and injustice and the assumptions that link this inquiry with progressive social change (Kuntz & Pickup, 2016, p. 172). A hesitation I have regarding the critical

ethnography lens is its claimed tendency to heavily focus on how a society and its institutions should *not* function (p. 173), and following this, providing limited views on alternatives. This sets a challenge for me to examine the empirical material with the intention of *identifying the conditions* that may affect the music collaboration and the people involved, but also of highlighting the *imagined as well as concrete possibilities* resulting from the ensemble collaboration. Furthermore, I see this inquiry as a form of grassroots music educational activism where the aim is to learn from and with the refugees and higher music education students as opposed to learning about them. As the study takes its inspiration from Soja's (1996) real-and-imagined thirdspace, it is appropriate to stress that through imagining the deconstruction of power relations something new can be produced, but also that this on-going process never reaches an ideal or a destination.

4.4 Empirical material

The empirical material of this inquiry was generated between January 2016 and June 2017. The material consists of twelve semi-structured interviews with the participants and students, notated music from the workshops, recordings of the created music, and the practitioner-researcher's research diary. The activities during the eighteen months involved weekly workshops at the arts centre during university term times, three intensive three-day projects at the university, four public performances at different arts centres, and a performance at a reception centre for people seeking asylum (Figure 1). Ethnographic research typically provides access to rich and comprehensive empirical material of different kinds and presupposes competence with handling the material (Alvesson & Sköldbberg, 2009, pp. 85–86). The eighteen-month period produced abundant and varied material, allowing for "thick description" (Ravitch & Mittenfelner Carl, 2016, p. 194) of the collaboration. A problem I had with the generation and selection of empirical material was that the ensemble collaboration consisted of a substantial amount of interaction, informal encounters, and communication that for ethical reasons I am not able to disclose. My first priority with the ensemble was that the participants would feel relaxed and comfortable, and not in any way obliged to become

research subjects. The life of refugees is highly controlled by complex regulations and surveillance, with few spaces and institutions free from formalities. I was worried that having to sign forms upon entering the workshops would deter the musicians as well as take the focus away from the social and musical interaction. Therefore, I told the musicians I was working on a doctoral dissertation but tried to conduct the research in a way I thought would interfere with the social situation as little as possible. This can be seen to align with the idea of at-home ethnography, as I prioritized my role as the leader and musician in the ensemble over the role of the researcher. Due to the abovementioned reasons the workshops were not video recorded, but it is important to stress that all the interactions that took place in the workshops, but which were not formally regarded as empirical material, have undoubtedly influenced my thinking and interpretation.

Month	Activity	Number of participants in weekly workshops and performances	Number of SibA students ² in weekly workshops and performances	Research methods employed
Jan-Mar	Weekly workshop at Caisa cultural centre 2pm-4pm	6-9	1-2	Research diary Observations Notated music Recordings Videos from public performances
Apr	Weekly workshops at Caisa	5-7	1-2	
	Performance in a concert series for music from different parts of the world	5	2	
May	Weekly workshops at Caisa	3-5	2	
	Intensive three-day project at SibA and performance in a seminar organised by an organization for Arabic speaking people in Finland	3	4	
Sept	Weekly workshops	5-7	8	
Oct-Nov	Weekly workshops	5-8	2-3	
Dec	Weekly workshops	5-8	2-3	
	Performance at a music festival organized by Sibelius Academy	9	6	
	Performance at a reception centre for people seeking asylum	4	5	
Jan-May	Weekly workshops Interdisciplinary workshops ³	3-7	1-3	
June	Intensive three-day project at SibA	6	4	
	Performance at an event organized by Finland-Syria Friendship Society	4	4	
	Interviews (12)	Number of interviewed participants: 6	Number of interviewed SibA students: 6	Semi-structured, recorded interviews

Figure 1: Timeline of the ensemble project.

2 The listed number of students from January to December 2016 includes a musician who had recently graduated with a master's degree from SibA. Participating actively in the ensemble as a volunteer with a similar role to the students, she was a crucial part of the team during those months.

3 The ensemble project included two workshops incorporating other art forms. The workshop combining music and visual arts was led by one of the European ensemble participants, and the movement and drama workshop was an initiative by a group of international students at the Theatre Academy of the University of the Arts Helsinki, who were developing their own project for socially engaged work. These inspiring interdisciplinary artistic experiments were single occasions, and were not included in the empirical material of this inquiry, however their contribution to the ensemble project and its explorative approach is important to acknowledge here.

4.4.1 Introduction to the interviewed ensemble musicians: Participants with a refugee or immigrant background and SibA students

Participants with a refugee or immigrant background

In this section I will introduce the six musicians with a refugee or immigrant background that I interviewed as part of this inquiry. They were chosen as they formed a core group who actively attended the workshops and performances, and in this way they had an important role in shaping the ensemble practice with their musical and social contributions. I will use pseudonyms that the participants chose for themselves. Coming from two different countries in the Middle East, Brodaloho, Mustafa and Nuur had arrived in Finland as asylum seekers. Brodaloho and Nuur were given positive decisions for their applications for asylum during their participation in the ensemble. Mustafa was waiting for the decision at the time of the interviews. The European citizens Athena, Piet and Yanis were living in Finland for a combination of family reasons, work, and studies. In order to protect the identity of the participants, I will not disclose their country of origin or age.

Athena

Athena is a classical singer and qualified music teacher from Southern Europe. As a child she began to study music secretly against her father's wishes, which she did persistently by saving the money she received from her parents. At first she took music lessons in secret, but gradually her family approved of her choice to study music. Before moving to Finland for family reasons, Athena performed as a soloist and choir singer and taught music in schools for many years. However, after moving to Finland she had some difficult times, including problems with her voice, and she gave up performing and teaching music. Athena subsequently retrained, and now has qualifications in the field of mental health and therapy. She began to sing again when she joined WIM. She came across the ensemble by chance at the arts centre where she attended a Finnish

language course. Through Athena, a small choir formed mainly by singers from her home country living in Finland joined the ensemble for one particular festival performance. She also introduced a traditional song to the ensemble, and improvised vocal solos as part of many of the WIM ensemble's pieces. Athena attended the ensemble throughout the project and sang in four public performances.

Brodaloho

Brodaloho has been granted international protection (asylum) in Finland. From a large Middle Eastern family, Brodaloho has had a passion for reading and writing since he was a child. Growing up, it was difficult for him to get hold of books because of the cost, but he read whenever he could. He also loved music from early on, and had oud lessons as an adult in his home country. Living and working in Finland, he is hoping to continue to learn the oud, but to buy an oud is very expensive, particularly in the Nordic countries. As a WIM member, Brodaloho wrote lyrics for the songs and sang. He sees himself more as a writer than a musician and is hoping to publish novels in the future and have them translated from Arabic into other languages. He has a job teaching Arabic in Finnish schools, a job he feels very motivated about. Due to his language skills, Brodaloho often acted as an unofficial translator within WIM, which he attended actively during the ensemble's first six months and was also involved in two public performances.

Mustafa

Growing up in the Middle East, Mustafa began to learn percussion instruments around the age of five. He visited his uncle who was a percussionist and learnt by listening and watching him. The uncle also taught him some drumming techniques. Sometimes the uncle took Mustafa to the concerts and festivals where he performed with well-known singers. Mustafa started to perform in family concerts at his uncle's house. Formal studies in music began when he entered an arts academy and studied percussion there. In addition to the academy's main ensemble, which toured in different parts of the

country, Mustafa performed in clubs and concert venues. After political changes in the country made it difficult for musicians to continue studying and working as musicians, they had to find other jobs. However, they formed networks where they helped each other continue music making and developing their musical skills. Mustafa has applied for asylum in Finland and continues to play Middle Eastern music, and is also keen to learn other musical styles. Mustafa attended the ensemble throughout the project and played in three public concerts.

Nuur

From the Middle East, Nuur grew up hoping he could play the violin. He accompanied his father on long journeys in his father's sand truck and they listened to music. He had seen the violin on TV and asked his father if he could have one. It took many years before Nuur got the violin and started to take violin lessons. While his day job was a bus driver, for twelve years Nuur played in an orchestra performing Middle Eastern music conducted by his teacher. The orchestra performed around the country at different festivals. Due to political unrest in his country there were a couple of years before arriving in Finland during which Nuur was unable to make music. He has been granted international protection (asylum) in Finland. In addition to the WIM ensemble Nuur plays the violin with musicians he has met through the church, but mostly he plays on his own. Nuur attended the ensemble throughout the project and played in three public performances.

Piet

Piet is a visual artist and drummer from a rural area in a Central European country. He lives in Finland due to family reasons. He grew up in a family where music and music education were encouraged, and many of the members of his extended family played instruments. Piet first started to learn a wind instrument, but at around twelve years old, inspired by a boy in the neighbouring house playing the drums, he began to learn the drums. He had drumming lessons with a retired musician,

learning the basic techniques in a way he describes as “disciplined”, including weekly lessons and exercises, and learning to read sheet music. Following the teacher’s suggestion, Piet joined some local brass bands as a drummer. He also received lessons in orchestral percussion such as vibraphone and marimba. Because Piet was equally interested in sculpting and painting, he found it hard to choose what he would want to study. As a young adult he went travelling for a while, and on his return he decided to concentrate on the fine arts at the arts academy. This was partly due to the pressure he felt was attached to musical performances. He is interested in combining the two art forms and continues to pursue both. Piet joined WIM because he knew the producer and got interested in the idea behind the project. He played in two public performances.

Yanis

As a child Yanis studied the guitar at a conservatoire in his home country in Southern Europe. One of his parents is a professional Western classical musician, and Yanis first learnt classical music, developing a curiosity for other musical styles as he grew up. Later on he began to play with Romani musicians who gathered for a weekly music making session every Sunday. Around the same time, Yanis also played in a heavy metal band that released a couple of albums. Working in the field of music technology, Yanis is concerned about what he describes as overly compressed commercial music and how such trends affect the culture of live music. Playing the guitar in WIM, he looked for musical and creative challenges that kept him on his toes and motivated him to play. Besides being a guitarist, he also sang bass parts in some of the songs. Yanis joined the ensemble half way through the project and participated in two public performances.

Students from Sibelius Academy (SibA)

The six interviewed bachelor and master students came from two different departments at the Sibelius Academy (SibA). Because there are many small departments and programmes

at the Sibelius Academy, I will not provide the names of the departments in which the students were enrolled, nor their country of origin, with the exception of indicating who were Finnish students. Some of the students' previous education had been in specific folk traditions, and some had studied popular music or Western classical music. The departments in which they were studying at SibA were both focused on collaborative ensemble work, and as part of their studies the students were attending courses including a variety of approaches to improvisation and composition drawing on traditional musics from different regions. Some of the students had experience in music teaching in schools or the facilitation of small and large groups of adults and children. Many of them had been or were part of different types of ensembles writing their own music.

The students had a wide experience of performing as a musician, and several of them had experience in individual and/or group teaching. All of them took part in a number of WIM workshops and at least one performance event. Their responsibilities included taking turns with a variety of leadership tasks and facilitating creative work in small groups. As the students' pedagogical and leadership experience varied significantly, their responsibilities in the WIM project were planned accordingly. The master students practiced leadership skills by taking the roll of the 'main leader' in some workshops, whereas the bachelor students acted more as co-leaders and collaborators. As has been illustrated earlier, these roles overlapped and could be seen as malleable.

Giovanni

A bass player and master's student from Southern Europe, Giovanni was inspired to learn music in family gatherings where everyone sang together accompanied by a friend playing the guitar. He saved money to buy a bass and learnt to play it by himself. In order to keep his parents happy, he began to study psychology at the university while also taking lessons at a conservatoire. After receiving a bachelor's degree in psychology, he chose to do a master's in music. At the time the university offered a degree in classical music only. While enjoying many aspects of the studies, Giovanni was more interested in musical improvisation and freedom of expression

and began to work with dancers and choreographers. He then found out about the study programmes offered at the Sibelius Academy and began his master's degree studies in Finland. During the studies he became interested in the music of the regions close to his home country, including Arabic music. He also continued to collaborate with dancers and dance companies. Giovanni attended several weekly workshops and two intensive projects with the WIM ensemble, and led a couple of the workshops when I was away.

Helena

Helena comes from a small village in Finland and began to learn the Finnish kantele when she was very young. (The kantele is often considered to be the national instrument of Finland, but different versions of the instrument can also be found in neighbouring countries.) During her school years Helena studied both folk music and Western classical music on the kantele, feeling more drawn to folk music. After school Helena studied a different subject in university for one year, but she soon realized she wanted to become a musician. Encouraged by professional folk musicians she first studied folk music in a university for applied sciences, receiving a qualification as an instrumental teacher, and later on began her master's degree in Sibelius Academy. Helena attended the WIM ensemble for one semester, which formed an elective as part of her studies. She played the kantele and sang in the ensemble and led parts of the workshops teaching a particular Finnish folk melody to the participants. Helena played in one public performance and in a performance event at a reception centre.

Kasper

Before choosing to focus on folk music, Kasper studied popular music styles. As a child growing up in Eastern Finland he was surrounded by folk music and musical instruments. Kasper's father, a regularly performing folk musician without formal music education, introduced him to the traditions and took him to folk music summer camps. His best friend played the guitar, but otherwise the school friends were

mainly interested in other things such as cars. He left his hometown for an upper secondary school specialized in the arts, where he got to know many other young musicians and young people interested in different art forms. As a young musician Kasper was more interested in popular music styles, which he also studied after his graduation from school, but the seed for folk music stayed. When Kasper began to focus on folk music, his main instrument changed from electric bass to a variety of plucked string instruments. Already during his years in upper secondary school he played in bands that brought together elements of folk and popular music. Studying Nordic folk music(s), this kind of curiosity and crossing boundaries continues to be Kasper's approach to music making. Kasper played several instruments in the ensemble and led parts of the workshops, contributing especially to the work of the rhythm section. He played in one public performance and in a performance event at a reception centre.

Lilli

A master's student, Lilli grew up in a multicultural family in Northern Finland. One of her parents worked as a professional musician and teacher, passing on the songs of an Eastern European music tradition to Lilli and her siblings. The parent taught at the local music school, which was comprised of Western classical music and Finnish folk music departments. A student at the same music school, Lilli studied Western classical music. After graduating from school, she studied musicology at a university and performed as a singer with a number of popular music bands. She found herself imitating popular music styles and searching for her own singer identity. Because of her skills and knowledge of the Eastern European tradition, Lilli was featured as the "ethnic voice" with some of the bands drawing on different genres. Lilli found this definition uncomfortable, and despite using the terms "ethno" and "ethnic" herself at times in order to communicate what she does musically, she does not like the terms. She described herself as a storyteller with an expressive voice that touches people. Lilli attended several weekly workshops and one intensive project with the WIM ensemble. She sang in two public performances with the band and led one workshop when I was away.

Olli

A bachelor student from Finland, Olli grew up with a non-European music tradition because his (Finnish) father was a professional musician and singer specialized in that musical tradition. There were always band rehearsals at Olli's home, and in addition to the musical homelife, he studied the drumkit in a music school. Through his siblings Olli got involved in a band at a young age, playing progressive rock, but later on the siblings returned to the music their father had introduced them to. As a teenager Olli began to focus on percussion instead of the drumkit, and he wanted to study the tradition in depth. The university for applied sciences he studied at after upper secondary school did not provide lessons in the instruments and styles Olli was interested in, so he spent several months overseas taking lessons in dancing, singing, and playing, and absorbing the musical tradition from the local musicians. Olli teaches percussion, and he has performed and toured with numerous Finnish popular music groups in addition to the band specializing in the musical tradition he has grown up with and studied. He is keen to combine singing, playing and dancing in his music making and teaching. Olli attended two weekly workshops at the arts centre and one intensive project and played in one public performance with WIM.

Sofia

Sofia is a bachelor's student and comes from Southern Europe. Although she is the only professional musician in her family, in her childhood they were actively involved in music through events and gatherings in local villages. She always had an interest in music and listened to the radio and sang a lot by herself. A neighbour taught her how to play chords on the piano, and as a teenager she learnt to play accompaniments on the guitar and transcribe songs she listened to. At school, Sofia did well academically, and her parents supported her studying maths and engineering at university. Simultaneously, she built strong networks within the music scene, performing and recording regularly with other musicians, of which her family was also supportive. With a master's degree in engineering, Sofia came to Finland as an exchange student. By then she had been

working as a singer so intensely that she decided to take a break from music. However, she quickly realized that she did not want to be without music and contacted other musicians from her home country living in Finland. On moving to Finland for the second time, she began to share the traditional songs from her background with musicians from different cultures. She found it difficult because there was always something missing when others tried to interpret the music. One of the reasons she applied to the Sibelius Academy was that she wanted to develop ways to communicate her musical ideas more clearly and efficiently to other musicians. Sofia attended one intensive project and a couple of workshops with WIM at the arts centre and played in two public performances with the ensemble.

4.4.2 Interviews with the ensemble musicians (participants and SibA students)

Three out of the twelve interviews (see Figure 2) were carried out with an Arabic interpreter, who also transcribed these three interviews. In addition, I conducted four interviews in Finnish and five in English. They were transcribed by a professional company specialized in transcriptions. Nine interviews ranging from ninety-four minutes to hundred and thirty-five minutes were held in music rooms at two different SibA buildings, and three interviews were carried out online on laptops. The participants were familiar with the university premises from our intensive projects. I had wondered if our regular meeting space, the living room at the arts centre, would have been a more suitable space due to its familiarity. However, I decided to have the interviews at the university for two reasons. First, I was able to use the facilities more flexibly and independently, which made me feel more relaxed about 'hosting' the situation and thus hopefully also made the interviewees feel at ease and welcome. Secondly, the participants seemed to enjoy coming to SibA, and on the interview days a couple of them happened to meet some of students they knew from the ensemble project.

Participant	From	Attended	Interview language(s)
Athena, voice, lyrics Female	Southern Europe	Feb 2016 – June 2017	English
Brodaloho, voice, lyrics Male	Middle East	Jan-June 2016	Arabic, Finnish
Mustafa, percussion Male	Middle East	Jan 2016 – June 2017	Arabic, English
Nuur, violin Male	Middle East	Jan 2016 – June 2017	Arabic, Finnish
Piet, percussion Male	Central Europe	Sept 2016 – June 2017	English
Yanis, guitar Male	Southern Europe	Sept 2016 – June 2017	English
Student	From		Interview language
Giovanni, bass, oud Master student Male	Southern Europe	Intensive project summer 2016, workshops autumn term 2016 and spring term 2017, intensive project summer	English
Helena, kantele (traditional Finnish instrument) Master student Female	Finland	All workshops in autumn term 2016, 2 performances	Finnish
Kasper, guitar, mandolin Master student Male	Finland	All workshops in autumn term 2016, 2 performances	Finnish
Lilli, voice Master student Female	Finland	Several workshops spring term 2017, 1 intensive project, 2 performances	Finnish
Olli, percussion Bachelor student Male	Finland	Several workshops autumn term 2016, intensive project spring 2017, 1 performance	Finnish
Sofia, voice Bachelor student Female	Southern Europe	Several workshops in autumn term 2016, intensive project spring 2017, 2 performances	English

Figure 2. The interviewed participants and SibA students.

Kvale and Brinkmann (2009) suggest that the more spontaneous the interview procedure is, the more likely it is that the researcher obtains lively, unprompted, and unexpected answers from the interviewees. On the other hand, structuring the interview situation makes the conceptual structuring in the analysis easier. With this in mind, I used a semi-structured interview model for the interviews (Kvale & Brinkmann, 2009, p. 130; Ravitch & Mittenfelner Carl, 2016, p. 153). At the beginning of each interview I explained the interview procedure and presented the contents of the consent form, and asked if the musician was happy to sign it. Following the signing of the form, I turned on the recorder and initiated a little conversation about how the musician was doing, followed by asking each interviewee to describe their musical journey from their childhood to joining the WIM ensemble. This part of the interview led to the list of questions I had prepared. The topics I brought up included, for example, how the interviewees would describe what the ensemble was about and the way we created music, how we managed decision making and different viewpoints, and how they thought WIM could be taken forward, and the plans and dreams they had as artists and educators. Interested in how the musicians interpreted and made sense of the collaboration, my introductory questions (Kvale & Brinkmann, 2009, p. 135) were primarily “experience and behaviour questions” and “opinion and value questions” (Ravitch & Mittenfelner Carl, 2016, p. 153), preceded by “background questions” (ibid) capturing the interviewees musical journey to date. The follow-up questions involved various aspects connected to more emotional dimensions, and in that sense they represented “feeling questions” (Ravitch & Mittenfelner Carl, 2016, p. 153). Having the interview questions as a map for the interviews enabled me to ensure that I covered the topics I had in mind, rather than only relying on being able to re-spark the spontaneous conversations and relaxed banter we were accustomed to in the ensemble workshops.

In the interview itself I let the flow of the conversation take the lead as much as possible. Sometimes I asked the introductory questions on my list in a different order, or spent a longer time on particular topics, depending on the interviewee’s response. We were used to interacting through music, and while the interview situation seemed

more strained in terms of spontaneity, it also opened up topics that we would not have perhaps discussed otherwise, such as reflections on educational cultures and some more personal, even painful experiences. I certainly felt that with the viola in my hand I was able to create a more varied, communicative environment transcending some of the language barriers, but with the many shared musical experiences behind us, there was also a lot of openness and interaction in the interview discussions. The interviewees' answers led to several follow-up questions, which meandered into more-or-less lively little conversations between us. There were several references to particular pieces we had created together, with either the interviewee or me demonstrating a musical element by humming or tapping our fingers on the table. Some topics sparked less of a response than I had anticipated, in which case I tried to approach the question using different wordings and examples. Kvale and Brinkmann (2009) suggest allowing for silences and giving enough time for the interviewees to associate and reflect (Kvale & Brinkmann, 2009, p. 136), and as I listened to the recordings of the interviews I realized it would indeed have been beneficial to allow for longer pauses and time for quiet reflection.

Knowing the participants and SibA students through my roles as the ensemble leader and teacher at SibA created a certain relaxedness and familiarity, and I was keen to continue the collegial atmosphere through our conversations. My intuition was that I should engage in the conversation by occasionally expressing my own thoughts and perspectives, just as I would usually do in a dialogue with the musicians in the workshops and other social situations. In other words, as I could not suddenly become an unbiased outsider, it felt more fruitful to be myself, the musician, leader, and university teacher they already knew. While it seemed that the interviewees felt comfortable talking to me, and opening up about many aspects relating to the WIM ensemble and their musical lives outside it, it is also likely that some criticisms were left unsaid, and as ensemble participants and students at SibA, the musicians wished to focus on the positive experiences they had had. The questions that Dutta (2016, p. 71) has raised about the motives and aims behind collaboration become pertinent here. As much as the collaborative aspect was central to the musical and

social interaction in the ensemble, and in the co-construction of knowledge including the interviews, I am aware that I had initiated the collaboration and established a certain working culture in the ensemble. Therefore, the participants and students were giving feedback on issues they were only partially responsible for, even if they felt a level of ownership over the collaboration. During our conversations I emphasised that I was not looking for any particular kinds of answers, and welcomed suggestions and critical comments.

The three interview languages

The interviews were conducted using three languages:

- Arabic, English, and Finnish when interviewing participants with Arabic as their mother tongue (3 WIM participants, translator present)
- Finnish when interviewing SibA students speaking Finnish as their native language (4 students)
- English when interviewing SibA students from Southern Europe and WIM participants from two different European countries (2 students and 3 WIM participants)

The interview situation is unlike a conversation between equal partners, because the researcher sets the stage and controls the situation (Kvale & Brinkmann, 2009, p. 3). Moving from the socio-musical interaction in the ensemble collaboration to verbal communication in the interviews highlighted this difference. Having a translator present in three of the interviews changed the nature of interaction even more. While having a translator was extremely helpful, and was necessary to discuss many of the topics, the Arabic speaking participants gave several answers in Finnish and English. This made sense considering we were used to communicating in those two languages, and many aspects of the collaboration that we talked about in the interviews were real life situations we had experienced together, and in some cases had already talked about. A couple of times during the interviews I encouraged the musicians to repeat in Arabic what they had just said in Finnish or English, so that

all of the linguistic nuances could be captured by the translator in the moment as well as during the process of transcribing. However, the participants' choice to express thoughts directly to me in Finnish or English was a valuable part of the interviews, as I was then more able to respond immediately as well as pick up on certain emotional reactions as they happened.

We were used to being able to communicate relatively complex musical ideas that could be conveyed through music, but the interviews involved grasping concepts that required elaborate verbal explanations. While the role of the translator was central in this, having a new person in the room added another layer of interpretation and interpersonal dynamics into the interaction. As Temple and Edwards (2011) say, to assume that there are no complications in interpreting concepts across languages is to assume that there is only one base line, and that is the researcher's own (Temple & Edwards, 2011, p. 50). For Bhabha, there is no complete essence that could be captured in another language, only imitations in a displacing sense (Bhabha, 1994, p. 325; Rutherford, 1990, p. 210). One concept that caused a lot of confusion, especially when translated into Arabic, was identity, the core concept of Bhabha's work. I realized that it was a mistake to mention the concept, and not only due to issues of translation. I quickly learnt that I had to operationalize the concept of identity without using the term itself in order to gain an understanding of the participants' and SibA students' processes of identification and meaning making.

It should also be noted that using English as the interview language with three participants and two SibA students meant conducting the interviews in a language that was not their native language. While all of them were fluent in English and were used to speaking English in their work, studies, and/or personal life, they still found that they could not always express themselves as precisely as they were hoping to do. In this sense "the interpretive hermeneutics at the heart of translation" (Maitland, 2016, p. 25) was also at work here, as the interviewees translated their thoughts into English for me to listen and later on read and interpret.

4.4.3 Notations and recordings

The ensemble project generated a vast amount of musical material that I could revisit as a kind of a musical memory package connected to the interviews and my research diary. The music drew on traditional musics from different parts of the Middle East and Europe, as the participants and SibA students brought their own starting points to the workshops. When we first started, I was not sure exactly how the music would be used as empirical material, although it was clear that the created music would not be analysed from a musicological, music theoretical perspective. Further along the line I realised that revisiting the musical starting points and the created pieces through the notations, recordings, and performance videos was particularly important for having concrete examples of the musical choices made and indicating the different roles that the musicians took in the processes of negotiation, including myself. In the workshops I was playing, singing, conducting, improvising, and discussing, with my focus on the music and the musicians with whom I was interacting, and the notated music and recorded material of the created music served as maps of the musical processes to return to. They kept the analysis phase alive, as the music reconnected me to the atmosphere and some of my thoughts and emotions in those moments. Furthermore, through listening to the ensemble's musical material and revisiting the notated music I was able to connect the interviews with specific interactional moments, soundworlds, and musical details, in this way linking the musicians' reflections to the concrete action that had taken place. Several examples and descriptions of actual musical elements are included in this ethnographic account.

The recordings were mainly sound memos on my mobile phone, which I used frequently to capture the work-in-progress in the workshops. This was needed especially between the workshops in order to keep track of the ideas and to return to them. The notations consisted of melodies and lyrics, and sometimes chord sequences and notes about the structure of the piece. Some pieces were created and performed without any notations of the material, while other pieces were learnt and arranged using sheet music provided by the participants or SibA students. The sheet music, when used, was there mainly

to provide additional support to the music making, for example when there were long melodies that some of the instrumentalists could sight-read. Many of the musicians were more familiar with learning by ear. All of the new ensemble compositions and arrangements incorporated elements of traditional music, either as starting points or as layers or sections that were weaved into the pieces during the composition and arrangement processes. However, the sheet music provided by both the participants and the SibA students was based on the Western music style of notation, including the Arabic melodies that the participants brought.

WIM gave four performances (Figure 1) during the project: two performances at two different cultural centres, one performance as part of a music festival at the Sibelius Academy, and a concert as part of a seminar dealing with issues of forced migration and integration. In these events the ensemble performed eight collaboratively created new pieces and arrangements, and four existing Arabic songs and instrumental compositions. The length of the compositions and arrangements ranged from about four to eight minutes. Three out of the four performances were video recorded.

4.4.4 Research diary

During the eighteen months of the WIM project I kept a diary in order to capture the different stages of the ensemble project and the emerging musical practice (Ravitch & Mittenfelner Carl, 2016, p. 70). An overlapping method I also used was reflective journaling, for “in-the-moment reflection and meaning making and for charting ideas, thoughts, emotions, and concerns” (p. 79). In an attempt to catch my immediate thoughts and puzzling questions after each ensemble workshop, or to grab the spontaneous thoughts and discoveries that emerged at unpredictable moments, I used the notes application on my mobile phone and wrote down reflections while I was travelling on the underground train, bus, or in any imaginable locations when thoughts relating to the project appeared. These electronic memos of varied depth and length functioned as “a chronicle of learning and thinking” (ibid), serving as a messy and rich resource for accessing the aspirations, worries, questions, and emotions I had experienced

during the process. There were also plenty of messages and emails in which the development of the ensemble and the quality of the interaction is reflected, but this material is confidential and therefore cannot be used as research material or quoted in the ethnographic description.

Writing in my research diary received the least attention in terms of generating empirical material, which was in stark contrast with constantly thinking about the ensemble and the people in it, the music we were working on, the connection between the action and the evolving research questions, and staying in touch with the people through messaging. The critical ethnographic account at hand called for reflexivity regarding my own position within the ensemble collaboration as well as reflexivity on the text that came to represent the collaboration and the inquiry as a whole (Starfield, 2020, p. 172). While such reflexivity does not hinge upon the type of empirical material that was generated, I found that it would have been useful to be able to delve back into my own thoughts in written form more than my diary enabled. However, the written in-the-moment reflections illustrated the issues I was considering at different stages, and how they affected the way I steered the ensemble project. The diary was helpful in tracing back leadership decisions regarding the distribution of tasks in the ensemble, and the overlap of artistic and social issues that characterized the ensemble. The “raw” notes were an important resource for checking on details about the workshops, such as who was present and what music was worked on when. The music workshops were intense and all-consuming, and during the project it was hard to estimate what might turn out to be significant later on from the research perspective.

4.5 Methods of analysis

A critical ethnographic orientation allows flexibility in employing procedures for analysing empirical material. Apart from the generally emancipatory orientation, there is no definite procedure for engaging with the empirical material as suggested by the advocates of critical theory (Alvesson & Sköldberg, 2009, pp. 170–171). The emancipatory interests (Dutta, 2016, p. 69) in this inquiry are linked to gaining insight into how

musical thirdspaces created by higher music education can enhance the participation and resettlement processes of refugees in the receiving society. I immersed myself in the empirical material, reading the interview transcripts, but also spending a lot of time thinking, wandering off in my mind letting the collaboration sink in, listening to the musical material, and browsing through my notes.

The analysis is based on the principles of thematic analysis (Riger & Sigurvinsdottir, 2016), involving in-depth reflection and choosing themes “in light of the emancipatory cognitive interests” (Alvesson & Sköldbberg, 2009, pp. 171–172). The themes have been gradually drawn from different sources of the empirical material over a long period of time. As Ravitch and Mittenfelner Carl (2016) maintain, as the researcher conducting a qualitative inquiry I have been the primary instrument actively constructing the themes, rather than the themes simply emerging from the material (Ravitch and Mittenfelner Carl, 2016, p. 222). Seeing and hearing the musicians in action during the project and constantly reflecting on these issues myself had already produced thematic seeds to examine the human connection, negotiation, tensions, and identity construction in the ensemble. The interviews gave more direction to these themes and provided some new ones, especially for leadership and teaching and learning within higher music education.

With the twelve interviews, I decided that handling the transcripts manually was going to be more suited for my purposes than a computerised programme. During the first round of many readings of the transcribed interviews, I wrote down multiple possible themes and brief notes on the transcripts. The idea behind this was to get a general sense of what was being talked about and how, and whether the interviews possibly offered some angles I had not noticed or thought about so far. I collected all the notes and remarks from the transcripts in a separate document in order to map out the potential codes for the next stage. At this point some wider themes seemed to hover over the empirical material as a whole, but I resisted establishing the themes because I wanted to make sure that I did not enter into decisions too quickly based on my preunderstandings and personal experiences of the ensemble collaboration. The

next stage involved moving on from dozens of possibilities to devising and choosing a set of suitable codes. I continued with the same printed interview transcriptions on which I had written the possible themes and notes, and begun coding the texts. The stages described above refer to the reduction and reorganization of the empirical material, which often occur in parallel (Ravitch and Mittenfelner Carl, 2016, p. 220). In the reorganization phase, the codes are compared and categorised, gradually leading to determining the themes and preliminary findings.

As I was reading the interview transcripts, I realised that the different linguistic, social, musical, and educational backgrounds of the musicians, as well as their other experiences and viewpoints, were manifested in the transcripts, which made them hard to code with very specific terminology, using concepts as codes. In other words, the literary form seemed very distant from the multi-layered interaction in our music making. Yet, the transcripts offered a relevant and important angle and a vast amount of fascinating descriptions and reflections. Just like in the interview situation, when reading the transcripts I was dealing with translating the musicians' thoughts from one set of understandings to another, and with the subjectivity of the writer (Bhabha, 1994; Maitland 2016). In order to avoid condensing the musicians' thoughts into fixities and to allow for more time to familiarize myself with the texts, I chose the following, broad codes (in alphabetical order): being human, collaboration, confusion, envisioning, feelings about the ensemble, friendship, identity, improvisation, learning, musical tradition, relationship, tension, and an additional code 'conspicuous detail'. I had a hunch that employing the rather vague "how a participant feels about WIM" would allow me to collect a large enough body of text (now moving the process on to my computer), preventing me from getting stuck with isolated quotes that would not tie into any wider themes. Also, this was a practical method to keep some overlapping topics and quotes compiled together, until I was ready to anchor on specific themes. Because managing the interview transcripts in Finnish and English (some translated from Arabic) and considering the possible directions this material offered demanded a substantial amount of time and effort, I became entrenched in the literary mode of the empirical material for some months, perhaps even unintentionally neglecting the

other forms of empirical material available. After the period of working through the interviews in depth, I returned to a more dialogical method of analysing the empirical material, developing stronger connections between the interviews, the recorded and notated musical material, and my own observations.

In the extensive process of analysis, I aimed to locate “absences and irregularities” (Dutta, 2016, p. 72) alongside the patterns and themes I was able to draw from the material. For example, the musicians brought up many positive aspects about the work, but understanding what they had experienced as difficult or not so motivating was harder to discern. This is where combining my observations and hands-on experience in the ensemble with the interviews became invaluable. While in the early stages of the analysis this was challenging because I was so invested in the collaboration, as some time passed I was able to recognise a wider spectrum of perceptions of the practice and its meaning to the musicians, including myself. As a practitioner-researcher, it is crucial to avoid constructing a narrow success story omitting the challenges of the project along the way. Drawing on the interview transcripts, the musical material, and my notes, I searched for unexpected and ambiguous moments, manifestations of tensions, and for contradictions in the musicians’ accounts. Having experienced all of the musical processes that the participants and SibA students were talking about influenced my interpretations, but it also provided nuanced understandings of the situations and the processes as a whole.

While I was still in the midst of modifying the themes, I decided to present the ethnographic description in three chapters and organize the material under the provisional titles ‘thirdspace music’, ‘the participants’, and ‘the SibA students’. This structure reflected the sub-questions of this inquiry, although the exact formulation of the questions continued to evolve. Following this, I took a couple of months away from the analysis process, returning to the literature on forced migration, integration, music with refugees, and on the concept of thirdspace. At this point the policy level of the inquiry began to present itself in connection to the inquiry, and I could see clearer connections between the ensemble practice, wider society, and higher music education

curricula, and could consequently redefine the research questions with a theoretical and conceptual frame (Ravitch and Mittenfelner Carl, 2016, p. 262). As Alvesson and Sköldberg maintain, critical ethnography does not pretend to maintain neutrality and objectivity about the social phenomena under scrutiny, but instead it draws attention to the political dimension (Alvesson & Sköldberg, 2009, p. 174). Themes bringing together spatial justice (Soja, 2010), processes of identification (Bhabha, 1994; Jenkins, 2008), musical participation (Small, 1998; Turino, 2008), and the social responsibility of higher music education started to become clear on the horizon. As Stake (1995) suggests: “The qualitative researcher concentrates on the instance, trying to pull it apart and put it back together again more meaningfully – analysis and synthesis in direct interpretation” (Stake, 1995, p. 75).

An angle that I found helpful for approaching the analysis of the empirical material is triple hermeneutics. In social contexts, simple hermeneutics concerns “individuals’ interpretations of themselves and their own subjective or intersubjective (cultural) reality” (Alvesson & Sköldberg, 2009, p. 175). Double hermeneutics in turn is concerned with “interpreting interpretive beings”, in other words attempting to “understand and develop knowledge about this reality” (ibid.). This inquiry can be seen to attempt to employ triple hermeneutics, which includes the double hermeneutics, but also draws upon “the critical interpretation of unconscious processes, ideologies, power relations, and other expressions of dominance that entail of certain interests over others, within the forms of understanding which appear to be spontaneously generated” (Alvesson & Sköldberg, 2009, pp. 175–176). This can be understood to respond to the aims of critical ethnography, always returning to the power relations which cannot be erased but can be acknowledged and consciously shaken.

The ethnographic description of the WIM ensemble will be presented in three chapters (5–7), focusing on the analysis of the empirical material. Chapter 5 follows the musical journey of the ensemble, providing descriptions of the ensemble’s musical processes and co-created musical material. Chapters 6 and 7 continue to illustrate the emerging ensemble practice and its multiple meanings and challenges as drawn from the empirical

material. Reflecting the second and the third sub-questions of the inquiry, chapters 6 and 7 focus on the participants and SibA students respectively. However, organising the empirical material in this way poses an issue of categorization. Considering that this inquiry is concerned with reciprocal integration and collaborative music making, thus avoiding the dichotomy of ‘us’ and ‘them’, this structural choice may be critiqued. The choice partly stems from the need for a clear procedure for reporting the outcomes of the inquiry, and arguably this structure was one of many possibilities. On the other hand, this decision highlights that the musicians (participants and SibA students) were in very different life situations and had different reasons to attend the ensemble. Therefore, it could be expected that the meanings they may ascribe to the ensemble, and what they gain from it, would vary substantially. This is not to suggest that there may not also be an overlap in the way the ensemble musicians perceive the ensemble collaboration and its meanings. However, as Sæther et al. (2012) point out, much that is interesting and valuable in intercultural relationships is “found in the differences” (pp. 5–6), and while this inquiry carries an attempt to dismantle oppressive boundaries and categorization in the fields of music and music education, it simultaneously embraces difference and dissonance as part of a dynamic, creative practice (ibid). So, writing the empirical analysis by dividing the musicians into the abovementioned categories is an ontological choice, but is also done with this creative tension in mind.

The three descriptive chapters will be followed by chapter 8, providing a reflection on my own experiences as the practitioner-researcher in this inquiry, and a summary in chapter 9. While the order of chapters 5–7 reflects the three sub-questions of the inquiry, the questions will be explicitly discussed in chapter 10.

4.6 Ethical issues

In this inquiry I have applied the guidelines for responsible conduct of research formulated by the Finnish Advisory Board on Research Integrity (2012) and the ethical principles of research with human participants (2019) endorsed by the research community of the University of the Arts Helsinki. I talked about conducting this research with the ensemble

musicians in the workshops from the beginning of the process, trying to be as clear and transparent about the inquiry as possible. However, explaining the research was partly compromised due the languages being Finnish and English. There were more possibilities to discuss the nature of the inquiry with the twelve interviewed participants and SibA students who gave informed consent to participate in the inquiry by signing consent forms (examples included in the Appendices). These forms were available in English and Arabic. With the Arabic speaking participants there was a translator present when the consent forms were introduced and signed. Anonymity was discussed, as some musicians would have been content with being recognised or even appearing with their real names in the inquiry. However, I followed the university's stance that pseudonyms should be used, as according to the guidelines it is not generally appropriate to publish the data of the research participants in a way that allows them to be identified (Finnish Advisory Board on Research Integrity, 2019, p. 15). This is a complex ethical issue, which relates to collaboration and the gains made from collaboration in the arts and research (Kuusela, 2020; Dutta 2016). Moreover, while pseudonyms are being used in the inquiry, complete anonymity cannot be guaranteed (Finnish Advisory Board on Research Integrity, 2019, p. 15) because there are many people and organisations that are familiar with the activities of the ensemble and its musicians.

The new regulations for ethical review in the human sciences in Finland (Finnish Advisory Board on Research Integrity, 2019), including the processing of personal data in research, were introduced after I had already generated the empirical material. For this reason, the permission to conduct this inquiry was granted based on my accepted research plan at the university, whereas the new regulations would have required a more substantial ethical review for a research permission to be granted. However, the research material and personal data were collected and managed with appropriate care, and during this inquiry no personal addresses or identity numbers were collected. The transcribed interviews and consent forms with the interviewees were stored in a secure location at the university premises. This material will be disposed of once the entire research process is complete.

In addition to the matters of procedural ethics in this inquiry, there are several issues concerning the relational ethics involved (Kuntz, 2010), in other words the ethical issues regarding the interpersonal relationships and responsibilities. These include the position of refugees in society from the point of view of law, vulnerability, and lack of autonomy (Temple & Moran, 2011), my multiple roles and responsibilities as a music practitioner, university teacher, and researcher (e.g., Nikkanen, 2019), and language issues related to the interpretation of the interview transcriptions. Refugees are in a vulnerable position in society due to their limited access to a variety of societal services, lack of social and professional networks, language issues, lack of autonomy, discrimination, and potential trauma-related conditions (Temple & Moran, 2011). From that position, it can be challenging to remain assertive about one's rights as a research participant. Moreover, different societies operate through different systems when it comes to privacy, confidentiality, and conducting research, and even when translated there is a chance that the provided information and consent forms can be misinterpreted. I felt that highlighting these rights was also a way to address the individual rights that all citizens, including refugees, have in the context of research.

As I have already pointed out, the double-role of a practitioner-researcher offered an excellent vantage point but complicated the ethical issues in the inquiry. On the one hand I was a practitioner (viola player, co-composer, leader) developing the musical and pedagogical practices in the ensemble. On the other hand, I conducted research right from the beginning. Approaching the ensemble collaboration with a researcher mindset guided me to view the collaboration in a particularly inquisitive manner, and to embrace difficulties and the moments of 'not knowing' as exploration rather than as failures. The practitioner-researcher role enabled me to become immersed in the practical work while viewing the ensemble practice and my own actions from critical perspectives. In a sense, this can be seen to have potentially affected the quality of the ensemble processes positively. However, how collaborators benefit or might not benefit from collaboration has been brought up in both research (e.g., Dutta, 2016) and in the arts. As Kuusela (2020) argues, collaboration in itself is not radical or politically progressive (p. 36), and it is always relevant to ask who

gains from it and how. By researching the ensemble collaboration, I developed my professional skills and competence and advanced my academic career. Viewing the ensemble even more critically from the perspective of gains, participatory creation through collaborative music making can be seen to take something away from the contributors without any guarantee of specified returns. Neither is arts inherently good and empowering. As Blomfield and Lenette (2018) argue, some artistic processes may even be detrimental to the participants and reinforce ‘othering’ and disempowerment (Blomfield & Lenette, 2018).

As for the collaborative musical approaches I used within the ensemble, the ensemble project involving refugee and immigrant musicians and a university teacher and SibA students bore some inherent inequalities. The students were members of the institution and had access to several privileges that such institutions provide: resources, facilities, qualifications, and professional networks, offering opportunities and future prospects. Moreover, the students and I were able to operate using a common language, which in international settings tends to be English – the lingua franca of many communities including the international music education (research) community (Kertz-Weltzel, 2018). Actively reflecting on these privileges and inequalities was a substantial part of the research ethics in this inquiry, but at the same time it was essential to avoid accepting them as given conditions that could not be altered. Even though this inquiry took a “soft” activist stance supporting refugees, the aim has never been to speak on behalf of refugees. While that would verge on being patronizing to begin with, refugees do not form a group with identical needs and aspirations that one could ‘speak for’. As van Loon (2001) argues, the language of ethnography is the language of ‘representation’ that is associated with ‘speaking for’ someone (van Loon, 2001, p. 279), and representation is necessarily incomplete (Kuntz, 2010, p. 424).

The interviewed participants and SibA students were sent the dissertation draft in order to provide an opportunity for them to assess whether their reflections had been interpreted as they meant them, or if there was something else they would like to alter or discuss. During the generation of the empirical material there were some moments

and interactions that would be unethical to disclose, as I have mentioned earlier. In order to nurture the trust that was built during the collaboration, the discussions and communication that took place outside the ensemble workshops and interviews will not be included in the empirical material, although these events have inevitably influenced my leadership and understandings of the collaboration. As Kuntz (2010) points out, sometimes qualitative research offers evocative stories and testimonies that would give a deeper insight into the lives of the people involved, but simultaneously sharing these particularities would jeopardize researcher–participant confidentiality (p. 424). With the WIM musicians, some of these discussions and observations helped me to define the key themes for the ethnographic description, presented from the next chapter onwards.

5 Thirdspace music ensemble collaboration enhancing participation and reciprocal integration

5.1 Opening a space for musicking and collaboration

WIM ensemble workshops took place every Wednesday afternoon in the heart of the city. Some of the participants travelled from the other side of the city to attend the workshops, while others came from the refugee reception centre nearby to the cultural centre, where the workshops were held. With underground train, railway, and bus stations next to the building, the physical location of the arts centre was easily accessible by public transport. The cultural centre sat in the middle of the urban buzz of restaurants, shops, and offices. Despite the central location, one would not stumble across the venue and its activities by chance. The centre was hidden inside a maze-like building with lifts and escalators, which ran past a small restaurant serving Middle Eastern food. The workshop space itself, the 'living room' with a low ceiling, sofas, rugs, and little stools looked more like a place for people to gather and have a conversation than a music classroom or a rehearsal space for ensembles. Lacking music stands, special chairs for instrumentalists, and a PA system, the room was not fully equipped for all types of ensemble work, but the space invited casual interaction as the participants entered the room on Wednesday afternoons. For us attending the music workshops there, the living room can be seen to offer a space at the heart of the city for "reimagining reality" (Soja, 1996, p. 68) through music making.

During the first couple of months the ensemble gained new participants nearly every week. The refugees that came had received a flyer at the reception centre they were staying in, welcoming them to collaborate with musicians from the music academy and to create music together. They sometimes already had a friend in the ensemble, but many musicians arrived without any previous knowledge of what the workshops

involved. Below are excerpts from the invitation letter in English and Arabic sent by the arts centre to refugee centres in January 2016:

Welcome to come and play music with Finnish musicians, other local musicians from different cultural backgrounds and individuals seeking asylum in Finland. The aim of this project is to establish a multicultural musical ensemble involving individuals seeking asylum in Finland collaborating with musicians resident in Finland, from Finnish and other cultural backgrounds. The ensemble will create new music together, drawing on inspiration from the different musical traditions represented by the participants.

الهدف من المشروع هو تأسيس فرقة موسيقية متعددة الثقافات بالتعاون مع طالبي اللجوء في فنلندا، و بالتعاون أيضاً مع فنانيين مقبمين في فنلندا من الفنلنديين و من غيرهم من الخلفيات الثقافية .
الفرقة سوف تخلق الموسيقى معاً، بالاعتماد على الإلهام، حسب ما يمثله المشاركون من تقاليد مختلفة.

By two o'clock when the door to the living room was unlocked by the arts centre staff, a few participants had usually already arrived, and more entered the room while the ones already present were having tea, catching up with each other about how their week had been, chatting about the weather, and perhaps learning a greeting or a few words in a new language from each other. The informality and ordinariness of the space helped the process of easing into the music making. In the workshops high value was placed on the "socio-musical relationships and interactions" (Kenny, 2014, p. 7), with the aim of creating an environment that was both socially and musically inspiring. In this sense it was crucial for the space to feel welcoming in every way. Greetings in Finnish, Arabic, and English were exchanged, with Farsi also being occasionally spoken by some participants. Trying to have these little conversations with a couple of words and hand gestures seemed important to all of us, and the music making never started promptly at two o'clock. Gradually someone began to warmup on their violin, drum, riq, or guitar and the sounds got us moving towards the seats, ready to start the music making. In the early weeks there was a palpable sense of searching for common musical ground, and the musicians were inventive in finding ways to communicate.

Amidst the greetings and little chats, the problems that the participants were dealing with at the time usually came up. Issues of accommodation, studies, work, health, family and friends were always present for the refugees. This highlighted how, particularly at the beginning of the project, the musical space had different meanings for us, despite our shared interest in music making. From what I could understand from the refugees, living at the crowded and restless refugee centres made it very hard to sleep and concentrate while trying to find ways to build a new life. Trying to carefully listen to musicians' responses, and observing the enthusiastic reactions in the workshops, including facial expressions and body language, WIM appeared to be an artistic space representing some kind of normality and continuity, but also a space for reinvention and "dialectical reorganisation" (Bhabha, 1994, p. 55) amidst hardship. We were all eager to know more about each other, but it was difficult to engage in conversation without a common language. I noticed that the SibA students were particularly active in having spontaneous chats with the participants. Some participants showed photos of their family members, including portraits of their young children they worried about. Although it was known that the participants had endured difficult journeys, losses and separations, the one-on-one conversations revealed the personal stories that felt disturbing and saddening against the ordinariness of the workshop setting. Some refugees sharing parts of their personal experiences during music making and in other moments, which was emotional not only for the refugees themselves, but as Lenette and Procopis (2016, pp. 60–61) have found, also for the other musicians listening to and emphasising with them. The contrast between some of our experiences was sometimes so immense and hard to grasp, and yet there we were warming up our instruments, getting to know each other through music making, and tuning into the moment. The refugees were often enduring trauma, which they sometimes brought up in one-on-one discussions and in a few short moments in the interviews. For instance, when talking about his musical background, Nuur briefly touched on the distress he had experienced: *Before I came to Finland I didn't play the violin much, just once during one, two, or three months, which was a big setback for me. That was because of the problems with the terrorists when I went to work by bus.*

Being in the musical living room space in the city centre created a sense that the refugees' experiences were not merely personal stories isolated within their own lives but that they were connected to much wider events in the world. The real life experiences of the refugees brought the human crisis into the musical space, and turned the living room into a space where we were trying to make sense of our lives being connected in that moment. The space was light and dark, full of heaviness and hope at the same time. For those from the university, the human connection within the musical thirdspace helped to reveal that the refugee situation was taking place even in our closest settings, and we all played a part in it. It felt that through music we could, one step at a time, start to explore what our "shared destiny" (Bauman, 2000, p. 104) might be in this new situation. For the musicians that attended WIM for several months, the ensemble was an opportunity to bring in something of their own and thrive as an individual supported by others, as one of the European participants here characterises:

What really helps is that you are very open to whatever comes, for every suggestion or what somebody's doing. And you also say it many times. That's the start of how the atmosphere is created, there is openness and equality, everybody can bring their own thing. It sounds maybe strange, but Finnish culture is maybe a little bit closed, but [in the ensemble] there's a lot of openness. There is a big space where we can all work together, it's a nice building and a nice room there. That gives sort of feeling of trust. It's real, the space, and the atmosphere and the society gives that opportunity to shine in my own way or together.

This gathering of strangers, musicians who had not met before, was not dissimilar to the first day of school or starting a new job, where one looks around, curious and slightly nervous, searching for symbols signifying similarity and potential common interests. The musician entered the space looking for "opportunities for music-making that were not already established" (Higgins, 2012b, p. 11). Getting instruments out of their cases, tuning and warming up on the instruments individually, we began to hear and see the beginnings of musical collaboration, possibilities for translating music and

reading it anew (Bhabha, 1994, p. 55). Before any music was played or sung together, the instruments provided a concrete reference point, a physical symbol of membership in the ensemble. The instruments suggested a way of being and knowing, existing in the world through music. This commonality brought us together and gave the living room a sense of camaraderie. There was a tangible curiosity about the different instruments in the ensemble, and over the weeks the musicians were drawn to comparing the construction, technique, tuning, and timbre of the instruments. While we co-constructed the musical living room, drawing on our previous experiences (Gergen, 2015, p. 149) of very different types of ensembles, orchestras, bands, musical gatherings with friends and families, instrumental lessons and master classes, school music classes and so forth, through collaboration we implicitly explored how this space could be re-imagined and re-interpreted into a new a musical space “resisting the dominant order” (Soja, 1996, p. 68). The dominant order here can be seen to refer to the societal status of refugees, which implies limited possibilities for independent choices and agency as a member, or excluded member, of the society. The collaborative re-coding of space comes not so much from actively transforming the space, but as Soja (1996) describes, from combining the “things and thought”, the “real and imagined” (p. 68). The atmosphere was anticipatory, as if we all knew we could make something special out of the situation. This became tangible once the participants began to take the initiative and suggest musical starting points. To me it manifested a sense of ownership of the collaboration, and I felt enthusiastic about the prospect of learning music from the refugees, and what the SibA students would gain from that: *Feels good now that we are rolling. I said to Mustafa it would be nice if he'd like to bring some music, and he said he knew some pieces we could work on, combining Arabic and Western styles. I'm happy the participants are being active! (An excerpt from my email to the producer, 29.1.2016)*

To ignite the concrete action and musical exchanges, musical starting points were needed. In the first weeks we began the workshops with physical and vocal warmups away from the instruments. Warmup exercises containing sound, movement, and rhythms were used to enhance awareness of others, to bring the focus from individuals to a shared space and interaction, and to embrace the embodied dimension and form

of knowledge in music making. As also Schiavio et al. (2018, p. 8) have found in a study of a university-led community-based arts programme (Meet4Music) including musicians from different linguistic and cultural backgrounds, gestures and facial expressions become very important tools for understanding and interacting with one another, heightening the sense of the physical space and body language. Embodied, spatial warmup activities and approaches such as teaching rhythmic patterns through body percussion in WIM made visible the synchronies we were potentially able to achieve through music making at early stages before we had produced music on our instruments together. Those activities anticipated the more complex musical synchrony in the making. As this was a familiar way for me to begin group processes, I launched into action without too much trepidation. However, I was unusually conscious about paths that crossed in the ensemble and how we walked into the music collaboration from such different conditions. As I reflect in this diary quote, the contrast between the playful musical exercises and the gravity of the refugees' experiences felt conspicuous, and my mind was in a kind of an overdrive scanning the reactions in the group. The contrast felt intensified because without a shared language the possibilities to present the approaches verbally were limited.

In the last workshop all the participants were men from the Middle East. The warmups made everyone laugh which is really good but I feel self-conscious while leading the exercises and the situation feels a bit unreal. I can't stop thinking that the participants have just made a dangerous journey. What do they think about the group exercises? We can't really discuss what we're doing and why. (Research diary 2.2.2016)

Despite my experience of the purpose and benefits of various warmup exercises and embodied approaches in music education in a wide variety of settings and different age groups and cultural contexts, I found myself being intensely aware of the assumption that the participants would find the warmup activities strange or downright bizarre. Knowing that many of them had taken a very dangerous journey, at some point holding onto a sinking boat to cross a strait to get to Europe, I could not stop myself from seeing

our playful warmup games as somewhat absurd. At the same time, I wanted to create a relaxed, collaborative atmosphere and to introduce embodied approaches to sharing and teaching musical elements, and based on my previous experience, and with support from the SibA students, I therefore pushed my doubts aside, and we learnt each other's names, copied gestures and sounds, made up rhythms with our bodies, and had a laugh together. The circle exercises with embodied rhythms and sounds aimed at setting up a sense of an interactive group, of being an ensemble already before we even found our ways of playing music on the instruments. This approach can be seen as allowing us to recognise the spatiality of music and the spatiality of social interaction within music. As Odendaal et al. (2014) suggest, musicking includes social-cultural 'events' where musical action is understood as more than merely pertaining to musical 'listenables' or specific musical outcomes (Odendaal et al., 2014, p. 165). From this perspective, entering the music making through embodied warmups can be seen as prioritizing and enabling participation independent of language skills. The warmup activities in WIM were part of the ensemble's music making that took many forms, from playful games "situated in sonic, social and physical spaces" (ibid) to structured, thoroughly rehearsed new compositions, which became the symbols of the explorative, interactive musical thirdspace. While starting some of the workshops could be described as delving straight into playing, I found the warmup approach crucial, as doing physical, musical exercises together helped to build the music collaboration from the individual people present in each workshop.

That the ensemble project took place at the cultural centre rather than a reception centre was significant, as physical space shapes the social space of musicking (Small, 1998, p. 16). While lacking technology and ergonomic chairs for musicians, a certain cosiness of the living room compensated for some of the limitations. Orchestras, bands and choirs often have an established system for organising themselves physically in space, such as a seating plan that the musicians are accustomed to, and therefore form automatically. Without a set 'stage plan', or what according to Small could be called the orthodox classroom (Small, 1996, p. 185), based on vocal range, instrument group, and a teacher or conductor fronting the ensemble, we set up a circle of chairs and the participants

chose their seats as the workshops began. This helped to promote participation and the broader aim of dismantling hierarchies. Sitting in this formation, quite like in a jam session, we were able to see each other, make eye contact, and sense each other's posture, gestures, and mood. This created an atmosphere closer to having a conversation than a rehearsal. Not being able to settle into familiar physical formations and patterns of music making created many challenges, but it also made it possible to become aware of the "established disciplinary canons" (Soja, 1996, p. 3) and the "workings of power" (p. 69) that might influence the ensemble practice.

We introduced the collaborative composition approach through creative tasks in small groups, with the first starting points being a Western Phrygian mode, an Arabic rhythm (*samai*) and a precomposed melody. These ideas were suggested by another university teacher who co-led the ensemble with me for the first three months. The small group work was facilitated by a university student and a former student who were experienced in collaborative composition and improvisation through their studies. The first tasks included composing rhythm patterns and short vocal and instrumental melodies. Within these groups, a SibA student, a former student, and two SibA teachers (including myself) got the participants singing and playing with us, carefully listened to the participants' musical ideas, suggested ideas ourselves, improvised with the participants, and helped the participants formulate some of the improvised material into set parts for the piece we had started to work on. The work continued in the full ensemble, where the ideas created in the small groups were incorporated into the emerging structure for the piece and developed further in collaboration. The composition tasks were met with enthusiasm, but also with apprehension about what we from the university were expecting and what was good enough. The concrete and the imagined were in constant interplay, pushing us to embrace the open-endedness and balancing what we know, see, and hear with what could be imagined in this particular musical thirdspace. Making music in this way seemed new to the participants, and again, it is likely that there was unclarity about the aims of the processes. Again, the SibA students' active and encouraging participation significantly supported the group processes. In this approach, (collective)

creativity was placed at the centre of music making and learning (Small, 1996, p. 213), and the participants seemed to find the openness simultaneously inspiring and confusing. Highlighting the connection between the artistic and the social dimension in socially engaged creative music making, Smilde (2016) underlines that the leader needs to keep everyone in the ensemble “safe enough to cope with unpredictability, risk and trying something new” (p. 319). While the participatory and improvisatory approaches felt familiar to the SibA students, most of the other participants were used to different kinds of music teaching and leadership. Furthermore, the ensemble project embodied an anticipated new beginning for many of the refugees, who had been forced to take a long pause from music making. As Mustafa brought up, the ensemble was a space for learning new approaches and an opportunity to reconnect with music and musicians: *There are a lot of new things, a lot of useful things. Especially after I'd had a gap with music, and then music entered again.*

If for many of the SibA students the ensemble appeared as a setting where they could employ and practice their skills in improvisation and co-creation, for some of the participants the collaborative methods came across as muddled. For example, Giovanni, a SibA master student specialising in improvisation and cross-arts collaboration, depicted the ensemble as a playful space for emerging possibilities: *I see the way of working as an open playground where the facilitator can give input... an open playground where the facilitator is observing what is happening, what can be stimulated for something to appear and perhaps blossom.* Whereas Nuur, a refugee musician, found that the freedom led to confusion: *If it's all the time free for all players, no rules at all in rehearsals, then during the concert no one will know what he has to play, right?*

Some of the musicians were used to reading notated music, whereas other musicians were used to learning everything by ear. While both approaches were employed from the beginning, the emphasis was on oral approaches. Only some of the traditional and newly composed melodies were fully notated, and when chord sequences were used they were written down using chord symbols. Individual musicians had their

own ways of taking notes and jotting down musical details relevant to them. As well as learning music aurally, embodied methods such as body percussion were used to communicate musical content. These approaches were employed partly out of necessity as well as for the multimodal interaction they contained: in order for the music making to be accessible to all the participating musicians, music needed to be taught in a manner that was possible to grasp without notation, through example and imitation. This way of working involves several layers of interaction and awareness of the other person, including immediate, reciprocal feedback in the learning situation. This is how Mustafa perceived the approach: *The way of conveying information, conveying knowledge from teacher to student, I thought that was really beautiful and also easy.*

Coming up with applied notation and creative ways to capture what was done, as well as employing and switching between a variety of leadership techniques ranging from aural and embodied approaches to sheet music, were central in WIM. These approaches contributed to the emerging thirdspace music making practice, producing reinterpretations of existing knowledge through the lived experience by the “users” of the space (Soja, 1996, p. 67). From the point of view of engaging with others, these methods offered several benefits compared to more ‘compact’ processes. For example, learning a traditional rhythm like samai through body and vocal percussion meant that as a group we spent time and interacted in different ways with each other, learning and practicing the rhythm. Furthermore, while learning the rhythm, which as a pattern at a glance appears quite simple, we had time to internalise how the Middle Eastern musicians vocalised, phrased, repeated, and varied it, thus getting ‘inside’ the rhythm and beginning to hear its depth and scope. Figure 3 presents a notation of the samai rhythm, which was the backbone for several pieces we worked on. In our first musical process, Mustafa demonstrated how the rhythm is typically vocalised and taught in Arabic music and we learnt the sounds from him. I then transferred the pattern onto body percussion using the sounds, and so we varied the ways of letting the rhythm sink in as a group.

سماعي ثقيل

Samai Thaqil

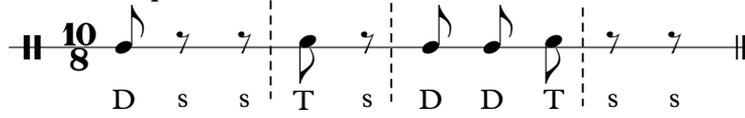


Figure 3. Notation of the samai rhythm.

When learning musical motifs and phrases from each other by watching, listening, and imitating, the learning situation involved acknowledging facial expressions, reacting to each other through sound and body, awareness of the other person as a whole, and giving and receiving immediate feedback either musically, verbally, or through body language. These qualities shifted the focus from simply learning a piece of music (object) to intense communication amongst the musicians (act). As Small's (1994) fundamental idea about the concept of musicking conveys, music is always more than a collection of 'things', complete sonic objects that are learnt and performed (Small, 1994, p. 50). If it is understood that music does not exist by itself as 'music', and that it is intrinsically a social activity, then the spatial dimension of music and the consequences of spatial practices (Soja, 1996, p.1) come into focus. The ensemble evoked an awareness of music as a social activity at the intersection of a new societal situation and a particular physical urban space, where through music we were able to perceive each other as individuals. As one of the SibA bachelor students, the singer from Southern Europe called Sofia, described, music allows us to come into contact with the inner qualities of the people we make music with:

There's a lot of information about who you are inside music... Of course I try in all my projects to do something that has emotional value and something to say. But maybe [in my own projects] I will insist that we have to rehearse this again, we have to make it perfect. But in this kind of group it's not the main thing. Something else is way more important. (Sofia, interview)

5.2 Exploring connections in a musical thirdspace

The priority in the WIM workshops was participation in and through music. On the one hand I was consciously using and varying leadership approaches that I believed enabled the musicians from very different backgrounds to take part in music making and to contribute material for the collective effort. On the other hand, the goal was participation in a social setting by using music as our means, a shared activity in which we engaged (Small, 1998, p. 50). Everyone present in a musical event, be they composers, performers, or listeners, are involved in the activity, participating in the activity together. Therefore, everyone is also seen as bearing responsibility for the activity (Small, 1998, p. 10). If musicking was the stance on music making in our musical thirdspace, the workshop approaches had characteristics of participatory performance where there is no artist-audience distinction, only participants and potential participants (Turino, 2008, p. 26). This definition is important because it provides a particular way to approach socially engaged intercultural music collaboration, where musicians participate and learn “each other’s music(s)” through being immersed in and singing, playing, and improvising with music that is unfamiliar to them. However, dimensions of both participatory and presentational performance were explored and implemented in the ensemble practices. Tensions between these perspectives arose, and the musicians’ responses to collaborative composition and co-leadership varied from excitement about the possibilities of the creative process to criticisms of these aspects of the collaboration. Depending on the viewpoint, the individual participants and SibA students either underlined the potential they saw in creating music collaboratively or advocated for a more structured approach to choosing and rehearsing musical content. Mustafa described this through explaining what he enjoyed about the creative process:

It is difficult, step by step, I mean, when from nothing you create something... I find that the best thing about the workshop is when we form the music from scratch. Or not form it, we create the music. First we do the rhythm, then we do the music, the melody. Bit by bit it develops. It began from something simple,

then it became a musical piece from five to six minutes in length, and it has a number of melodies and it has a number of forms. This thing I very much liked. We add our own style to it to make it our own. We create our own songs, we put our own fingerprint to it. (Mustafa, interview)

Nuur, however, reflected back in the interview that a set plan should be made. He suggested a straight-forward process of selecting and rehearsing content: *My opinion is that during the first few rehearsals everyone presents what he has to give, then after we know what is good and what isn't good we make a decision about what to play during the concert itself. Then we stick to what we have agreed upon...(laughs).*

The SibA students were already invested in creative collaboration through their ensemble studies at university and for many of them WIM was an extension and a kind of a variation of those studies. This familiarity was manifested in their responses to the collaboration, as Sofia described later in the interview: *I have so many ideas when I walk out of a project like this. I also got examples for how we put this slow, lullaby on top of the other rhythm. Of course it was something I've seen before but this process of doing it and then performing, it gives you many compositional ideas.*

While presentational performance can be understood as being centred around musical objects and their execution, the participatory emphasis in WIM moved in a kind of a spiral between the interactive creative processes, the repertoire introduced by members of the ensemble, and rehearsing the new compositions and arrangements that emerged through the collaboration. The musical objects could be seen as serving the goal of participation and simultaneously, through distributed creativity (Sawyer & DeZutter, 2009, p. 82), the ensemble generated “shared creative products” (ibid), i.e. new compositions and arrangements. The focus on participation did not mean that the type of music or the quality of the musical outcome would be insignificant, quite the opposite. In order to motivate participation, both the musical choices and their application were important:

I especially liked the [intensive three-day project with four SibA students]. The musicians were... how should I describe... It was easy to interact with them, especially with that group. And the music that we chose, that's what I liked, not just the people that were present, but also the music we did, we chose it with care and it was nice. (Mustafa, interview)

As Turino (2008) argues, the quality of sound is crucial for the success of a participatory performance, not as an isolated measure of the quality of the performance, but because the sound is what inspires participation – the ultimate purpose of the performance (p. 29). Socially engaged, creative music making can be seen to produce spaces for experiencing how an existing musical object in the hands of the collaborators can inspire and deepen involvement and symbolize a strong connection between people, or how co-creating a musical object can enhance interaction and produce a rewarding musical outcome that the participants feel they own as a group. Talking about a composition process that began with an Arabic rhythm, Giovanni here describes how musicians feed off each other and the collaborative effort produces new music:

I think the compositional aspect worked really well. There were some bringing a riff, and then another one finding something that could go best with that riff. Singers immediately came up with a nice melody and everything had mutual inspiration in some way... Everybody was contributing to get the rabbit to come out of the hat.

Turino (2008) points out that for people growing up in societies where participatory music is the main form of music making, individuals rarely feel stress linked to the musical performance (Turino, 2008, p. 46), but he also states that participatory traditions of music making can limit individual creative freedom compared to other fields (ibid). As a leader I was trying to find a kind of 'unison' and a 'common sound' as an ensemble, while also aiming at incorporating the specialised musical skills and individual aspirations of the musicians. I attempted to foster shared ownership of

the creative process and the outcomes through encouraging both musical and verbal interaction and working in smaller groups during the workshops. This required creating an environment that felt safe for the musicians, and creating possibilities for individual skills to be acknowledged while nurturing a sense of a team. While the refugees came from a variety of musical (presentational and participatory) traditions and educational backgrounds, from the Finnish perspective they had plenty of common musical ground with each other. They had grown up with microtonality, maqams, Middle Eastern (Arabic, Persian, and other) instruments, rhythms, poetry, and social dimensions of music the rest of us had only some knowledge of. For the SibA students, the European ensemble participants, and myself, a significant part of the ensemble collaboration was about interaction with Middle Eastern musicians and the Middle Eastern ways of musicking. As an ensemble we all easily succumbed to talking and joking about “your music”, “our way of playing”, “how we Arabs are”, “the Finnish way”, West, East, and so forth. These carefree comments and flimsy definitions were part of short explanations and banter, and they were mostly used in reference to music, playing, and singing, and the way notation or different instruments functioned. Figure 4 is an example of some patterns that construct maqams (the second note from the left sounds between an E and E flat).



Figure 4. An example of ajnas that construct maqam bayati.

The Arabic speaking musicians helped each other by translating the given tasks, instructions, questions, and comments into Arabic. There were many occasions where something was negotiated in Arabic amongst the musicians, leading to a long discussion

amongst them. Sometimes the content of those conversations seemed obvious to the non-Arabic speakers, and it was easy to see the connection between what had been discussed in Arabic and what consequently happened within the music making. For example, when a musician explained the structure of a new piece or taught a musical phrase to another musician, more often than not the non-Arabic speakers were unable to follow what was being discussed. Sometimes one of the Arabic speaking musicians used some Finnish or English words to explain what they had just talked about. Similarly, the European musicians who communicated in Finnish or English with each other had short negotiations across the room to clarify amongst themselves how the task at hand could be taken forward. In this kind of situation, musicians try to pick up from the conversations what musical concepts the other musicians use in order to enhance understanding and communication. For instance, I learnt that some Middle Eastern instrumentalists had been taught Western solfège syllables to indicate the notes A, B, C, D, E, F, G. As an example, if we were talking about the note A, Nuur called it La. Many of our ensemble pieces involved improvising in a given mode, and it took me a while to realise how I could articulate the idea of an improvised solo. Although the concept of taqsim⁴ is a musical form in itself and embedded in maqams and their meanings, it became a way to communicate the idea of improvising a solo in our compositions and arrangements, as this quote from my research diary illustrates: *I finally realised how to ask Nuur to improvise a violin solo using a mode. Taqsim! Nuur himself offered the word and we seem to agree that a kind of a 'taqsim' is what we were looking for in the Greek song Kontula leimonia. (Research diary 10.12.2016)*

5.3 Co-creating new music

To illustrate how the WIM ensemble composed collaboratively I will present three compositions that were built on musical starting points chosen by either the participants or the SibA students, drawing on their musical backgrounds.

⁴ The Taqsim (plural Taqasim) is an instrumental improvisation guided by a traditional framework that very closely follows a maqam's sayr (including intonation, phrasing, and modulation). The taqsim also showcases the beauty of the instrument, its ornamentation possibilities, and the performer's skills, technique, and personal voice (maqamworld.com, 2020).

As the instrumental parts started to take shape, the singers came up with the idea that they would use excerpts from two different national epics, i.e. texts in Finnish and in ancient Greek, about the creation of the world. It was at this point that one of the musicians realised that these texts were thematically linked to the topic of the public seminar in which we had been invited to perform: energy. The keynote speech of the seminar dealt with energy resources and the related tensions in the Middle East. The piece itself was given the title *Energy*, and we continued to experiment with the musical ideas. The realization that the piece-in-progress reflected (accidentally or not) the topic of the seminar seemed to inspire the musicians artistically, and with this particular sense of purpose the musical experiments led to wild sonic territories and dramatic, embodied expressions. The ancient texts invited the singers to extend their expression into theatrical directions, reciting and singing the lyrics within a wide range of pitches and using contrasting vocal sounds such as hissing and shouting. The piece ended up having an improvised duet playing with the texts, pulling them apart with the two languages overlapping. The instrumentalists responded to this growing and intensifying texture and dynamics with their playing, moving from set parts to free improvisation, and aptly, to a musical explosion of energy symbolizing the beginning of the world, leaving the story open for interpretation. The composition process of *Energy* demonstrates how a musical thirdspace becomes a part of urban restructuring (Soja, 1996, p. 315) and a setting for reinterpreting experiences and meanings in diverse societies. As Bhabha suggests, in thirdspace the meaning and symbols of culture are read in a new light, given new definitions and interpretations (Bhabha, 1994, p. 55). With the piece titled *Energy* this happened through bringing mythologies and musical components in dialogue with each other. Furthermore, the responsibility for the piece, and re-creating it in each rehearsal run-through and live performance was distributed across all members of the ensemble. The musicians seemed to enjoy the process but I was left wondering if they found it rewarding because of the improvisatory, playful activity itself, or whether hearing the familiar and unfamiliar (depending on the musician) musical material producing something new was the especially inspiring element.

The creation of *Energy* described above was an open-ended, artistic and relational process, where we established “complex relationships” between the sounds and ourselves (Small, 1998, p. 13) through incorporating improvisation on several levels. The process of constructing music collaboratively, wherein musicians extend on pre-existing musical components and begin to consolidate emerging ideas that are produced through improvisation and other musical interaction, resembles the creative process of a theatre group improvising a performance based on given starting points (Sawyer and DeZutter, 2009, p. 88). The piece called *Energy* was constructed through improvisation, building on the traditional rhythms that had been chosen as starting points. The finished piece contained set parts as well as improvised instrumental solos and improvised texts and vocal lines. The process of getting from the initial three rhythms to the final piece was based on spending time with the set starting points, improvising with them and taking impulses from each other. In this sense, collaborative composition is a form of group improvisation dealing with decision-making in the moment, relying on the participation of everyone in the group. Sawyer (2003) has found that in improvised dialogue the emergent narratives cannot be reduced to the intentions or actions of any one participant, and therefore the creative product is always a result of a collective effort in which no single participant’s contribution determines the result.

While creating pieces collaboratively through improvisation was a core feature of the ensemble, the specific approach in WIM could be described as crafting and moulding new musical elements and structures through improvisation, with these components then being organised to create a piece of music. In terms of improvisation, this is a different approach to ensembles such as a group of free improvisors, or a jazz band that shares a common musical language (Wilson & MacDonald, 2012). For example, in the piece titled *Energy*, the musical ‘system’ underpinning the piece was negotiated through learning ‘new’ rhythms and modes, rather than it stemming from a musical language familiar to everyone. The piece was then constructed of a series of different sections and events, which followed each other based on musical cues and gestures that had been agreed upon in rehearsal. While the piece contained some elements of free improvisation, with ‘no rules’ as such, it was

simultaneously tightly structured by the rhythmic, melodic and modal components with a set order for the sections.

Tsiizik: a Finnish folk tune and a Greek song

The process began with me asking two Finnish SibA students to bring a Finnish folk tune to the first ensemble workshop they attended. At this point the ensemble had settled into a group of five to six participants who regularly came to the weekly workshops and usually two or three SibA students and me. In addition to the regular ensemble members, a group of singers from a Greek choir joined the project in some weeks. Because the two SibA students were specializing in Nordic traditions, it felt like a good time to introduce some elements of Finnish folk traditions and find out how the ensemble members would respond to Finnish folk music in this context. We learnt the traditional tune Tsiizik, including two distinct short sections, through repetition and imitating the phrases as sung by the SibA students. As we jammed with the tune in a mixolydian mode and began to arrange it for the whole ensemble, one of the Greek singers remembered a traditional Greek song that had a similar upbeat feel to the Finnish tune. We tried different combinations, placing the two tunes next to each and on top of each other, playing them over a chord sequence. Eventually, the Greek song became its own section in the song. Here, Kasper, specializing in Nordic folk music, describes how the piece developed layer by layer:

The process was pretty similar to how I always do music with a big group. Someone has an idea that could work, and it sparks someone else to think 'this could work with it'. Then you start playing, twist the ideas around to figure out what could go where. Our percussionists automatically started to play a rhythm pattern with it [taps a rhythm on the table]. Then in one section we added a bit of this stuff, although someone might think it's boring [taps a steady beat on the table]. We added chords because there was a guitarist there. In traditional Nordic folk [music] there aren't necessarily chords, you don't need any chords, at least in that old [music].

An introduction was added to the song, building it around the Finnish instrument kantele played by one of the SibA students. To finalise the piece, we included instrumental sections in between the sung verses and a rhythm break. While the piece was put together by capturing components from pre-existing music and combining them, it is important to distinguish this process from, for example, individually produced mash-ups that blend recordings. At the core of this “live blending” was the social interaction, where individuals could see their knowledge finding a place in the shared, lived musical environment. In this particular process the Finnish folk tune had evoked a connection to another place and time. Those experiences were now re-located in the musical thirdspace and re-interpreted by the ensemble, producing a new lived space through music and the memories, meanings, and emotions it sparked. Answering a question about how we make decisions as we create the pieces in the ensemble, Athena, a singer from Southern Europe, emphasized feeling secure and protected by the others:

We have some ideas, and you [the ensemble leader] are not just saying ‘yes, do it’ or ‘no, don’t do it’. We’re trying many of them, we can hear how it goes. It’s a much more democratic thing. I don’t know [how the decisions are made]. I thank you for the question, but I can’t analyse it because it’s how we feel it. Probably that human empathy we have started to have in this group... maybe the key to this is, protecting each other and wanting to have the best result. If this happens on stage, I feel the protection of the whole team. It can be with eye contact or even if we had our backs like that, we could feel. I think we are protecting each other. And this contains lots of love. And we also protect our goal and our work. I can feel that.

The song’s structure was gradually established over the weeks and was led by the SibA students and myself, including a performance at the university festival. The Greek singers took an active part in negotiating the structure, with the Greek song being a prominent element in the piece. In this piece, like in many others, the instrumentalists often found their own parts to play, either by ear or reading the chords devised by a Finnish student. If anybody was unsure what or how to play, they were offered ideas

by a peer musician, a student, or myself. On the one hand, this jam-session-like approach generated a relaxed and creative atmosphere, but it also demanded flexibility, spontaneous ideas and confidence from the musicians. Some musicians seemed most secure and motivated when they were given specific parts to play or sing. This was something I was constantly trying to balance. As we came close to performing *Tsiizik* at the festival, the SibA students and I steered the process towards a more consolidated and detailed structure.

Georgina: Middle Eastern rhythms and European folk songs

While the ensemble collaboration was built on the local connections, the second three-day intensive project during long, warm summer days took place with a visiting singer-songwriter living in exile in Western Europe. Invited to Finland by an organization supporting Arabic speaking people living in Finland, he was a well-known performer amongst the Arabic speaking world in the Middle East. Our three-day project preceded the event for refugees resettling in Finland. The singer-songwriter and I first connected over email through the event organizer, and he was keen to see how the SibA students and I worked together and how he might contribute. We learnt and arranged three folk songs with him, including the lyrics and the meanings of those lyrics, and composed a new piece based on musical starting points provided by four SibA students. The first idea for the piece was a rhythm called *jorjina*, suggested by one of the students. One of the pronunciations of this fast 10/8 rhythm sounds like the name Georgina, which we used as the working title for the composition, and the title stuck.

جورجينا
Jorjina

D s T T s D s T s s

Figure 6. Notation of the *jorjina* rhythm.

The main elements of the composition were the rhythm and two contrasting folk melodies originating from Southern and Southeast Europe. The melodies were suggested by two SibA students (singers) as a response to the jorjina rhythm. Both melodies were in five, which worked well over the 10/8 rhythmic starting point: one was a slowly moving 5/4 melancholic lullaby and the other a lively 5/8 sung melody. The new piece we created played with the contrast between the two folk songs and the different moods they expressed. The melodies marked the specific sections of the piece, but were also mixed and sung simultaneously over the instrumental groove, which created a haunting, cinematic texture. The fast, intensive instrumental groove underlay the musical journey, which contained slowly progressing, improvised string lines and some punchy rhythm breaks. This piece was structurally more experimental than the other pieces the ensemble had previously created, and it included some challenging twists, which required a particularly high level of listening, concentration and awareness on the part of the other musicians. As such it also sounded more open-ended and felt like an invitation for further exploration, reflecting the liminality of thirdspace (Bhabha, 1994, p. 56).

In the course of the composition process the SibA students who had a lot of experience collaborating with each other took a particularly strong lead in relation to the rest of the musicians in the ensemble, both in terms of providing musical ideas and developing and structuring the piece. However, I got a sense from our visiting musician that there was something new and exciting for him in the students' way of working, and that he wished to immerse himself in the collaboration, letting the students lead. One of the students, the singer called Lilli, became concerned that the students were taking over, and that the other musicians were becoming bystanders, watching how the students experimented with musical ideas and made decisions. She also pointed out that some hierarchy inevitably develops in groups:

I don't know if you noticed, but in the sessions there were some moments when the SibA crew was calling the shots and the others were kind of outside waiting to see what happens. But I don't know them and it could be that I'm wrong... Also, I believe that no group can exist without that kind of hierarchy developing.

The specific workshops Lilli referred to were strongly driven by a group of SibA students, highlighting the relationships they had already established amongst themselves through their studies. This demonstrates that while the aim in the ensemble was the participation of all musicians at all stages of the musical processes, the shared musical vocabulary and ways of working amongst the SibA students might have unintentionally excluded others from the creative process. On the other hand, their energetic way of presenting ideas and engaging in musical expression drew in those who otherwise seemed a little hesitant to participate.

Phases of collaborative composition

The coming to life of *Energy*, *Tsiizik*, and *Georgina* involved creative processes, each with their own characteristics, twists, and turns. However, all three pieces followed a path from initial ideas to collaboratively created compositions, including negotiation of various musical possibilities. This involved “moment-to-moment contingency”, which meant that each musician’s action depended on what someone else had done just before (Sawyer & DeZutter, 2009, p. 82). Therefore, the effect of any given musical idea could also be affected or framed differently by the subsequent actions of other musicians (ibid). The three pieces began with elements from either Middle Eastern or Finnish music traditions, and they can be seen as examples of negotiation and new positioning where hybridity “cannot be traced back to two original moments from which the third one emerges” (Rutherford, 1990, p. 211). Piet recalled a conversation between two SibA students from one workshop, which in its poetic appearance captures how collaborative music making produces possibilities that await catching:

Before the last concert one student had an idea and the other one said, ‘Oh, but I had the same idea’. And the first one said, ‘Yeah, but they’re actually just in the air so I was the first one who took it, brought it into the group’. That’s a nice idea, that the ideas or the possibilities are there already. The one who is able to catch it and bring it into the group is the one who helps everybody with what’s already there. (Piet, interview)

The musical material was produced, developed, interpreted, and translated through constant negotiation. In other words, the music was a result of the dislocation and translation of musical material that kept producing new versions of itself through social interaction in music. The timeline of each process varied from a condensed form of a couple of days in intensive projects (e.g., *Energy* and *Georgina*) to being stretched over several weeks in the weekly workshops (e.g., *Tsiizik*), and the performances of the finished pieces consisted of both preformed and spontaneously created, improvised material. However, it is possible to identify certain recurring patterns in the collaborative processes in WIM, which I will outline below. The different stages of processes overlapped, and the weight given to each individual stage also varied.

Phase 1: Generating musical ideas building on a chosen starting point

The ensemble leader and members generate musical ideas such as rhythm patterns, melodic phrases, and harmony through improvisation and by suggesting ideas verbally. This phase takes place either in full ensemble or small group work. The main tasks of the leader are to motivate the participants, provide a variety of working methods, facilitate interaction, and encourage ongoing participation.

During the first phase, the WIM ensemble generated musical ideas collectively and in smaller combinations of musicians, building on the chosen starting points such as the Middle Eastern rhythms or the Finnish folk tune. This phase was often the stage where the musical as well as the social interaction was at their most free, playful, abundant, and explorative. The generation of ideas was the main goal, and several ideas and their combinations were tried out, without much pressure for them to be detailed and complete at this point. However, this is not to say that amidst the creative “messiness” there was no apprehension or self-censorship. Sometimes ideas flowed in fast succession and musicians bounced suggestions off each other, while at other times the process moved more slowly. It was important to work in various pairs and small groups in order to find new angles and allow time for searching and dwelling. Another characteristic of this phase was its unpredictability. The joy of discovery

was exhilarating every time something really clicked musically, and the musicians could sense from each other that the music at hand had reached a new level. With the emphasis on unlimited musical possibilities, this phase manifested the open-endedness of thirdspace. It is also where the musicians' imagination turned the space into a shared experience of curiosity, listening, inspiration, and respect.

Phase 2: Selection and organisation of ideas

Ensemble members make decisions about the emerging musical ideas and begin to structure the piece of music. This phase takes place partly in small groups finalising their ideas, and continues with the full ensemble through live arrangement. The main tasks of the leader are similar to the first phase, with the addition of steering the decision-making when the process needs to be kept active.

This phase overlapped with the first phase. The first phase already involved some decisions that were either personal, internal decisions about participation (or not) through providing ideas, or decisions about ideas that were tested and then discarded instantaneously already at the “brainstorming” stage. During the second phase we were getting closer to completing a piece of music, and the main task at hand was to make many decisions about the structure and the distribution of the created material. The distribution of ideas here refers to the collective arrangement of the material for the instruments and voices available in the ensemble. The musicians often came up with ideas they would play or sing themselves, thereby constructing their own role in the piece of music. Some ideas, however, were more general suggestions, or specific ideas for another musician to play, in which case they needed further arrangement. On some occasions, the second phase continued from the free-flowing musical brainstorming of the first phase, but there were also times when this phase felt like it was coming to a halt and the participation was more withdrawn. The completion of the compositions typically happened because of the reality of having to prepare for the upcoming performance, and we simply had to finalise the pieces in time. At this point we became perhaps more aware of the conventions, norms, and habits that guide presentational

performances and the expectations associated with those performances. If previously we had concentrated on interacting, generating, and experimenting, at this stage we entered a mode of assessing, evaluating, and judging our music. This phase can therefore be seen as the site for intense negotiation, where any incommensurabilities are at their most prominent, and the relationship between real and imagined is tested and contested. In some ways, the pieces were always works-in-progress with the possibility of alternative versions.

Phase 3: Consolidating, rehearsing, and performing the composition

The ensemble works towards finalising the composition, rehearsing sections of the piece and the entire composition. The main task of the leader is to maintain the creative atmosphere while ensuring everyone feels clear about their own role in the piece and the musical structure as a whole.

Continuing from the selection process (second phase), the focus of the third phase was on the musical results of the creative, collective process – on the musical object. This stage of course also included moments of creative negotiations, but the emphasis shifted towards remembering structures, agreeing on cues, and 'nailing' the piece. This phase contained a strong sense of collaborative achievement and excitement about sharing what we had created with others and playing our music to an audience. While performing the pieces seemed to be an incentive for most musicians in the band, there were sometimes participants for whom the idea of performing felt uncomfortable, and they chose to opt out of the performance events. This highlighted one of the contrasts between participatory and presentational performance approaches, bringing up the issue of audience. If in the participatory performance there is no audience as such, with everyone participating in the music making, in the presentational performance the roles of the performers and the audience are clearly assigned. The ensemble workshops in the cultural centre's living room and at the Sibelius Academy had focused on creating music that could potentially involve everyone in the room, thus emphasizing participation and interaction in an informal and relaxed manner. When the created pieces of music

were taken into a performance venue the mode of working shifted to polishing the musical objects, thus highlighting different perspectives on quality and expectations in music performance. The thought of performing in front of an audience heightened the motivation for most musicians but by some of the recently arrived refugees it was also associated with unwanted pressure, potentially amplified by unexpressed feelings of “otherness” (Bhabha, 1994, p. 96) within the “(social) milieu” (Schiavio et al. (2017, pp. 7-8) of a Finnish concert hall.

The collaborative process described above sparked everything from inspiration, excitement, frustration, and moments of feeling that the process would not move on. This can be trying for an individual’s motivation, as well as for the atmosphere and energy levels in the group. As one of the SibA students, Sofia, described it, the different phases of the collaborative process can evoke an identifiable pattern of emotions:

I noticed that I go through certain stages every time. At first, I think I have a great energy and feel we’re gonna create something very nice. Somebody teaches something, I get excited, I learn it. Then we hear a new idea that doesn’t agree with the thoughts I had in my head, so I just wanna say ‘no this is not good enough, I have a better idea’, but I don’t. And then it takes me some time to appreciate the other person’s view. Once we try it and see if it works or not, then I feel really great that I was open enough to accept another idea. I never compare if my way would have been better. It’s the only right thing to do, if we decided this thing together. Then, because the communication is not very easy, I usually go to the state where I feel we are in this stage that it is not getting any better, and we are just rehearsing the same thing without anything changing. I haven’t understood yet how we overcome this stage, but we do. We overcome the difficulty or we say goodbye and the next day it magically works. This is what I find very fascinating about this process, that right up to the point I feel there’s no communication, and then there is, from the energy of the others, it comes together at some point.

5.4 Ties to the homeland

Music that the refugees introduced to the ensemble can be seen to symbolize a link to the homelands they had recently left behind. By playing this music together as an ensemble the musicians embodied those links, producing a musical space for exploring how Middle Eastern rhythmic patterns, intonation and melodic shapes, the timbre of the sounds and style of expression felt in the shared musical space. Sometimes music offered a platform to channel personal experiences into a creative process and discuss the emotional strain the refugees were enduring. One such journey was a song created early on in the project by two of the participants, Brodaloho and Nuur.

The song about longing

Song about longing was co-created by two refugee participants, Nuur and Brodaloho. In the early weeks of the project, Brodaloho wrote a poem in Arabic about longing. He told us about his wife, who was still back in their home country. Brodaloho was worried and anxious about her wellbeing, and waited for news about her possibly being granted permission to come to Finland. He also told us she was a good singer, and how he had asked her to come up with a melody for his poem. At home, she composed and recorded a melody, which she then sent to his mobile phone. Gathered around the mobile phone, we listened to the beautiful, wistful melodic idea sung by her. It was a very powerful moment, hearing her sing from far away, at a place where life was so difficult, with people being in constant danger, feeling distraught while trying to find hope.

After the workshop where Brodaloho played his wife's melody for the ensemble, the violinist Nuur composed a piece based on the sung melody in his own time. He came back with the extended song, comprised of unison instrumental melodies and rhythmic accompaniment, excited about his first ever composition. He had notated the melodies and structure, and the instrumentalists in the ensemble learnt the song by reading the hand-written sheet, while the singers learnt the song from the composers by ear. As a novel activity, co-creating a song increased the musicians' input and participation

while bridging the past with the present, and the homeland with the new environment, in a very concrete manner. Creating music also became a form of self-expression and processing one's identity in the new situation. As Nuur describes here, coming up with musical ideas felt natural to him, and the ensemble environment encouraged self-expression and collaborative creativity, encouraging him to try out something new:

In [my homeland] I didn't compose anything, but I have the ability to compose. I think any musician who can play notes can also create melodies. I'm sometimes with my violin by myself and then suddenly melodies would come out. I made a melody for Brodaloho and notated it, so it became an existing composition. My vocabulary is not good enough to write lyrics, so if anyone brings me lyrics, I could compose a melody for him. In Finland this happened by coincidence, [at home] nobody brought me a poem.

When the song was first rehearsed in the ensemble workshop, I noticed some verbal exchanges in Arabic about the song, and the interaction seemed tense. The poet and the composer of the song felt insecure because another musician (from a different country than them but also speaking Arabic) had criticized the quality of the composition, and they felt upset. The non-Arabic speakers were wondering what was being said, and the creators of the song wanted to know from the SibA musicians if we thought their piece was any good and whether we would want to improve it somehow. The atmosphere was tense, and it was difficult to understand what exactly was going on amongst the refugee musicians. It felt important to support the song-writers' work and nurture respect and collaboration over competition. My responsibility was to demonstrate what was accepted in the ensemble and what kind of feedback and communication was expected:

Two musicians have written a song together. They asked whether we thought it was good enough because a new musician had said to them it was not a proper composition. They had been really excited about working on it and I could see they were upset. I want to help them continue with the song and

work on it as an ensemble, we cannot let negative comments hinder others and their work. (Research diary, 2.2.2016)

The musician who criticised the other two only visited the workshop once, so there was never a chance to talk about the communication issue together. Instead, we carried on learning the song. As a process it seemed most fruitful to learn what the musicians had composed and help them to communicate what they had written. This often involved playing an excerpt from the sheet and asking if how we had played it was how it was supposed to sound. Working on the piece, the participants and SibA students alike were taking turns trying to clarify various sections of the song and making sure we understood what was written. With the group wanting to help the composers communicate their intentions for the piece, there was plenty of confusion, laughter, and loud voices talking over each other, and going back and forth with the phrases and the structure. It was a good example of the challenges with distributed creativity (Sawyer & DeZutter, 2009, p. 82) and at the same time a very important process of getting to know who everyone was, how they thought, and what might be needed to steer the collaboration forward. Making music in ways that “invite participation” (Turino, 2008, p. 33) was at the forefront, and as has been illustrated above, negotiating music within intercultural creative processes requires the careful development of feedback strategies that nurture respect and a sense of trust. The quality of feedback may be a particularly sensitive area for people in vulnerable life situations, where so many aspects of life hinge upon decisions made by others.

Middle Eastern and European repertoire

The SibA students and I were eager to learn traditional Arabic songs, and we were introduced to an old Arab-Andalusian song called *Lamma bada*. This well-known song has been arranged and performed by various artists from the Middle East as well as orchestras, choirs, school groups, and individual artists outside the region. Despite all the recordings of the song, also outside the Arabic speaking world, most of us from SibA were unfamiliar with the song. We began with the singers working on the Arabic

lyrics, by listening to recordings and learning the pronunciation from the Arabic speaking ensemble members. Meanwhile, the instrumentalists worked on the 10/8 samai rhythm and learnt the vocal melody on the instruments over the hypnotically rolling, symmetrical, and powerful rhythm. One of the SibA string students suggested that the four string players would accompany the song with gently inhaling and exhaling chords that created a harmonic accompaniment with a feel similar to a movement from a baroque dance suite. We arranged the chords by trying out voicings over the bass notes, with the percussionist providing a rhythmical structure by keeping the pattern in ten going. This version of *Lamma bada*, a song that has been displaced time after time, taking on new shapes, arose from the encounter of the ensemble musicians, whose paths had crossed at this particular time and place. In this way it was a unique spatial expression of the past and the present by the musicians, producing a sense that another group in a different time and space would not generate something identical. Therefore, this reinterpretation was owned by the ensemble, and it reflected that particular moment and space and the relationships within the ensemble.

The participants introduced many possible instrumental pieces, and while I was always searching for material that could involve singers and well as instrumentalists, we played some music in smaller groups. For example, we rehearsed a piece called *Samai hijaz kar kurd* by the Turkish composer of Armenian origin Tatyos Efendi (Figure 7). The title refers to the samai rhythm (5/4 or 10/8) and the maqam constituting the piece. Because the process involved sight-reading music, it was more of a side-project for those who read notated music and wanted to learn the melody or play the underlying rhythm patterns. The percussionist, Mustafa, demonstrated the tempo and the way the meter changes from 10/8 to 6/8. Amidst the several creative ensemble processes, these moments were significant in terms of developing an ensemble sound, the refugee musicians sharing their expertise, and others widening their musical repertoire and understandings of musical structures.

سماعي حجاز كار كرد طائيرس

الحقة الأولى

السلام

الحقة الثانية

الحقة الثالثة

الحقة الرابعة

Figure 7. Samai hijaz kar kurd by Tatyos Efendi.

An instrumental piece titled *Mandira hijaz* was suggested by a SibA student taking lessons in Middle Eastern musical traditions. He had a notated version of it, and everyone who wanted was given sheet music. A group of us (oud, violin, viola, percussion) learnt the piece as it was written. The student and I thought that the piece, or at least the 7/8 rhythm pattern, might be familiar to the participants, but the pattern was new to the Middle Eastern percussionist, and he practiced and learnt it with the group. This was an example of us from the university not knowing what type of Middle Eastern music and musical elements were indicative of a particular region or tradition, apart from the most common rhythms that everybody from the Middle East seemed to recognise immediately. *Mandira hijaz* expanded the repertoire for all of us, including the percussionist, who was an expert on his instrument and in the music he had absorbed growing up within a family of musicians. I found myself wondering what it would mean if I were to take the role of teaching the rhythm. I was not a percussionist or a connoisseur of Middle Eastern music, but I was used to devising various strategies for teaching music, even when that music was not familiar to me. That is something music educators are often trained to do – trying to capture something new to them and passing it on to others. In intercultural contexts this has obvious pitfalls; for example, potential misinterpretations and the lack of deeper understanding of a tradition's history and social meanings. Simultaneously, curiosity and taking the risk of making mistakes are perhaps channels for new understanding and collaboration. Thirdspace invites new interpretations, but it does not advocate an anything-goes attitude, and as a music educator I was certainly re-negotiating my own professional identity and understandings of cultural identity and ownership.

Around fifteen Arabic, Finnish, Greek, and Bulgarian folk songs and melodies were learnt and worked on at various stages during the course of the WIM ensemble project. Some of them ended up being transformed from the version we learnt from the musician introducing the music to the group, while others remained close to the 'original'. Apart from a couple of notated melodies, we learnt songs little by little, imitating the phrases, trying to pronounce the words correctly, making attempts to remember full phrases and in this way making sense of the music. By doing this

we were taking turns in being complete beginners and acknowledging the limits of our musical knowledge. Simultaneously, we were experiencing the limitlessness of thirdspace, extended by every person being there.

Collaborative composition and arrangement took many forms in the WIM ensemble, and while several pieces were finished, rehearsed, and performed, some exciting beginnings were never followed to completion. However, the unfinished processes were also an important part of connecting and envisioning possible musical paths together. They illustrated the musical scope and wider artistic potential of the ensemble and its members. Some moments grew into spontaneous discussions about traditions and family life, and music as part of community rituals. These moments were important for sharing thoughts, memories, and experiences about life in general, again with music as our reference point. This quote from my research diary portrays us learning a children's song from Iraq, which sparked impromptu discussions about celebrations and led to a little language lesson:

I asked Mustafa if he could teach us an Iraqi children's song and he taught us a song that young children sing at the end of the school year before holidays. It felt very special. He told how kids in nursery schools sing the song while carrying flowers and dancing. The lyrics were about the four seasons. Piet, the European percussionist, wrote the words phonetically on the board and we had a bit of a laugh deciding how to write them. Nuur suggested Finnish style double consonants and the letters ä and ö, which was helpful, as he knows some Finnish. He also started to compose a melody for the word rhythms, and I translated the words into Finnish. I really, really like working with this group. (Research diary 1.3.2017)

5.5 Getting on the stage

The public performances of WIM took place in concert venues in Helsinki and the neighbouring city of Espoo. The first performance consisted of two newly composed

pieces: *Song about longing* and the very first piece introduced by the two university teachers, which included precomposed parts and some improvised lines by the participants. The ensemble was featured as part of a concert in a series promoting musicians from different musical traditions and backgrounds living in Finland. The event took place in 2016, only about six months after the unusually large number of refugees from the Middle East had applied for asylum in Finland. The performance displayed new angles in several ways. On the one hand the performance included sounds, timbres, languages and lyrics (Arabic and Farsi), rhythms and melodies that a Finnish audience was unlikely to have encountered very often. On the other hand, the refugees were on the stage as creative contributors and co-artists, in stark contrast to the roles typically given to them in the media. At this point, the discussions about the European refugee situation in general, as well as the specific situation in Finland, was rampant on many forums.

The ensemble's appearance in the concert was short, but it was a special moment. As Small (1994) argues, musicking can bring our imaginations into existence for the duration of the performance (p. 70). Through engaging with a musical performance, it is possible to explore and experience how we would like to be in the world and relate to others. In the case of the WIM performance, the group of people on stage reflected the possibilities inherent within working toward a shared goal and interweaving different forms of knowledge and skills. This correlates with the way Odendaal et al. (2014) link engagement in musicking with the potential for people learning new things of themselves and of the contexts in which they 'music' (p. 163). As musicians we all found ourselves in a new situation, and the concert hall provided a space in which to articulate our response to the refugee situation through music. The presence of the refugees on stage, in a setting that is typically reserved for those who have established themselves in the arts and in the society, implicitly signified participation and reciprocity. At that particular moment in time, the performance seemed to embody the refugees' equal right to be seen and heard as valued members of the society. However, I was slightly concerned about bringing the collaboration onto stage.

By the time of the concert the ensemble had worked together over several weeks every Wednesday in the living room at the arts centre, and it seemed that everyone felt quite relaxed about the music making, and chatted and joked during the breaks. In other words we had built a certain sense of trust in each other, and our everyday interactions seemed so important and fruitful in terms of motivating the participation. When the collaboration was taken onto the stage, I was worried that we would lose some of that easiness and that the project would suddenly become a public, benevolent act underlining the artists' privileged position to 'help', framing the performing musicians first and foremost as refugees (RISE). The musicians seemed a little nervous, but also very happy and motivated to be on stage. The question of how to introduce the ensemble felt particularly important in this event. With these thoughts in mind, I thought it was best to let the performance and the translated song lyrics speak for themselves, and to avoid long explanations that could so easily distort or diminish the point of the ensemble collaboration.

The second performance was in a seminar focusing on the connection between fossil energy resources and the unrest in the Middle East, as mentioned earlier. In this event we performed the collectively composed piece *Energy*, the arrangement of *Lamma bada*, and the instrumental piece *Mandira hijaz*. The keynote speaker was a Syrian scientist, and we had a chance to talk to him about the global issues and the current refugee situation. His speech was eye-opening, but unfortunately there were very few people in the audience. I felt that this symbolized the inadequate knowledge we in Europe have about the region, the global connections to it, and the region's prospects for the future. Participating in the seminar with our short and intense performance felt like we had been given a chance to experience how we were all equally part of the problems in the world, looking at it from the safe haven of the arts.

The third performance took place as part of a festival organised by my university. While the other performances were evening events with mainly adults in the audience, the festival performance took place in the afternoon and was aimed at all age groups, including families with young children. Bursting with a lively festival atmosphere, the

open foyer where we played was informal and had soft cubes for seats. Some of the children were moving around or lying on the cubes, and concert goers could walk in and out of the space at any time. We performed the compositions based on Finnish and Greek folk songs, *Tsiizik* and *Kontula leimonia* (Figure 8.) and the instrumental piece *Mandira hijaz*. This event included an interactive moment with the listeners as they joined in with the 7/8 rhythm pattern underlying *Mandira hijaz*. I taught the rhythm to the audience in a spontaneous workshop in the middle of the concert. In this little interactive moment, the boundary between the performers and the audience was blurred by involving everyone as an active participant. For a little while the presentational performance shifted into a participatory performance, which felt like having the audience participating in the ensemble's "living room approach". Furthermore, as one of the SibA students here describes, in this type of collaboration the relationship with the audience includes an invitation to the audience to be part of the story behind the music and how it has come together: *It's this feeling that you worked together all this time and you created this together, and you share this with the world. And, I don't mean that it's not important how the gig goes, I just mean that the details are not so important, but the audience accepts and enjoys something that you have enjoyed.*

The line-up for the festival performance was bigger than our usual ensemble, because we were joined by the group of Greek choir singers and two additional SibA students who wanted to support the concert. As a university festival event, the performance was a window into the work the university does outside its walls. It also manifested the influences that a university-community partnership can bring into the university. The festival performance was soon followed by a visit with the ensemble to a reception centre for asylum seekers in central Helsinki. We arrived at the reception centre full of enthusiasm to share our music with the residents there, only to find out that there had been a mix-up with the dates and the staff were hurriedly trying to gather people in the small communal hall:

There had been a mix-up with dates and the staff at the centre was apologetic that there might not be any people coming to our performance-workshop. In the end there was a nice crowd that also joined in with some singing in the

Κοντούλα λεμονιά

Ηπείρου

Μω ρή κο ντού μω ρή κο ντού— λα λε μο νιά
με τα πολ λά λε μό - λε μό νια Βυσ—σα νιώ τισ σα μι κρή Δελ
βι — να κιώ τισ σα απ' τον καη μό - σ'αρ ρώ στη σα

Mori kontula leimonia

greek traditional song from Epirus

- 1 Mori kontu- mori kontula leimonia (2 times)
me ta polla leimo- leimonia Vissaniotissa
mikri Delvinakiotissa ap ton kaimo sou arrostissa.
2. Hamilose, hamilose tous klonous sou (2 times)
na kopso ena leimo- leimoni Vissaniotissa
mikri Delvinakiotissa ap ton kaimo sou arrostissa
3. Για να το sti- για να το stipso na to pio (2 times)
na mu diavun i po- i poni Vissaniotissa
mikri Delvinakiotissa ap ton kaimo sou arrostissa.

In greek

1. Μωρή κοντού- μωρή κοντούλα λεμονιά (δις)
με τα πολλά λειμό- λειμόνια Βυσσασιώτισσα
μικρή Δελβινακιώτισσα απ' το καημό σου αρρώστησα
2. Χαμήλωσε, χαμήλωσε τους κλώνους σου (δις)
να κόψω ένα λειμό- λειμόνι Βυσσασιώτισσα
μικρή Δελβινακιώτισσα απ' το καημό σου αρρώστησα
3. Για να το στυ- για να το στύσω να το πιώ (δις)
να μου διαβούν οι πο- οι πόνοι Βυσσασιώτισσα
μικρή Δελβινακιώτισσα απ' το καημό σου αρρώστησα

Some information about "Kontula leimonia"

Kontula leimonia is a traditional greek song and dance called "Sirtos" (in 3 moves) and it is about the love of a man for a cute lady from the village of Vissani (in Epirus) that her appearance and fragrance was like lemon.

We can find this song in variations: with additional lines or different lyrics, with accompany or a capella.

The simplicity in the way of life and the harshness in the landscape, made the Epirus's music look simple, "heavy" "slow" and "sad" even in joyful events.

The music of Epirus is polyphonic, contrary to the monophony of most places in Greece.

Figure 8. Kontula leimonia (song from Greece).

Tsiizik intro and the 7/8 rhythm constituting Mandira hijaz. Good atmosphere in the ensemble to finish the term. The producer said a few people had asked if it was possible to get a recording of our performance of Kontula leimonia. A hit song! (Research diary 14.12.2016)

Visiting a reception centre feels like entering a space where time stands still, with many people simply waiting for any information about the processing of their asylum application. Breaking the routine of worrying and waiting is often met with joy, even if only temporarily, and we were warmly welcomed by the residents. For the SibA students, the visit brought home how hard it is for refugees to get to know local people and gain agency, as Helena, one of the Finnish students, contemplates here:

It must be hard to find people to make music with in the new country. One can't just ask someone in the street to come and play with them [laughs]. Where can one even start... This made me think I should personally do more for immigrants. Everyone should be able to resettle well and find new communities. When we visited the reception centre, I was thinking it must be difficult for people. Everything has changed and they have nothing to do.

After the short concert at the centre, one person in the audience came to talk to me, and it turned out he was a composer of contemporary Western classical music. We had a long discussion about his situation, and I found out that the reasons that he and his family had applied for asylum were not related to being a musician (which sometimes is the case), and he was hoping to actively build professional connections in order to continue composing in Finland. He presented some of his composition by showing the manuscripts to me, and while communication in English was a little challenging, we managed to have a conversation about the issues he was facing professionally. On this occasion, it was clear that the WIM ensemble was not exactly the musical setting the composer was looking for, but in addition to the ensemble performance bringing us together at the reception centre's hall, the ensemble acted as a kind of an articulation of thirdspace musicianship that gave us the context to discuss music and

the music profession in the Finnish landscape. The music WIM had performed earlier was familiar to the composer due to his background, while I had grown up with the language of contemporary Western classical music. We decided to stay in touch and think about potential paths for him.

The fourth public performance followed the three-day project with the visiting singer-songwriter living in exile in another European country. He was invited to Finland by an association organizing a seminar on the resettlement of refugees in Finland. The performance hall of the seminar was underground because the premises, used for arts and sports activities, doubled as a civil defence shelter. The artist was well-known in the Arabic speaking world and attracted a large audience to the seminar. Many of the listeners had travelled to the seminar from other parts of Finland, and there was also Middle Eastern food being served. Our setlist consisted of the composition called *Jorjina* and several Arabic folk songs we had arranged for the ensemble with the visiting artist, as well as an unaccompanied traditional East European song performed as a solo number by one of the SibA students. The lyrics of the solo spoke about a mother who had to send her son to the battles in the mountains. She sang in an East European language and gave the audience an English translation of the lyrics before singing the piece. It was likely that some people in the audience understood English and some only a little.

The visiting artist had expressed how happy he was to come and work with the ensemble and collaborate with the SibA students. He was not keen to perform his own repertoire and wished to do what we as a group wanted from this brief collaboration. At the end of the concert, the visiting artist was asked to perform his well-known protest song by the audience. It was an unusual situation for most of us on stage. By this point we were aware of the artist's political activism and had expected the audience to possibly bring up and perhaps insist on hearing the song. The artist himself was reluctant to perform the protest song, but the audience was persistent, and it seemed like he did not want to let them down. Until then our performance had been about the musical encounters, live music and improvisation, celebrating folk traditions from different

regions, and playing music where some of these traditions merged and played off each other. The hall, which a few moments earlier had been filled with Arabic, Turkish, Bulgarian, Greek, Latin American, and Finnish sounds, turned into a political arena where frustration, inequality, loss, and uncertainty lifted their heavy arms, and people demanded justice, singing and shouting along to the protest song. The rest of us did not know what the lyrics meant, and we felt unsure and perhaps a bit out of place for a moment.

5.6 A lived space with tensions and uncertainties

For several months during the ensemble project there were two protests outside the arts centre occupying the edges of the Railway Square. Walking from the railway station to the arts centre, one walked through a wide-open area between the protest camps on opposite sides of the square. A group of anti-immigration demonstrators held a camp on one side, and a group of asylum seekers (many of whom had received a negative decision on their application) opposite them. People passing by sometimes stopped to talk to the protesters, and maybe even had a hot drink with them. The protest camp of the refugees had many supporters, including several artists. The protests were a constant reminder that immigration and asylum policies had become a prominent part of national politics and the camps and what they represented drew regular attention in the media and in everyday discussions. The ensemble project, its members, and the institutions behind it were inevitably part of these narratives, but it felt that we were detached from the confrontations that were building up. Being seen as a threat by some people was a very real experience for the refugees, and as can be read from what Nuur expresses here in passing, refugees can feel pressure to justify their membership in their society and to prove that their intentions are peaceful:

I would like to convey to Finnish people that I'm a musical person, I'm a pacifist, not a terrorist [laughs]. I'd like to introduce them to our Arabic music and the instrument that I play, and at the same time I'd like to play them a Finnish piece of music, so that I let them know that I'm one of them and that we are all together.

The collaborative music making aimed at creating a positive atmosphere where the participants, the SibA students, and I could interact and support each other as fellow musicians. In this way, the ensemble could be seen as a space away from the suspicion and hostility that was regularly expressed toward refugees in public. However, the ensemble was by no means immune to the conflicts behind the reasons for forced migration from the Middle East, and neither could we do anything about the fact that the asylum process is long and unpredictable.

The mood in the ensemble workshops could be described as inquisitive, often happy and bubbly, with the musicians making a substantial effort to try and understand each other's thoughts and musical perspectives. Yet, it would have been naive to think that the collaboration would go from one step to the next without any hitches or tensions. The refugees were from the war-torn Middle East, and at times the politics of the region momentarily crept up. Many things were courteously left unsaid, and sometimes I could only guess whether the reason behind a musician acting withdrawn in the group, being upset, or not attending at all was due to these political tensions or some other issues: *A musician attended one session but is concerned about the association with particular political views. He thinks it might have an impact on him if he ever returns to his home country. He does not want to make a big deal out of it, just quietly distanced himself. (Research diary, date omitted)*

As the purpose was to be accessible to such diverse musics and musicians, the musical collaboration itself had many uncertainties, and some tensions arose from this flexibility and openness. Aiming at accommodating different musical understandings, the ensemble faced the challenge that every new artistic collective could be argued to face: to find and articulate a shared purpose and goal out of the multitude of possibilities, and to seek for similar enough ideas that could steer the direction. In WIM, this can be seen to have involved different definitions and perceptions of quality. When we negotiated ideas, compositions and arrangements, we were implicitly weighing up and figuring out the differences in understandings of quality, which could be connected to anything from instrumental technique, to precision and expression, to the originality

of compositional ideas, to the level of listening and participation or the inventiveness in transmitting musical material to someone for whom it is completely new. Opinions on what is good, what sounds good, or what we should do next came up frequently as we played and composed music. However, definitions of quality did not enter our interaction explicitly. Rather we could be seen to cohabit a space where the possibilities for verbalising perceptions of quality and what is desirable were limited, and where the intercultural tensions arising from the different understandings became “tools for creativity” (Sæther, 2012, p. 14).

The performance events offered natural goals, but while visibly sparking motivation and excitement they also hindered some of the more experimental angles, which I saw as at least equally important, if not more so, for nurturing the aspect of reciprocity in the collaboration (Temple & Moran, 2011, p. 6). The upcoming performances helped to structure the workshops and gave an incentive to generate pieces of music that could be shared with listeners outside the ensemble space. However, the performances steered the work towards a musically ‘safer’ direction and towards musical solutions that were uncomplicated enough to employ for a rehearsed, presentational performance. I found that the experimental side of the music making and the strongly led, straightforward approach were at times competing with each other, as the musicians had such different experiences and expectations of making music, and furthermore preparing for performances. During this process, I was trying to carefully assess how much I should or should not explicate my own musical values and definitions of quality as a musician and leader.

Each workshop was an unpredictable process, requiring sensitivity to the others and to the way in which different individuals operate to learn and create. This applied not only to me as the leader but also to all the SibA students and participants who along the way demonstrated a musical idea, taught a song, or engaged in composing and arranging music. Without knowing about each other’s educational background, we relied on reactions, levels of engagement, and of course on the sounds we were producing. I regularly paused to think about what steps were needed in order to take us forward as an ensemble, and especially to be able to connect with each other musically

and as people. Did we have a shared understanding of what we were aiming for, and why? As this excerpt from my research diary illustrates, I had aspirations to take the collaboration in a more experimental direction, but simultaneously wanted to nurture strong links to the participants' backgrounds and the familiarity this held:

We have worked with traditional Arabic, Greek and Finnish music and musical elements, and arranged them with the group. I would like to keep this dimension in our work because it feels solid, introduces the participants to each other's musical backgrounds and traditions, and is an "easy", instant way to get things going. Taking the project to a more experimental compositional direction must not lose that flow and strength, and I [and we] need to think carefully how to keep the balance. Jamming on a good groove and singing familiar melodies is probably an important part of the process and accessibility. If the content feels too strange or open-ended the participants might lose interest. (Research diary 10.12.2016)

If thirdspace is understood to be born out of people's lived experiences and interpretations in a concrete space that expresses an alternative to existing (spatial) practices (Soja, 1996), it could be argued that thirdspaces cannot be neatly fabricated, let alone controlled. In other words, thirdspace can be seen to inherently contain some level of struggle. As Westerlund (2019) argues, struggle is regarded as a positive source when it comes to developing moral imagination and re-constructing the purpose of the music education profession from the perspective of social integration (Westerlund, 2019, p. 505). This is particularly relevant when social integration is understood as a reciprocal process affecting everyone involved, rather than socialisation into existing values and practices (ibid). Embracing tensions as an integral part of a musical thirdspace is also backed up by Bhabha's notions of resistance and incompatibility within hybridity (Bhabha, 1994). Central in both Bhabha and Soja's thinking is that thirdspace produces new cultural meanings rather than just reflects them. For this reason, tension is seen as a necessary component without which it would not be possible for new positionings and meanings to emerge.

6 Searching for synchrony with musicians from refugee and immigrant backgrounds

The musical negotiation in the WIM ensemble included a concurrence of different musics and musical understandings that could be seen as ‘incompatible’ in that the created music in some ways highlighted the different music theoretical and aesthetic characteristics. As negotiation in thirdspace is understood as renegotiating pre-given paradigms without necessarily aiming for a compromise (Bhabha, 1994, p. 232; Rutherford, 1990, p. 216), the different musical understandings continued to display their specific characteristics with their own systems and logics. In the collaboration itself the musical elements coexisted as well as interacted through musical dialogue. We were exchanging, translating, moulding, displacing, and interpreting musical material that through our instruments and voices became palpable representations of different histories and social meanings of the musical traditions. However, while negotiating the ‘concrete’ musical content presented various artistic challenges to be solved, the differences in approaches to negotiation itself were perhaps harder to grasp. Negotiating in and through music is ideational and deals with imagined sounds and musical possibilities. Different artistic and educational cultures promote significantly different rationales for collaboration, and subsequently for negotiation. Investigating artistic collaboration in thirdspace is therefore as much about understanding what value and meanings people ascribe to negotiation in its different forms as it is about analysing the artistic material and outcomes and the processes producing them. Drawing on Bhabha’s notions of ambivalence and hybridity (Bhabha, 1994, pp. 54–55), it is important to underline that different artistic and educational cultures here refer to a wide spectrum of institutional and pedagogical cultures, traditions, genres, sub-cultures, groups etc., rather than necessarily to cultures defined by geography or ethnicity.

6.1 To belong through music

The social aspect of WIM was underlined in the participants' reflections, as was the importance of the actual venue where the musicians could meet and get to know each other. The participants' accounts conveyed how musicianship and social relations were connected. On the one hand their musician identity enabled them to relate to each other and the SibA students, and on the other hand the ensemble supported the ongoing construction of the participants' musician identity. Identification as a musician is perceived necessary for practicing musicianship, because something central about doing music or being a musician would be lacking in isolation. In this sense, the ensemble became a local network of musicians through which friendships and collegiality developed. As Mustafa describes, musicians seek for each other and despite different backgrounds recognise a common channel in communication:

Friendships. You know that musicians are few, so the music venues are few, so we always meet outside this group. And different gigs, as well. I have a lot of musician friends now, Finnish, other nationalities, and Arabs. My friends are mostly musicians because the thoughts are close to each other and the personalities are close to each other. When a conversation takes place between musicians, it is a conversation that is almost one. It's difficult at the times when you are thrown in with non-musicians, it's difficult to interact with them. The participants come to World In Motion because of their love of music, therefore they were united by this thing.

Nuur highlighted, that while WIM gave him an impetus to make music and practice his instrument, he enjoyed forming ties with an international community: *Firstly, the benefit [of WIM] was making me practice music. Secondly, I get to know people of different nationalities: Italians, Greeks, Finns. Also, one as a musician learns new things when playing, learns new pieces, and in addition to that, one also makes acquaintances with new friends.*

The musical space was open to new practices and systems, and with an air of uncertainty as well as freedom it invited the musicians to “negotiate and translate their cultural identities” (Bhabha, 1994, p. 55). The ensemble fostered social interaction in music and in moments around music, becoming an interstitial space presenting questions about how we wished to approach the social situation, how we positioned ourselves, and also how much we were willing to share of ourselves in this emerging socio-musical setting. Athena described a sense of being a team, which manifested itself in the relationships as part of music making, as well as how we related and opened up to each other in all our interactions as we spent time together in the workshops and performances.

That sense of team and working together, this is the nicest way I can have it. When during our breaks we drink coffee, have conversations I always learn something. It's a general feeling of warmth, of collaboration. It didn't have to do with music, but it had to do with relations, how I'm relating and how others are relating, what I'm permitting.

Many of the participants talked about music as a means to connect with others, and some of them referred to ‘like-minded’ people. Here it is important to underline that out of over twenty refugees who attended the workshops at different points, the interviewed musicians were the ones who had chosen to actively attend the ensemble, implying that they were likely to find WIM collaboration more meaningful than those who only attended for a shorter time. The participants described the connection with other musicians as sharing the same passion and enthusiasm for music and a thirst for learning music from each other, conveying an idea of a “musician identity” independent of the individual musical paths, qualifications, and positions of the musicians attending the ensemble (MacDonald, 2014, p. 83). In the workshops the different musical backgrounds came up constantly through repertoire, style of playing and singing, and aesthetic and theoretical differences in musical traditions. However, at the same time there was sharing of similar habits of thought and meaning related to learning and creating new music, which were manifested in small but significant signs of recognition and appreciation through nods, facial expressions, and intensity in listening

and responding to each other through singing and playing. This level of engagement with music and other musicians could be seen to be one of the manifestations of a membership of the identity cohort of musicians (Turino, 2008, p. 114). WIM was described by the participants as a possibility to find others who identified as musicians and to keep nurturing the musician identity that they had formed before migrating to Finland. The participants brought up a certain ‘unexplained’ side of music that they found to be unique as a human experience, and simultaneously described in very practical terms how people in the ensemble interacted and worked together. Even though the musicians’ understandings of music and music practices differed, there was a mutual agreement that as musicians, in and through music they were dealing with an experience that was important to them as individuals and as a collective. This relates to feeling that the relationships in music fall into place and make sense. As Small (1998) argues, when people feel deeply moved by music, it is because the complex connections between musical sounds, people, and physical space (p. 184) create a momentary ‘ideal’ of social relations (Small, 1994, p. 70), and thus a way of being together as people. However, amidst WIM musicians with such different musical backgrounds this ‘ideal’ was perhaps something that could not be fully articulated or had different interpretations, and there was no unequivocal way of knowing how close the musicians may have come to having this kind of experience as individuals.

The WIM participants and SibA students had developed a deep connection to music within particular musical traditions, but in the new context, their previous knowledge and emotional commitment to music enabled them to connect with other musical worlds. The membership of the identity cohort of musicians could be seen to offer an interface that links the musicians’ past with the wider cultural formation that is the new society. To find a social setting for music making is essential for developing as a musician and to continue deeply enjoying music, as Mustafa underlines: *What is best about music is that it is collective. I mean, one person cannot provide anything. If he’s not part of a group, he cannot provide anything. So he likes to do collective activities with others, it brings people closer together.* As Small (1994) states, in musicking we affirm and reinforce identities, explore who we are and what

our relationships to others are. We find out how our identity is received and what it implies (p. 58). Identification involves validation, which Athena experienced as acceptance: *I feel accepted in this team, so acceptance is the word I can use. Being accepted doesn't apply only to me, but I see it for every member that comes. Being accepted is the ultimate feeling for me.*

When a musical component like a rhythm pattern, melody, or song was taught by either a participant, a student, or myself, we often spent a lot of time singing and playing in unison. The unison approach usually gave the musicians the confidence to sing and play something they had not heard or played before. Furthermore, there is a certain power and energy in this type of synchronised action, where the ensemble just “sits” on the repeated phrases and starts to find a common feel and “jell”. This can be seen to not only ensure that musicians from different traditions have time to familiarise with the musical material and learn it together, but also in a concrete manner allow time for sensing the sound and each other as people. In this way we were able to enter the collaborative composition processes as a whole group, taking time in the process of building relationships through music (Small, 1998, p. 108–109). It has been found that being in sync through gesture and motion leads to tacit identification, and therefore offers comfort (Turino, 2008, p. 42). In this sense, the repetitive unison playing and singing was beneficial in several ways: the repetition helped everyone to become familiar with the feel and the phrase(s) while building a sense of being together in that very moment.

With WIM ensemble having an open-access policy, there were no prerequisites for joining. Following from this, the ‘short-term’ and ‘long-term participants’ ranged from professional musicians with a degree or a long family history of musicianship to musicians from non-professional backgrounds with other types of performance experience. Sometimes the varying levels of technical skills and musical abilities sparked feelings of frustration or insecurity amongst the musicians. The participants joined the project without knowing what would happen in the workshops, who the other musicians would be, or what the musical skills and previous musical experience

of the other participants were. This relates to the core point about participatory practices, where the intensity of participation (Turino, 2008, p. 33) is at the centre. The contributions to the collaboration can vary, and they may be directed to different layers of the whole. Similarly, what people learn from the collaborative process varies according to their involvement and angle. In a collaboration like WIM, the hands-on teaching of how to pronounce words and clarifying the meanings of the lyrics to others can be an invaluable contribution. However, especially in an intercultural collaboration, there can be a lot of searching for one's 'role', and for example Brodaloho, who saw himself more as a lyricist, felt inadequate as a singer and had ambiguous feelings about collaborating vocally with professional singers: *It was a feeling of happiness, and I was proud of myself when I was there. I'm proud of them (the other singers), but I feel that it's a lot for me to be with them. I'm proud of my presence with them, but I feel that I don't deserve to join them.*

If a musical thirdspace is seen to be about negotiating and creating music, the meanings these processes produce, and the relational learning that takes place, the principles of musicking come into play. As Odendaal et al. (2014) interpret the concept of musicking, the focus is on the communality rather than on the individuals whose skills are compared with each other. The music educational approach based on communality is primarily concerned with participation and sharing ideas (p. 171), which takes into account a variety of viewpoints and skills that enhance the collective effort. The same applies to music collaboration, where individual skills matter but the skills are not predetermined. Whatever the individual skills are, they shape the collaboration and its direction. Musicking allows the musicians to co-construct the kind of community that represents their hopes and values, and in this sense, as Odendaal et al. (2014) suggest, musicking is a projection of a society based on those values. The music making in WIM could be seen to have articulated an understanding of both group relations and individuality, and through the collaboration we were exploring what kind of ethical codes and social aims the music making embodies for us (Frith, 1996).

6.2 Being human in music

Reciprocity was brought up by the participants in the variety of ways they described the ensemble collaboration as ‘being human’ together. From the perspective of integration, this aspect is one of the most important to explore, but also one of the most challenging. Trying to capture what is meant by this existential experience in the ensemble collaboration is worth the attempt, because it is this ‘being human’ that seemed so meaningful for the musicians. The three refugees I interviewed all had faced obstacles to practicing their musicianship in their home country, during the journey to Finland, and after they had arrived in their new country. For some time before arriving in Finland the musicians had been unable to engage in music making in their home countries. They described music and the arts as something they needed to do as human beings; music was a part of who they were. Having access to the kind of instruments they played had been the first hurdle to get through. The next step had been to find a space for music making, and other musicians to play with. The refugee musicians talked about music as a craft they wanted to continue developing, and music as an important means to express emotions. Nuur recalled how he was not really able to practice music for a long time, and how he wanted to use the opportunity to make music and express his feelings through music since it had become possible again:

I hope to be much better now, but my circumstances prevented me from practicing, the circumstances were against me. Of course there are musicians who are much better than me. [In his home country] there are musicians and their sole profession is playing the violin daily. There are musicians there who are from the most famous musician families in the Arab world. I asked one of my friends and he told me that he plays the violin for eight hours a day. He plays very well and much more than I do. Any person who has problems or harsh circumstances, especially if he or she is a musician, likes to express his sorrow and happiness through music.

Similarly, Mustafa's opportunities to practice music had been diminished in his home country, and he was keen to absorb the new influences provided by the WIM ensemble and the connections it provided: *There was a lot of new stuff for me [in WIM], especially because I had to stop doing music for a while, they closed the institution there [in his home country]. After that gap, I started to listen to new music, different from the music that I was used to listening before.* For the recently arrived refugees, WIM provided a chance to expand their musicianship and opportunities to learn and play new music in real life contact with other musicians, as Mustafa concluded: *There is a difference between listening to strange and new music, and, what is better, participating in that music.*

Refugees are often confronted with cultural prejudices and stereotypes (Xanthaki, 2016, p. 831), and in Finland it seemed that the media was pushing the notion of a refugee 'community' of Middle Eastern refugees. The intention behind the WIM ensemble was to foster collaboration involving individuals rather than frame the project as an intergroup cooperation. In other words, while the ensemble was concerned with liminality and in-betweenness, indicative of Bhabha's (1994) idea of thirdspace (p. 56), these characteristics referred to the negotiation processes rather than categorized groups. The purpose of this was not to downplay the experience of being a refugee or to ignore its impact on everyday life outside the musical living room, but to focus on the shared interest in music in order to foster participation (Loobuyck, 2012, p. 569) and instigate the production of new meanings (Bhabha, 1994), thus focusing on possibilities for the future.

The European participants, who were in a very different position from the refugees, had become interested in the ensemble because of the chance to support and collaborate with refugees, but I got a strong sense that they were keen to see the refugees firstly as individuals and get past their refugee status. For example, Athena illustrated how the music collaboration created ties with people that only a short while ago might have come across as strangers, as people one perceives through their refugee status:

It's like [the refugees in the WIM ensemble] are not refugees... I may see refugees in the audience that come to our performance, but I can't call our friends refugees because I don't feel so. I feel they are my people, especially the older members that were there already one year ago, and we have friends in common also with Mustafa so he's close to my heart, and Nuur... we are close enough so they don't have the label immigrant or asylum seeker, they're my friends. We collaborate. This is why I told you that I felt accepted and I feel that it's a team, that it accepts people. But in the audience of course yes there are refugees, I don't know them, and they are there for a certain purpose. They can be there as asylum seekers to find some things about themselves. But it's the way that I see things, sometimes I tend to separate [chuckles]... The audience can be asylum seekers until I feel them in my heart.

The anomalous and discriminatory legal and cultural status assigned to migrant and refugee populations (Rutherford, 1990, p. 219) inevitably impacts the refugees' possibilities for participation in various social contexts. Refugees are also up against prejudices at an individual level, and for some of them music has become a way to define themselves in the receiving country. If music is one of the important ways to identify ourselves and be validated by the group we wish to be identified with, a person from an ethnic minority may experience music as a means of communication on the most concrete level, thus experiencing a kind of "social synchrony" (Turino, 2008, p. 41). In some cases, music can become a means for navigating prejudice and asserting a human connection. Nuur provides an example of an encounter where he was able to forge an instantaneous connection through music with people in a retirement home:

For example, about twenty days ago we had a concert with another Arabic musician in an elderly people's home full of old ladies. The other musician remembered [a Finnish song] Hummani hei. I started by playing Oum Kalthoum's song Leylet [hums the tune] and played a solo, then played the Arabic song with the other musician, and all the people were listening. When

we played Hummani hei all the people were in awe and applauded. They were very happy because we were Arabs and played Finnish music [laughs].

The participants with a refugee background in the ensemble were also faced with the political issues of their home countries in various encounters also in the receiving society. There was a sense amongst them wanting to move on and carry on with everyday life, and find connections based on what people from different backgrounds have in common. If universalist notions of, for example, human beings and race, stemming from cultural diversity discourse are seen to fail in engaging with difference (Rutherford, 1990, p. 209) because cultural practices construct their own system of meaning (Rutherford, 1990, p. 208), in the WIM collaboration exactly the same notions seemed to have been actively searched for and emphasised. In other words, if a theoretical thirdspace distances itself from talking about a kind of an intrinsic humanness that is shared by all and that allows for understanding and cooperation, people gathering around a shared interest tend to look for or identify with a universal experience of 'being human'. From Bhabha's thirdspace (postcolonial) perspective such universalist conceptualisations are seen to arise from a liberal relativist perspective reinforcing the dominance, values and norms of those in power (Bhabha, 1994, p. 162; Rutherford, 1990, p. 209). Again, through the spatiality of music making in intercultural music collaboration, the Other is acknowledged through the senses and being together, thus experiencing the potential synchrony, reciprocity, and respect, all of which connect to being human together. What follows is that unifying metaphors, and personally as well as collectively meaningful ideas, can be found through the arts, indicating the possibility of collaboration while acknowledging the differences, histories, and the events behind them. Many participants saw music and the arts as a space for refuge from political conflicts and aspired to look for meanings and emotions that can be shared and transmitted. Brodaloho thought it was pointless to continue raising the political conflicts in the Middle East, and called for recognising the human achievement as well as the suffering on a more universal level. Most of all he wished to rebuild his life and the life of his family:

The human thing remains as the most important thing to me. Politics is in the background, but the appearance is human. The human idea is deeper especially now that we're outside [his home country]. We should talk about the problems everywhere and not about political situations we don't know, we don't know what is right or wrong. In the end politics is also something that stems from the human. Killing and destruction. I came here to start a new life. Inevitably someone here in Finland comes to ask me: 'Are you with Bashar al-Assad or against him?' From my point of view this issue has become unimportant, because Syria has been destroyed. My answer always is: 'I'm with every child who is crying, and with every child who is dying, and with every father who is sleeping at night crying about what will happen tomorrow, how to get food for his children'. There are children dying, and they are thinking 'Are you with Bashar or against?' What's important? Foolish!

The creative collaboration nurtured a mutual trust that made it possible for both the refugees and others alike to discuss many difficult issues and share personal stories. Jin (2016) has found that musicking enables the sharing of the qualities of being human, and allows music facilitators and refugees to connect and explore emotions together (Jin, 2016, p. 23). In a similar vein, Sunderland et al. (2015) suggest that participatory music, involving the participants sharing music from their homeland or in their first language, allows a special connection and forms social bonds (Sunderland et al., 2015, pp. 11–12). This illustrates the point, that music's potential for reciprocity and trust in this context can be seen to be tied to the social interaction music allows. This is reflected in Athena's depiction of how the relations between people and music and amongst people emerge:

First it's the relationship, me and music, me and the audience, the audience with me, people in a team. So it's systemic. It's not just by accident that there is music therapy [laughs]. So, we feel each other, or we can project. If I hear something, I may project the violation I had from my family for example, with something I hear that concerns people in war, countries where they have war.

Of course it's not the same thing, but projection doesn't have any limits. I was violated, almost to death, so these people are also, feeling violated almost to death, so we can be humans. So, it's about being human.

While it is accepted that music is unique in the kind of communication and connection it allows, what music, and just as importantly, how music is done, should always be a part of such claims. What follows, is that the purpose that has brought the musicians together, the relationships amongst the musicians, the relationships with the musicians and potential listeners, and the context within which music happens are inseparable from the idea of 'the power of music'. Small (1994) argues that if music is equated with works of music, musical objects, or "listenables", the deepest meaning of music is then believed to reside in the musical works. In such an approach the performance of the piece serves the musical object, and while the listener is of course free to interpret the piece in their own way, familiar works are connected to previous, perhaps predetermined meanings. If collaborative composition is understood as collective meaning making through creative musical processes where new sonic and social "relationships" emerge (Small, 1998, p. 13), the collaboratively created music can be seen to comprise and communicate multiple meanings stemming from the lived experiences of the musicians, connected to a wide web of places and human connections (Soja, 1996). It could be argued that enhancing such relationships are possible when musicians operate with music they are invested in on an emotional level, or become invested in, and are able and willing to share something of themselves. The personal connection amongst the musicians can also be seen to heighten the learning of unfamiliar music. Piet draws attention to learning in relation with other people, which reaches beyond the musical object and includes the embodied experience with the many layers of musical information and nuances:

It's not only the technical stuff. Of course, you have to know how to play an instrument or as a sculptor know your material. But what's behind is the energy of the person doing it. It's a little bit of a trap if you say: oh, it's the music itself that does it or it's the sculpture or the painting. Then it gets stuck into a

form...I discovered that to get into the subtleties of a style of music you don't know, you really have to play with the musicians and join and feel everything that's going on.

For Yanis as well, the value of musical interaction extends beyond the musical material and musical 'products'. He highlighted openness and becoming open-minded, which he thinks happens slowly and only through interacting with difference:

Openness comes with interaction. If you don't interact with different people, you don't care about learning anything different or doing something different. But when you work with others, you learn it slowly, and you will become more open-minded... If you just talk about open-mindedness, what happens? Nothing. You have to meet people, to work with them.

This highlights the unexpected in intercultural music collaboration, which in itself can be seen to be valuable without really knowing what the benefits, realisations, challenges and outcomes may be. In this way, the collaborative composition in WIM provided was a setting for recognising where the limits of one's own comfort zone might be and what happens when the professional and disciplinary boundaries are crossed.

6.3 Improvising with the (un)familiar

While music is widely recognised as a generous source for intercultural communication, including music education research, references to a 'universal language' can be more misleading than helpful. In addition to any explicitly divisive political content and connotations, and other contexts including music as an identity marker, different musics can be experienced, enjoyed, and even imitated, but the systems constituting them are complex and extensive, just like language in a linguistic sense. The power of music in intercultural encounters was frequently mentioned, but the idea of music as a common language was met with critical views, as Yanis here asserts:

Music is not a universal language, actually. It's more a universal way of breaking the ice. It brings you closer because: 'Ah, you're a musician, I'm a musician. What do you play, what do you do?' But you never understand. Because if somebody comes here, and they have this scale with seven tones inside... when you are used to listening to Western music, the seven tones sound out of tune. But it might be amazing.

In intercultural musical contexts, including WIM, music understandably is often broken into fragments of sound, melodies and so on, and those elements are transmitted for other musicians so they can absorb them. In this sense, difference is approached through musical symbols, which allows exchange but also changes meanings in the process. The notions of “movement of meaning” (Bhabha, 1994, p. 326) and containment of difference (Bhabha, 1994, p. 96) are relevant here, as Bhabha describes how the promotion of cultural diversity can lead to containing differences and freezing different forms of thinking and acting into fixed entities that the dominant system places in its ranks (Rutherford, 1990, p. 208). The negotiation that takes place in improvisatory, collaborative processes challenged the WIM musicians to engage with what was different, and what one's own (musical) understandings were and how they had developed. The ensemble collaboration and the discussions about it with the participants and SibA students alike brought up these issues from several angles.

The explorative aspect of the collaboration seemed to be a source of inspiration as well as a cause for discomfort for the participants. Working collaboratively in an improvisatory way was seen by some participants as one of the greatest strengths of the project, whereas other participants yearned for more pre-planned outcomes. In the workshop situations the participants expressed different degrees of enthusiasm for exploration and improvisation with the musical material. While some participants seemed to be particularly motivated by investigating the musical possibilities through improvisation and by an improvisatory attitude to working with existing repertoire, other participants preferred a straight-forward process of rehearsing chosen musical works. This division in itself is not remarkable, it is a common feature of any collaboration,

and also brings up the purpose and nature of collaboration as an approach to creating art. Kuusela (2020) has highlighted that the ‘chaos’ and multivocality of collaborative processes can also be questioned as symptoms of a societal trend that sets small differences against each other, which sometimes leads to losing sight of the whole. Any collaboration, including the WIM ensemble, should be prepared to examine what values lie behind the venture, and how collaborative (or democratic) the processes really are, if that is the aim. People are bound to have different expectations of the balance between predictability and flexibility of collaborations, and a diversity of ideas can be facilitated in as many ways as there are leaders. However, if collaboration is understood to incorporate a diversity of viewpoints, and “opportunities to gain agency and control through musical choices” (Kenny, 2018, p. 222), it implies open-endedness, iterative combining, and the ‘testing’ of ideas as central features. This is how Piet, for example, describes how the pieces are co-created out of the musical ideas, with several small steps and structural turns suggested by the musicians:

Some [pieces] are more like ‘this is how it is, and that’s the basic structure’. The whole construction, [deciding] which part comes first and whether we have a little bridge or middle or solo here or somewhere else, that is really happening with everybody together. That’s how pieces are being born actually. There are elements, and some are fixed and some are not, but then, through working together we make a sort of structure for the whole piece.

Small (1994) argues that the less preformed (i.e., scored) a musical performance is, the more it allows for intimacy between the musicians, and the musicians and the listeners (Small, 1994, p. 62). Although this argument may be contested for underestimating the resilience of preformed music in its various forms, within the context of WIM, the improvisatory way of music making seemed particularly fulfilling and rewarding for most participants. The improvisatory approach opened up opportunities to participate in the music making through what they already knew as well as what they wanted to try out or develop. The improvisatory approach also enabled individuals to generate music in a way that they sometimes did not know they were capable of doing. Through improvisation and

composing together WIM musicians were forming and transforming identities (Schiavio et al., 2017, pp. 7–8) as well as exploring “collaborative identities” in music (MacDonald, 2014, p. 83). It could be argued that it was the interaction and collaboration that drew out the creative potential in us. In other words, as the singer Athena illustrates here, the musicians inspired and evoked creative ideas and solutions in each other:

The ideas, it's not just, 'oh I thought of that', they are coming from what is around me. So WIM gave me this progressive idea, it's a totally new thing for me. Last year I was a little bit closed to myself so I can't give much, but I still can feel it. Progressive, progression, collaboration, mostly these. But they are not just words, they have depth. This is why I come, because it's progressive.

Navigating different traditions through improvisation in the ensemble, Nuur created melodies and solos within musical frameworks new to him. Not only were the improvisatory approaches in the WIM ensemble practice new to him, but improvising within maqams was also something he was exploring and learning. As this quote demonstrates, a musical thirdspace may be a space for discovering or re-discovering one's own background and music that is familiar, taking the previous experiences and continuing to build on them in a new environment:

I like it. This is from here [taps his head], no notes, no anything, I create it now in the moment. In the past I didn't play the taqsim [here referring to instrumental improvisation following a maqam] for instance. Arabic musicians can play taqsim, but not everyone, like for example new violinists cannot. One can play taqsim, for example hijaz kar kurd, and when I play taqsim I can change from hijaz kar kurd to baya, for example, but one should not just change at any time, there are times when it is wrong to change and other times when it is good and possible to change.

The ensemble practice included musical improvisation and improvising with the compositional process itself, the latter being more demanding to facilitate as it involves

communicating a goal that is partly open and unspecified. As an approach, musical improvisation such as improvising a solo within a given mode was more familiar to the musicians, but was nevertheless also perceived as a challenge. The evolving improviser identities can be seen to have contributed to the process of collective identification, because at some level everyone was on their toes and needing support from each other. The trust in each other enabled risk-taking, which is a central element of boundary crossing and identity work in new settings. As Athena describes, such risk-taking can simultaneously feel scary and rewarding:

Improvisation. Ah yes. I'm not used to this but I feel much safer than last year when I didn't have any kind of idea. And with the help of you and the team. Improvisation can be risky in my mind – what will happen then in the performance, what shall I do if this goes wrong. But it's a nice adrenaline shot and I love it.

According to Turino (2008), participatory music making creates intimate and powerful connections between people because of the shared interactive engagement among the participants (Turino, 2008, pp. 61–62). In WIM, the music making shifted between features characteristic of participatory as well as presentational approaches. From the point of view of developing a practice that fosters intercultural interaction, both had their strengths and challenges. Expectations arising from different educational and performance traditions were present in the work, heightened by personal preferences. In addition to the social interaction happening through music, a lot of important information about individual skills, needs, and aspirations came up in informal discussions during the breaks and through the SibA students and I talking to the participants. The ensemble pointed out the need for a kind of mentoring that local musicians can provide for musicians with refugee and immigrant backgrounds. Furthermore, through doing this, the leader and the SibA students began to see what they themselves were learning from the collaboration, and in general what reciprocal processes require. Subsequently, the spontaneous, informal mentoring became more like peer-mentoring amongst musicians from different backgrounds and of different ages and levels of experience as musicians. There was teaching, learning, and mentoring

going on without them being framed as such. Brodaloho described this as absorbing information and gaining understanding without a conscious effort:

Many times one learns like the sleeping mind stores situations, behaviours, actions, reactions. Dealing with a different society, you learn how everyone thinks, how he feels, how he acts in a certain situation, what he could say in a certain situation. It's that thing, everyone learns without studying.

Nuur acknowledged the learning that happened through playing side-by-side with a Finnish violinist, who introduced him to some Finnish folk music and styles of playing:

First of all I learned how to play with Finns, for example with [a Finnish violinist] and you. I started to know what they can play and their way of playing... [The Finnish violinist] brought me sheet music and I played the pieces, but when she herself played the notes her playing was different from my playing, I don't know how she does it. I mean she played the same notes except that it felt like she played on two strings, but it didn't say two strings on the sheet so I played it just as it said.

Many of the musical experiences that the participants highlighted were linked to the intensive projects, where we worked for several hours per day for a couple of consecutive days. These short projects were characterised by more focused work than the weekly workshops, partly due to the upcoming performances at the end of the projects. With longer sessions and the possibility to continue the work the next day, there was also more time for musical exploration through improvisation. With all-day rehearsals, the development of the compositions was more focused and detailed compared to the weekly two-hour workshops, and while the weekly sessions created a much-needed sense of continuity amidst the various asylum processes, the intensive projects consolidated the sense of being an ensemble, a collective that began to have its own evolving identity. Furthermore, the intensive projects always had a larger number of SibA students attending. This meant that their improvisation skills and active teamwork encouraged

everyone else to step out of their comfort zones, contributing to the compositional ideas and the breadth of musical timbres and textures, as Piet stated: *When we have the [SibA] students [in the workshops] they give good input. Their knowledge and, also because of their studies, they aim to be good at that [the kind of skills needed in the ensemble].*

Through the music collaboration, the living room at the arts centre became a space for expressing individuality and acting as a member of a musical collective. Refugees' ability to maintain links with the songs, language and musical traditions of their home country is part of their achieving agency within the new country. Refugees are going through an intensive identification process where the past and the present are negotiated in order to create a future, but it can be hard to hold onto individuality if the integration policies aimed at refugees do not nurture that. Sunderland et al. (2015) found that within the culturally based plurality present in a music programme where refugees shared aspects of their own culture, it was possible to also maintain a sense of individuality (Sunderland et al., 2015, p.11). As Bhabha (1994) argues, the process of identification is not the affirmation of a pre-given identity or a self-fulfilling prophecy, it is always "the production of an image of an identity and the transformation of the subject in assuming that identity" (p. 64). If music making is where social relations can be experienced as we imagine the society to be or become (Small, 1994, p. 70), it is also where identities are imagined and shaped. The process of identification and the tensions attached to this process was manifested by the critical views the refugees gave of their own artistic and educational backgrounds, aimed at the established and strictly conventional approaches to music and music education. The refugees' reflections contain an ambiguity that is perhaps common, and often hidden, in most human beings: a deep affection for familiarity and the people that share similar experiences and background while acknowledging that there might be alternative ways to do things, and that there is potential for transformation in our closest surroundings. However, considering the prejudices against refugees in Europe and around the world, and the interpretations of the refugees' assumed cultural and religious beliefs, values, and traditions, I am aware that some of the refugees' reflections in the interviews could be taken out of their context and misinterpreted. In the light of this, it is important to

acknowledge, that the refugee musicians' criticism of their homeland is often interwoven with a deep affection for and understanding of the society, communities and traditions they have (partly) left behind. For example Mustafa, a percussionist who had played Arabic music since an early age and was invested in the musical and social traditions of his ancestors and region, described how collaborating in WIM had opened up new perspectives to music, music making, and musical leadership:

Arab musicians consider music as a holy book, and they think it is unacceptable to change it. They take it to a single letter... On a personal level, [WIM] has broadened what music is... What I learned in World In Motion I tried to translate to my band, to my friends, to transfer some of the thoughts, and even the way of teaching. Not the ideas exactly, but the way of interacting. Most of the time I tell them about what happened [in WIM] and about how we create music in this band, so I give them examples... They are musicians, but they don't interact with Finnish musicians. They have the old Arabic style they learned studying Arabic music. For that reason, I try to transfer [approaches] from [WIM] to that group. You know, or you might not know, the Arabs, what is sour about them is that they have a certain opinion and they get stuck with that opinion, whether it's right or wrong. Bit by bit... for example, they listen, that there needs to be discussion on a topic, we improve something. At times I let them listen to the music we record in the WIM workshop. I let them listen how this music began from nothing and became something. Or these are the changes we made to this music, I give them an example.

For Mustafa, the WIM ensemble could be seen to have offered new angles and ideas to approach musicianship and musical leadership, while also nurturing the confidence to experiment with these approaches with the musicians from the same background as him. In this way, the ensemble embodied a space for developing strategies to connect the participants' previous experiences with what was happening in the new environment, beginning to open up possible paths ahead.

6.4 Protecting each other

The collaborative composition in WIM was based on the idea that all musicians in the ensemble were co-creators and participate in making musical decisions, regardless of their artistic and educational background and qualifications as performing musicians, composers, or educators. The most sensitive stage in the composition and arrangement processes was steering the ensemble from the comfort (or the repetitiveness, depending on the point of view) of the starting points like the rhythms, melodies, and riffs we often learnt in unison, toward more individual and creative outputs. A participatory performance rooted in a particular musical tradition (Turino, 2008) progresses following the established system, more or less, but as a group of musicians from different traditions we had to make up our own systems. While there are many musical elements that musicians can relate to at some level, e.g., sound, rhythm, pitch, shape of melody, dynamics, and the idea of organizing those elements, collaborative composition evokes different meanings and generates a variety of emotions for different musicians. In WIM collaboration, a quarter tone appearing in a melody or placing the subdominant chord under that melody provided very different information and evoked rather different reactions and emotions amongst the musicians. Therefore, individual musical suggestions and ideas arising from group work either made musical 'sense' or not to the musicians, depending on the musicians' previous experience. This multivoicedness was perceived as openness and freedom, as Mustafa described it:

The style is easy-going, not obligatory. When we change something, we don't force it. We convince the others about the change. For example, I give choices: listen to this, and listen to this, and listen to that. So a lot of options, what are you going to choose? What do you feel is nice rhythmically? Everyone proposes a suggestion, and I think at the end we will choose the right thing.

An open space for creative collaboration manifested itself through the musicians both casually suggesting ideas as well as having some intense discussions on different options. In one instance, the ensemble was working on a musical detail regarding a

link between two sections of a newly created piece. Two percussionists had different ideas for how to solve the transition, and both were confident that their idea would be the one chosen. One musician suggested a rhythmical idea and explained that this detail would elevate the piece and add to the sophistication of the music. Also, it simply sounded ‘right’ to him. Another percussionist thought the idea was musically strong, but given the complexity of the idea and the rehearsal time we had allocated before the performance, he thought that a simpler solution would work better. Both options were tried out, and this particular time the second solution was chosen. However, what sounded more straight-forward, ‘simpler’, to some musicians in the band, did not make sense to the musician whose suggestion was rejected, which he jokingly pointed out. These kinds of moments of artistic negotiation, with no right or wrong answer, were typical of the ensemble. Depending on the musical tradition, genre, or instrumentation we were working on, the musicians’ attitudes varied from passionate engagement to a more laissez-faire attitude to the decisions being made. It also seemed that the more the musicians cared about the music, the more intense the negotiation became. In this sense, intense negotiation was a sign of commitment and a deepening interaction. This was confirmed by Mustafa, who as one of the rhythm section players was involved in decisions about details regarding rhythmical transitions in some compositions: *Sometimes the easy option might not be the best option. Like I hear that this is right but not easy. Difficult, but right. It could be easy, but wrong.*

Creative processes that promote openness and negotiation can also be seen to nurture a sense of safety and acceptance. The musical negotiation becomes more than a process of creating music and finding compositional ideas and solutions; it fosters trust in one’s individual qualities and opinions, and that everybody will be supported, heard, and valued. As this quote from Athena illustrates, by encouraging reciprocal, collaborative musical relationships a deep level of trust can be found:

I managed to join after many years when I didn’t have practical contact with music. I didn’t believe I could do anything or that I could give something. But we helped each other, you helped us. So everybody can do it, relating with each

other. Establishing a deeper relationship. It's not just giving, sharing, giving to other people that we don't know. When I see new people I may feel angry; this is me. And I want just to hide like this because I feel threatened. But after a while, I'm doing that, I'm feeling like many other people can feel, something similar, so after a while we may open up. And then we start to trust. So, this is a team and a project that helps people open up. And imagine these people that are coming from a war, or they have lost their beloved ones in the sea, in the cold sea, how they may need it. So, everybody can participate. But of course everybody will participate and I will be angry [laughs]; then I get to know them, it's part of the process, I start seeing behind, deeper.

In WIM, the feeling that one is protected by the others in the ensemble was related to the quality of interaction and the methods employed in the creative processes. I found that it was often most productive to attempt to repeat by singing and playing the suggested idea, like a structural suggestion or a new musical element for a piece, as opposed to talking about the idea and trying to imagine what it might sound like or produce. For example, Yanis described the hands-on approach like this: *How do we make decisions? For example, now that we have all the people here to play this thing, somebody throws out an idea. Do you like it? Let's play it. If it works, we keep it. If it doesn't, you kill the idea.* The attempt to concretise an idea immediately can be perceived as more equal in participatory contexts that do not share a common language or professional vocabulary. The artistic (musical) information is often more direct, richer, and more nuanced than a verbal explanation of the (compositional) idea. Our scope for discussing ideas in the ensemble was of course limited because of language issues, but the practical approach can also be seen as crucial in creative collaboration because it diminishes the chances of the leader making their own interpretations and assumptions too quickly. Furthermore, creating a “climate of trust” required spending time on individuals’ ideas and giving positive feedback to model and nurture “positive attitude to risk” (Dickson & Duffy, 2016, p. 210). The ensemble’s music was co-constructed from seeds of ideas, some of which were tested and perhaps thrown away, requiring resilience and accepting a certain level of vulnerability. I was aware

that the shared decision-making reflected my own artistic and educational aims and purpose, and that this approach was how I envisioned the ensemble collaboration. From this perspective, the open-endedness was predetermined by privileging certain practices. Seeing the ensemble as a miniature version of the society, shared decision-making had an intrinsic value for me in music, but some musicians preferred to listen and observe, and leave the decisions to others, as Brodaloho explained:

I think that anything that the majority agrees on is nice. It's natural that there are many ideas but what's important is that in the end we all reach one decision. At the end there is one more knowledgeable than me about this thing, capable of giving an opinion better than mine. The expert, the leader who knows more than me. [The leader's] decision is better than all the others. For example, I'm in the [school] class and the students certainly have different opinions. But I'm more experienced than them and there has to be a plan of action. There should always be a leader, and he/she is correct in the decision because it coincides with the plan that the leader has created.

It could also be asked whether the participants' activeness or passiveness in negotiation and decision-making could be connected to their artistic and educational backgrounds, or whether I as the leader essentially holding the strings, provided enough space for the musicians to take responsibility. On several occasions I realised that I perhaps too easily jumped in to solve any issues in order to avoid complications, and that such haste could hinder initiative and risk-taking in others.

6.5 The illusion of shared leadership

The aim of shared decision-making in a musical thirdspace implies an attempt at shared leadership. Considering the characteristics of thirdspace art, the leader not only promotes but relies on the diversity of skills and perspectives of the musicians forming the group. The WIM musicians possessed a vast amount of tacit knowledge of several traditions. They had grown into these traditions through a long family

tradition, through professional training, or through learning in other artistic and educational contexts such as orchestras, choirs, and bands. Each musician carried some knowledge and experience that other ensemble members wanted to learn from, and the workshops contained short, often spontaneous demonstrations where the musicians showed instrumental techniques, singing and playing styles, and so forth. In the creative processes the musicians were also encouraged to contribute and give their opinion on musical matters outside their 'own' tradition. The musicians seemed aware of what they thought was their 'own' area, and a kind of respect and self-censorship took place in the collaboration regarding the compositions. I noticed that the musicians were mindful of not stepping into the musical 'territory' of another ensemble member. However, the more the musicians became familiar with each other, the more freely they commented on each other's ideas, felt entitled to develop them, and suggested new ideas. Furthermore, the different personalities came into play, and some individuals seemed quite happy to take the lead, while others waited for instructions from either myself or the person who was the unofficially appointed specialist for the musical genre or tradition in question. As Piet noted, when leadership is shared in an ensemble, individuals with specialist musical skills can 'fall into' leadership roles, but other qualities also come into play:

The one who has the strongest feeling with the [traditional] instrument, and the other musicians like it, then you go along with that musician who has the strongest voice in that particular piece of music. That's also how leaders in bands evolve. It's like dogs, leader of the pack, and some have the natural gift, of course, to lead more. But how open everybody is, it depends. Real blending can happen if everybody's really hearing with open ears... Actually, I don't know how [decision-making] really happens. It's something that's also a little bit like magic.

Collective decision-making demanded negotiating that took the ensemble on several detours before arriving at solutions. This happened, for example, with establishing the exact melodic shape that Nuur had written on the sheet for *Song about longing* but that he demonstrated differently through singing, or when a long time was spent

deciding where the upbeat of a new section in *Georgina* should be placed. Collaborative approach that involves experimenting, can also come across as a lack of direction or leadership, particularly if a musician expects a structure with one person clearly in charge. I was often addressed as the ‘teacher’ by the participants, which sounded a little funny to me in this particular context. My decisions, and musical leadership in general, were accepted and even expected. However, my distribution of the leadership roles amongst the participants and SibA students, was met with some ambivalence. For example, while adjusting to the distributed decision-making and likewise resiliently participating in the musical processes, Nuur also called for a clear hierarchy in terms of leadership:

If there is a song that [the ensemble leader] likes, we should play it, because we consider her as our teacher. Whenever the teacher says there is a piece she wants us to play, we all have to play it. Individuals should not bring songs from their own countries, we all have to be bound to a certain piece that the teacher brings us. If an Arabic song is needed, we bring one and everyone practices it. The same thing with a Finnish piece. In any group it is good to have a responsible leader, but that’s not a problem, I’m fine either way. However, in our case, because you [the leader] are the responsible person for our group, your opinion is the first, the primary opinion... [laughs]...not [a student’s opinion], not anyone else but you.

He provided an example of an orchestra he used to play in, underlining the precision and uniformity that is also integral to orchestral traditions in Western classical orchestras:

For example an orchestra I played in [in his home country] was a renowned orchestra in the Arab world, all the instrumentalists played together as a group exactly the same notes and in the same way, not like one player does so and another does so [he demonstrates with gestures], everyone has to be exactly the same. In any group, or even in an orchestra the notes are the same and play according to the same marks, no one can play or work as they wish.

The ensemble project was underpinned by the question of how each of us understood the purpose of the collaboration and what kind relationships we wished to see the ensemble representing (Small, 1998, p. 50). The artistic and music educational approach that made sense to me was open-ended, creative music making, building on the qualities, skills, and strengths of the participants and aiming for collaboratively composed musical works; this approach inspired me and seemed a fruitful way to build connections with the newly arrived refugees. While the composition processes allowed us to explore the creative and collaborative potential in the group, the collaboration seemed most rewarding to those for whom the unpredictable process felt inspiring in itself. As we were all working out what the ensemble was and could be about, I wondered what values the practice conveyed to the participants, and how they translated the meaning of the practice to themselves. There were underlying values in my approach that were never explicitly talked about, perhaps mostly because it would have required a shared language, but also because I felt the participants had come there to focus on singing and playing together, which was mostly impossible in reception centres. In a sense I was perhaps even avoiding starting a discussion about the practice, solely relying on the action and assuming that the processual nature of the music making was accepted without reservations.

In my role as the ensemble leader I was also one of the musicians learning with and from the participants. This involved offering a type mentoring where I supported the participants as they were teaching others. Alternatively, I took the teacher role once I had learnt the music myself. For example, Mustafa brought traditional rhythms that were new to me, and I found ways to teach the rhythms to the whole group, co-operating with him. He knew the subtleties and variations of the rhythm, whereas I was used to finding a variety of ways to demonstrate and rehearse a new rhythm with a group. In this sense the ensemble was a pedagogical laboratory, where we experimented with ways to teach each other and ‘translate’ musical elements in ways that enabled everybody to join in. The purpose behind teaching in this way, as a mentor or mediator, was to enable the participants to bring ‘their’ music to the group, and support them in teaching and leading, of which they did not necessarily have experience. The multiple

teaching methods were also needed because so many aspects of the music(s) were always unfamiliar to some musicians in the group, and by acting as a kind of a pedagogical translator I was also experimenting with possible ways to convey something I was only learning myself. As the above illustrates, my leadership of the collaboration embraced a sharing of ideas, taking turns in leadership, and allowing for unexpected things happen, but nevertheless the approaches in the ensemble were rooted in my own values and aims as a musician and educator. In other words, it could be asked how much I was willing to genuinely negotiate these artistic and educational standings myself, and which beliefs I held closest and communicated to the musicians throughout the process.

6.6 Embracing dissonance and difference

The ensemble project included some unexpected occasions and dimensions of music making that the SibA students, European participants, and I were not used to dealing with. During the eighteen-month period there were a couple of politically charged moments that seemed uncomfortable for different reasons for the refugee musicians. The refugees had come from regions with substantial societal unrest and tensions, widespread destruction, and active war zones, but the political events were rarely brought up or discussed explicitly within the ensemble. Some of these aspects came up when the musician living in exile in Europe visited the ensemble during one of the intensive three-day projects. For the SibA students, the European participants, and myself, the political background of the visiting musician came as a surprise. The visiting musician himself was very keen to stay away from any political dimensions and purely focus on the collaborative music making, but his history of rebelling against the government was a well-known fact amongst people from the Middle Eastern region. This affected the attendance of the three-day project in question. The reason did not seem to be his political opinions as such, but the potentially political nature of the collaboration, which might get publicity in social media and cause trouble for the refugee musicians. Piet, himself one of the European musicians in the ensemble, highlights the realization many of us had about the ongoing links to the conflict areas that the refugees bear and have to take into consideration: *Becoming aware of the political sensitivity with the last*

concert. Then you realise how different... if you come from a country where there's a dictatorship or something, how you are in life is different than if you've grown up in a Western society without this threat of control.

A different situation that triggered strong reactions and led to some musicians feeling upset was when a participant who briefly attended the ensemble criticised *Song about longing*, which was written by two other participants. As was described in the previous chapter, the writers of the song received some derogatory remarks about their work. Most of us in the ensemble did not understand what was being said, except that the communication was hurtful to the two participants. The comments they received derided their musical contribution, knowledge and ability, and were presented in the light of the critic's own expertise. Brodaloho's response to the incident was not aimed at the other musician's opinion or his ability as a musician, instead he talked about his priorities and values as an artist and human, and what he thought were the qualities of a real musician:

I consider music to be the core and the depth of humanity. A musician who has a superior view of others...I don't consider him a musician. I felt that I was incapable of telling him that you're wrong because he doesn't ever accept he's wrong. I discussed with him more than once. He has a superior view that he is better than all. Once I told him you play your instrument well, why don't you come to a situation like this and have prepared a piece and showcase your music, something from our heritage. He answered that unless he is on a big stage and it's packed with audience, he won't play. I'm against this thing. I told him I'm not with you on this opinion, but I respect your opinion. It's a big problem when one sees all of the other people as wrong, and himself as right.

Mustafa was not one of the song-writers in this case, but he participated in all the workshops where the song was rehearsed, and acknowledged the conflict. He valued the usually constructive atmosphere in the ensemble and wanted to focus on the positive attitude and communication:

Personally, when I see someone being negative, I don't like to interact with them. I don't like to tire myself with them or discuss with them. Because we're not just two in the group, it's a group. Because that's happened, you know, in our group. So if there's somebody that's negative I don't care, because there are a lot of positive people.

During the eighteen-month period the participants presented in this inquiry became a kind of an unofficial core group through attending the ensemble workshops regularly and performing in different combinations in several events. We began to know each other as musicians and friends, which was manifested through in-jokes and collegial banter that can be seen as an integral part of developing a collaborative, creative ensemble environment (Kenny, 2014). The open-access nature of the ensemble meant that in some weeks new people would join the workshop, and the participants needed to adjust to new personalities and the musical input of any newcomers and short-term participants. During the spring leading up to the research interviews I was away for some weeks due to work trips abroad, and therefore the workshops were run by student leaders. A few new people happened to attend the workshops in those weeks, and the 'regular members' had felt that the approach of these musicians to music making had been very different and not really in sync with what the regular participants were used to in the ensemble. Several participants pointed out that this had created certain problems and tensions, including confusion about who was in charge, with the frustration intensifying around pieces that were still works-in-progress, and some of the new workshop participants suddenly 'taking over'. At that point, it seemed that the ensemble had begun to form its own collective identity and that the musicians felt ownership over the practice, stemming from the "distributed creativity" in collaborative composition (MacDonald, 2014, p. 88; Sawyer & DeZutter, 2009, p. 90). The tensions that appeared when new participants suddenly attended the ensemble highlighted the musical thirdspace as a place for not only negotiating ideas and content but also for negotiating an emerging sense of togetherness. The abovementioned difficulties also underlined the need for continuity in leadership in order to maintain openness while nurturing what had been built together. As Piet notes here, the open-access nature of

the ensemble made it vulnerable to power struggles. In other words, the musicians felt that the openness and resilience of the collaboration was something that also needed protection:

I have a memory that two or three times you [the ensemble leader] were not able to come there. And then came also new musicians, and they really wanted to play their own music. Of course we all joined and it was also a learning process. But then after a while you feel like, oh but this is really different, like if somebody comes here and says, let's play this music and that music. Then it's almost stuck. Funnily enough, after a few times they didn't come back. Maybe they felt like, ok, this is not our stage where we can show only what we want to hear and play. This is a different kind of ensemble. That was interesting to see happening.

As Renshaw (2016) points out, artistic initiatives that seek social change must be accompanied by an informed attention to quality, integrity and coherence (Renshaw, 2016, p. 246). This involves paying close attention and responding to the changing needs of the people committing themselves to the initiatives and collaborations. As a social innovation (Cukier & Jackson, 2018) with the aim to enable the participation of refugees and to enable reciprocal integration, WIM began as an open-access workshop, but evolved into an ensemble where the musical direction, quality of musical and social communication, and the shared ownership of the work became increasingly significant and important to the musicians. I acknowledge, that the notion of quality has been approached from several angles in this ethnographic account, and indicative of and intercultural musical thirdspace, quality cannot be cemented in any particular musical tradition alone. In relation to WIM ensemble and the aspiration of the musicians, one important perspective of quality lies in committing to developing the interactive and creative approaches by embracing unfamiliar musical aesthetics, values and ways of understanding. This included challenging oneself artistically and fully committing to the unknown process with one's own sound and imagination.

7 Higher music education students developing a mindset and skills for living with difference

WIM ensemble was offered as an elective course by one of the departments at the Sibelius Academy. Attending a socially engaged music project was a compulsory part of their studies for four of the SibA students involved. In these studies, the students are expected to develop pedagogical skills in and for diverse contexts, artistic approaches, and tools for intercultural communication, interaction and dialogue, and an understanding of the multiple ways in which musicians and other artists can contribute to society. As an intercultural, socially engaged learning environment WIM consisted of many layers of learning, some of which were linked to the disciplinary skills in music, musical traditions and pedagogy whereas some learning was more contextual and situational (Brøske Danielsen, 2013, p. 314), requiring more time to 'sink in'. Moreover, such learning can be difficult to identify and define, and the use of the associated skills and the possibility of employing them in other contexts only becomes clear over a long period of time. While the ensemble had several specified aims as an elective within community engagement studies, such as enhancing interactive skills in intercultural contexts and adapting teaching approaches for diverse groups, learning in an unpredictable setting such as WIM involves a particularly high level of dealing with one's own responses and reactions. The discussions and the interviews with the students were opportunities to reflect on navigating the interaction of the musical and social aspects inherent in WIM and to co-construct broader understandings of socially engaged music practice in general. As the WIM ensemble was connected to their studies, the interviews with the students centred around learning. I was particularly interested in hearing how the students described the purpose of WIM and how they articulated the interwoven artistic and social challenges within the ensemble as higher music education students and future professionals.

The presence and contributions of the students was highly significant for the ensemble from artistic, educational, and social perspectives alike. The interviewed students were from two different study programmes, both programmes having their own, distinctive angles on musical collaboration with musicians from different traditions. As I have explained in the methodology chapter, due to the size of the departments at Sibelius Academy, I will leave the departments and study programmes unnamed here. While both programmes emphasize revitalising and renewing musical traditions through creativity and collaboration, one programme concentrated on music from the Nordic region and the other programme involved traditions and students from diverse musical and cultural backgrounds around the world. Both programmes are deeply invested in the creative aspects of being a musician, and the curriculums are built around ensemble work. Furthermore, in both programmes the students compose and arrange music individually and collaboratively. The pedagogical approach in both programmes can be seen to prepare the students for participatory community settings through their emphasis on folk music(s), improvisation, and participatory traditions. The students were also accustomed to learning through other means than their own instrument, including movement and dance. In this sense, the students already had many skills that helped them to orientate to the ensemble work within WIM.

7.1 Providing support to newly arrived refugees

The SibA students had chosen the WIM ensemble as their elective because they wished to expand their musical knowledge by learning Middle Eastern music from the refugees, and also because they wanted to provide support to refugees through making music together. While several students emphasized that they had chosen the project without any political agenda in mind, they had aspirations to use their musical skills in order to make a difference in how the refugees were received and how they felt about being in their new country. Music and musical collaboration were seen as important ways to make an impact on society, simultaneously taking distance from politics and activism, as comes across in the way that Sofia, a singer from Southern Europe, described her mindset:

I'm not standing anywhere politically, and I wouldn't say I'm the most sensitive person when it comes to environmental issues and even humanity issues. But I believe that music is here to serve some purpose. You have to use it. Not only creating it for yourself or creating albums and for your personal development. It's about sharing it with the society that you coexist with. I'm always happy to participate in activities that send a message to the government or the society in general. But I'm not an activist.

Kasper, a Finnish multi-instrumentalist, also expressed his aspiration to advance wellbeing in the society through his music without becoming explicitly political:

I have always wanted to see myself as a kind of a healer or 'preventer' in this society and world. I often feel tempted to think if I should somehow take a stance and start to write music that clearly communicates that stance. I have been involved in some bands that do that, but not as the lead guy shouting at someone. It is not part of my musical identity yet, although I feel like writing songs about certain topics and what is going on today. I haven't wanted to get political. Many people think it is the duty of artists to throw themselves in the fire... I don't think you gain anything from attacking others.

The students were worried about society becoming more segregated due to tensions regarding immigration and refugees, and they thought more should be done to enhance social relations. Discussing the WIM ensemble evoked thoughts about their own role within the changing landscape, and reflection on the level and means of engagement with what happens in society. Although a wider participatory turn in music and music education has been acknowledged (Forbes, 2016; Partti & Westerlund, 2012), it could be suggested that artistic activism is often associated with presentational performance traditions such as artists performing songs with lyrics conveying a message about a political issue. As Turino (2008) points out, this can sometimes include “participatory mass singing” with the performer(s), for example (p. 147). While the performance content is one, potentially very powerful, way of raising issues of inequality and criticizing

societal structures, musicianship in thirdspace can be seen to offer an alternative to activism centred around the performer and the artistic object. In this sense, activism in and through thirdspace is embedded in grassroots level artistic and educational practices with an aim to change social practices that produce inequalities in society (Westerlund & Partti, 2018, pp. 542–543). The students' descriptions of meeting the refugees and developing connections with them can be understood as a form of activism through music making, with an emphasis on the musical and social relations that emerge from the musical collaboration. Making a difference with one's art in society is often associated with outspoken, 'loud' activism. As Olli, a Finnish percussionist acknowledged, while one way to channel frustration about societal problems is through demonstrations, he is already engaging with these issues through music projects:

Building walls and saying we are now here with our friends is not sustainable. The walls will be broken if they are high enough. These days it seems totally acceptable to [build walls]. It feels like we here in Finland don't go against that, stand up and do something. I'm almost there, I participate in demonstrations and such, I enjoy the music projects... But maybe at some point there will be a time when I could take responsibility, when I feel really frustrated about this, and I could do something more for these things... well, I do something already.

The fuel for an activist stance in a musical thirdspace comes from the music, but the music and its 'power' is directed toward encountering and interacting with people and forming a relationship with them in that moment. The Finnish singer, Lilli, described how this connection is born out of the intention of the performer to focus on the relationships:

In this project I use my singing to meet people, without a common language. Through music you can maybe give people a chance to let go, for example. Like what happens in lamenting. It is to do with deep emotions, sorrow, warmth, something uplifting... When I get onto the stage, I'm always singing to a person, I'm not there to parade an impressive technique, awesome sound, or going like come and see me, how I look and move or something.

The relational aspect of the work (Small, 1994, p. 62) was brought up on both ideational and concrete levels by the students. The students expressed empathy and concern for the situation of the refugees, including worries about the anti-immigration sentiments many refugees faced in public. The students could see the many difficulties the refugees were dealing with and spent time listening, chatting, and getting to know the refugee musicians. Simultaneously, the students approached the collaboration with the attitude of “music first”, which seemed to be well received by the refugee musicians. This aligns with Turino’s (2008) argument that it is the quality of sound that inspires participation, thus enhancing interaction (p. 29). The students wanted to work as fellow musicians without drawing attention to the differences in their life situations, and instead were keen to find common ground as musicians and people. A recurring notion in the student interviews was how, on the one hand, the workshop situation embodied equality amongst all the musicians, but on the other hand their asylum seeker status and the entailing limitations put the refugees in a very different position that could not be ignored. Many of the issues the refugees were dealing with remained unknown to us running the project, and the students acknowledged this contradiction. Our aspirations to underline ‘sameness’ could only go so far, as Kasper here concludes:

I don't remember us getting into anyone's background or why they were refugees, at the most just finding out where people were from. I don't know what I would have used that information for, maybe it wouldn't have affected anything. I was there for the music, that's what I was invited to do... In a music workshop we are kind of in the same position because there are people from unfamiliar cultures. Although, [university students] are not constantly thinking about how [the asylum seeking process] is going to end. Of course that is a different situation.

In a musical performance, presentational *and* participatory, relationships are formed at two levels: between the sounds as well as amongst the musicians (Small, 1994, p. 62). The pieces of music that were co-composed by the members of WIM required communication beyond reading sheet music or playing familiar repertoire, and

therefore the collaborative composition processes in WIM challenged the students to engage with the relationships between different musical systems as well as the relationships between the musicians participating in the collaboration. WIM could be seen to expand the students' experience of ensemble work, bearing many familiar elements of collaborative music making but in a very different context, demanding a heightened awareness of social interaction. By engaging in a musical thirdspace with refugees, the students were expanding on the notion of music-as-object to music-as-form-of-community-life (Odendaal, 2014, p. 167), the value of which could be found in the emerging relationships between the music(s) and the people. A bass player from Southern Europe, Giovanni, perceived the ensemble through the several intersections that took place as the musicians gathered and collaborated:

[WIM] is a meeting point, where the main thing is improvising with anything that can happen in that spot. With people from different cultures, different backgrounds, different skills, different languages. It's a meeting point because there are different lines that cross, and the charm of it is that challenge that could come out from this, but it is also what makes it special.

Building on a similar starting point, Sofia underlined that the collaboration was based on what the musicians choose to share from their past as people and musicians, emphasizing the intensive processes of identification:

What happens in World In Motion, is that it connects to something [the participants] already have, from their country and their lives. And they decide to bring it [to the ensemble]. Once you bring it there, because you are interacting with other people, you add something new to it, and everything bonds.

Dervin (2015) argues, that in intercultural contexts students should pay attention to "instabilities and co-constructions" in intercultural dialogues, in order to be able to remain critical of preconceived notions (their own and others') that explain behaviour

through the lens of one's cultural background (p. 85). As many of the students were already collaborating regularly with other students and professionals from a variety of musical backgrounds as part of their studies, the 'interculturality' in the ensemble seemed to be simultaneously central and insignificant to them. It appeared to be the ambiguities that fuelled the artistic collaboration, but perhaps due to the size of WIM ensemble, the "diversity that exists" within every individual (Karlsen, 2014, p. 432), received more attention from the students than any specific notions of cultural differences. As part of their studies, the SibA students had already gained experience and confidence in bringing their musical ideas and aspirations into intercultural situations, and they took an active role in demonstrating to the WIM participants ways of introducing and developing ideas. However, within the context of an open-access ensemble in collaboration with refugees, the students were presented with many different artistic, social and pedagogical challenges that could not always be prepared for in advance, requiring a combination of different leadership styles that navigated the delicate balance between "authority and freedom" (Sæther, 2016, p. 42).

7.2 Improvising with music and with the plans

In WIM, the SibA students encountered different tuning systems and modes, a variety of rhythmical foundations and patterns, and fundamental differences in the role of melody and harmony. They were interested in the intricacies and music theoretical systems that impact how different musicians hear, understand, play, and create music. This helped them to adapt their way of communicating musical ideas as collaborators and leaders, as Kasper noted: *[The Arabic musicians'] idea of the basic drum beat is totally different from what it would be to us. And there was something with the intonation or rhythm with the choir; you have to be ready to try different angles.* Some of the moments when the students realized how to adjust their way of communicating and teaching were captured in how they talked about the processes, while many instant reactions remain in those fleeting moments where something subtly surprising happened in the music and the students responded by going along or diverting, sometimes without even realizing. This is where the musical interaction

can sometimes so strongly surpass verbal explanation. Musicians are able to take cues from each other, even if they originally had interpreted something differently. Musicians develop ways to follow each other, indicate a change in music, correct a structural decision on-the-go, and increase or decrease the intensity of interaction as needed. In participatory contexts, such in-the-moment resilience and adjustment also supports the quality of participation, because the energy that can be built through non-verbal, musical communication becomes tangible. As Kasper illustrates here, teaching and leading in this way helps to enhance confidence amongst musicians and to avoid unwanted individual exposure, allowing time for the participants to learn while being supported by the whole group:

We had three percussionists and it was really interesting to see, how each one of them interpreted the rhythm, and how they applied them onto their instruments. Repetition is the best way. You introduce the material, you demonstrate it, you play it a couple of times so people can understand the structure and get the whole picture... There is the element of everybody learning it together, so you don't feel exposed, you feel that everybody is equal.

A creative process is unpredictable by its very nature, demanding patience, trust in the process, and trusting that the group will collectively generate something that gradually emerges, something that is not yet known. This unpredictability, inherent in a musical thirdspace, evokes constant social interaction, because every step of the way requires some form of response, negotiation, and decision-making amongst the musicians. As the compositional processes proceeded through highs and lows, sometimes the process was temporarily halted, and creative solutions were needed in order to move on. Such situations called for improvising on the spot, both musically as well as pedagogically, as Kasper noted: *A kind of pedagogical improvisation, being prepared for changing the direction if one direction doesn't work. Musical improvisation (is important) in the sense that one can come up with an arrangement idea in the moment, try something out. Maybe the improvisation thing is the most important.* Similarly, Giovanni described how the leader has to be prepared to quickly change the plan:

I learned to deal with whatever comes up. It's kind of the first improvisational skill: you plan something, you had something in mind, and then you go there and a lot of things have changed already. The improvisatory leadership approach of responding to the group requires the same kind of alertness as musical improvisation does, as Giovanni concluded: I learned to observe what's happening in a group and how to react to an open playground where everybody is contributing to make something out of it. It kind of makes you alert, having the focus on the group.

The students highlighted the importance of not only being able to improvise with musical elements but also being able to improvise with leadership strategies, responding to what is happening in the group as well as with the composition processes. In terms of musical improvisation, what became important was the group interaction as opposed to 'merely' improvising on one's own instrument. The social dimension is always present, and as Lilli emphasized, the connection between people is the key element when a group of musicians improvise together:

In group improvisation the group defines what the outcome is. Otherwise it would just be a competition between soloists. It is not improvisation if for five seconds Lilli does all the possible tricks she can do with her voice. It is about connecting with people around you. There is always the contact, the encounter, working together to generate an alternative. One has to let go, receive more than squeeze in [laughs] in order for something to happen.

Like myself, the students entering the weekly ensemble workshops did not know in advance what the number of participants attending would be, or what instruments the participants would be playing: "No guarantee of who was going to be there, it was always a surprise who turned up" (Helena, student). This required finding ways to nurture a sense of an ensemble amongst the musicians in changing combinations. The students got used to it, but it was challenging at times. Any plans to continue with the music from one week to the next usually had to be adjusted, and the students had to be prepared to find artistic and pedagogical strategies to carry on with the work even if

the lineup of musicians and instruments was not what we might have expected. Each student had their own way of reacting to uncertainty and including new participants in the workshops, as is illustrated in this quote from Kasper:

One time a young boy came with a guitar. He wanted to perform us a song, and I was like, go ahead! He sang and played several songs, and that was time away from playing together, but on the other hand we got to hear his music. Nobody complained. Then we jammed with him. I had made some other plans, but I thought this was more interesting.

Feeling comfortable and building trust in an ensemble takes time and effort. Interacting with new people involves vulnerability as musicians express their sound and personality, waiting to see what kind of reaction it causes in others, as Lilli describes here:

I was quite hesitant there. It takes me time to really trust people around me. My expectation is that when I squeal like this, or let this kind of vibrato out, the sound as it is will get a response and won't be rejected. And that the sound will be nurtured and supported, and so it goes forward. And vice versa, you offer me a sound, an impulse, I accept it as it comes.

The students improvised with and within different musical traditions, some of which they had substantial experience of and some that were new to them. Rather than trying to imitate the aesthetics and idioms of those traditions, they improvised in 'their own style' as part of the multivocal ensemble. There was curiosity about the different traditional ways of playing, singing, and improvising, and this exchange was present in the work. However, at the core of the collaboration was the idea that everyone could contribute in their own way, having 'permission' to bring their knowledge and expression to the musical thirdspace whether they considered themselves to be professionals or nonprofessionals, qualified experts or dedicated amateur musicians. This was important from the perspective of participation and breaking boundaries in order to explore new possibilities. In other words, it was acknowledged that, independent of their formal

studies, qualifications, and professional careers, individuals from different backgrounds carried a vast amount of tacit knowledge and understanding of the traditions familiar to them. A certain humbleness regarding musical traditions and understanding those traditions was expressed by the students, as this quote from Giovanni demonstrates: *Taqsim, which means the Arabic way of improvising, is something that requires a lot of listening, and it just takes time. You can't take a shortcut. The rhythm you can learn, you can listen, you can make it in one month, but the taqsim needs work.*

If intercultural collaboration is understood to promote interaction that leads to unlimited forms of thinking and creation (Soja, 1996; Bhabha, 1994), it may be perceived as threatening toward traditions and existing cultural values and order (Bauman, 2008, p. 44). What is gained from this freedom and (assumed) boundless creativity inevitably compromises some values attached to preserving traditions. This tension was familiar to the students through other areas of their studies, and it was also present in the students' reflections on WIM. Before attending the ensemble project, the students had already had exposure, at varying depths, to several traditions at the university and through their local and international networks. They saw the WIM ensemble as an opportunity to learn from and with musicians from the Middle East on the one hand, and a chance to discover how they can apply their own musical knowledge and skills within this new musical context on the other. As Olli explained, exploring and improvising in an intercultural musical thirdspace such as WIM can spark ideas for varying and expanding on one's own repertoire of sounds and expression:

With a library of rhythms to choose from, I start to think what rhythm I should play, or should I mix it up and use an instrument for something that is not traditionally played on it. It is really important for me to always do something new, because I have employed my repertoire in so many different contexts. It doesn't always work, and sometimes it does, and then you come up with new things. Usually [in WIM] I develop new [musical ideas] and use percussion I haven't performed on before.

Having a wide musical vocabulary on the one hand and knowing a particular tradition deeply on the other, was a situation that was raised and discussed by the students. A breadth of musical languages, a “personal inner musical library” (Folkestad, 2017) and a deep understanding of a certain tradition were not seen as mutually exclusive qualities per se, but at the same time this seemed to be an issue the students had thought about a lot in relation to their identity as future professional musicians. The WIM ensemble highlighted the many conceptions of quality for the students, and within the musical processes they had to resiliently navigate their own expectations as well as find many alternative routes to what they were trying to achieve. I felt that my role there was to support the students in channelling their artistic skills into the collaboration and nurturing a constant awareness of the social relationships within the ensemble.

7.3 Negotiating participation and outcomes

The tension between achieving artistic outcomes and the quality of the collaborative process were evident in WIM, and special attention had to be paid to the relationships between the leader and the individuals, the leader and the group, and amongst the musicians (Gergen, 2015, p. 150). The artistic outcomes and the quality of the process can be seen to be intertwined, and it could be argued that the issue is not an either-or choice. However, the questions about balancing artistic outcomes and the quality of participation are very much present in socially engaged music making at a grassroots level. The artistic outcome depends on varying the methods of transmission more than in a situation where all musicians share the same musical language and methods of teaching and learning music, like in an orchestra where everybody reads sheet music and shares expectations of the working methods. In the ensemble, the students looked for multiple, approachable ways to communicate creative ideas and transmit musical material to each other and the refugee musicians. They found that patience and empathy were central qualities, alongside the ability to deconstruct the musical material into smaller elements and making sure that all musicians can follow the process and participate. In WIM students made observations about how others receive information and learn, and as Sofia remarked,

for example, they developed an awareness of the steps that can make teaching more accessible in intercultural settings:

There are some people that can walk in other people's shoes, and others that can't so easily. Or they don't know how to break [the music] down because they don't have the knowledge. I learned by observing how other people learn, which is very helpful if you want to teach or if you struggle with something new... I didn't have any difficulty learning [an East European folk song] for example, but I saw that another musician had difficulty, and we broke it down for him.

The ensemble was seen as a setting that nurtured curiosity, freedom and experimentation, because where one could never be sure what kind of choices would work best in each process. This type of openness was perceived to be necessary for generating ideas as a group, and for shared decision-making. Creativity and imagination were perceived as tools for unlocking the unseen potential in the ensemble. Simultaneously, these qualities of the music making were the ones that made the collaboration demanding and unpredictable. Based on their experiences of taking leadership responsibilities, as well as making observations of my leadership, the students found the abovementioned qualities provided on-going leadership challenges especially when conflicts arose. As Giovanni noted, the flexibility at the core of the practice was hard to navigate when challenges arose:

The most important thing about World In Motion is that somebody is not saying 'I'm looking for this to look like this'. It's more like 'I have this group of people, and I wanna observe what is the real potential I'm not seeing yet, which I don't know yet'. By giving the right stimuli, you could see the potential of the group, which otherwise you would never see and have the chance to really play with it. The thing that is hard in this context, is that since you don't know what can come up, sometimes it can take a bit longer to get somewhere, or sometimes, not everybody can agree on the idea of a specific person. There might be conflict within the group, and it's hard to take a decision on what really matters or not.

Collaborative composition deals with an unlimited amount of possible musical solutions and a diversity of musical understandings of how to work with those possibilities, which can potentially lead to extensive negotiations and decision-making processes. The students pointed out that while they considered creativity and openness very important in a musical collaboration, strong leadership (Kenny, 2014, p. 7) was also needed at times. This aligns with Gergen's (2015) social constructionist perspective on the different roles of the educator (p. 148), implying that the focus on the relational dimension in collaborative musical processes demands that the leader can resiliently move between those roles. To nurture genuine collaboration, the negotiation was acknowledged as being an essential way to collectively produce ideas and solutions that otherwise would not have been found. This may involve cyclical processes, where the group returns to the first suggestion, or the negotiation spirals and at some point the leader or another musician particularly invested in the issue under negotiation takes a plunge and makes a firm decision on behalf of everyone. Contemplating musical negotiation, Olli described how, alongside flexibility, at times individual musicians need the courage to take the lead for everyone's benefit:

Sometimes one has to claim authority. One might need to stay strong and say 'let's do it like this because it is going to work more easily'. Like difficult musical transitions between sections. Different suggestions should be tried out of course. One tends to give space for others' ideas, but eventually we might realise it works best if everyone just follows my lead. At times one has to estimate the least likely option to cause the whole thing to fall apart, even at the cost of the beauty of music... I guess you gain experience and then it gets easier to say [what you think]. However experienced one is, it is still possible to get it wrong sometimes, and one wonders what to do when there are seven different opinions.

Because decision-making in a musical thirdspace is distributed, or at least this approach is the aim, music making in thirdspace mixes up the roles of a leader, teacher, student, composer, musician, and so on. When the roles overlap or became somewhat blurry, ensemble members begin to (re)construct their role in relation to the rest of the group,

thus also engaging in a process of identification. In participatory performance rooted in a single tradition, musicians can be seen to have grown into certain systems and roles that guide their actions (Turino, 2008, p. 32) whereas in participatory practices in thirdspace those systems are an ongoing process. This can be perceived as a clash of different systems, artistic and educational resilience, or uncertainty, or all of the above, depending on the situation and the person. An intercultural musical thirdspace is a setting where 'automated' actions and responses can dissolve, and the setting demands that the individuals perhaps make more conscious decisions about their attitudes and actions in the group. Again, this goes back to who is allowed to make decisions, and how distributed decision-making may or may not work, and how comfortable or uncomfortable musicians feel about the potentially ensuing ambiguity. In WIM the musicians were invited to negotiate as equals, or that was at least the aim, which induced some uncertainty about the roles and responsibilities amongst the musicians. In other words, as an ensemble we were constantly negotiating structure and freedom (Bauman, 2008), and with so many different kinds of working cultures crossing paths, these negotiations were complex and unpredictable. Reflecting on her experience as a facilitator in a couple of WIM workshops, Lilli depicted her frame of mind in this way:

I'm probably a person that is very aware of roles and I stick to the role I am given [laughs]. I have to know in group situations if I'm the boss or not. Both roles are fine as long as I know, any grey area is very difficult for me personally. I have a tendency to be the boss, which is not acceptable in all situations [laughs]. There are always some people, personalities, that become leaders, or they are granted that role, because a group needs it. I'm actually an observer by nature, but if a group is not functioning, then I'm the one who starts to manage it. Being in chaos or nothing happening is difficult for me, I have to then do something. Then I hand myself over as the leader.

The WIM collaboration entailed an element of constant searching for a collective voice that would reflect the connections amongst the musicians while fostering their individuality. The students' reflections revealed a blind spot I had as a leader when

attempting to foster distributed decision-making. While I was aware that I carried the overall responsibility of the ensemble project, and in the workshops throughout the project (apart from the couple of weeks I was abroad), I had assumed that my leadership approach would have been perceived more as supporting and facilitating the processes than it actually was. Several remarks by the students illustrated that the students saw my leadership as more involved, stronger, and hands-on than I had thought. The observations by the students helped me to give a more accurate account of the ensemble practice and my teaching strategies in this inquiry, and to re-evaluate the aims and nuances of my work as an educator and leader. For example, Helena points out my overarching role:

We worked quite collectively. I might have suggested something, another person might say 'or what if we do it like this' and we took that if it worked better. We always tried out which idea would work best. The whole group contributed, but I was left with the impression that you were keeping it together most of all.

On a more general level, the above underlines the apparent conflict that often exists between the leader's idea of their own approach and how their work comes across to others. While recognizing that both open-endedness and strong guidance were needed in the ensemble, and that I consciously practiced various degrees of the abovementioned leadership styles, I was still taken by surprise by how difficult it is to be truly aware of one's own actions and how the actions are perceived by others. In a thirdspace context dealing with issues of in(equality) and reciprocity, it is essential to acknowledge how the practices meet the aims and values, such as collaborative decision-making, genuine freedom to explore, considering different artistic paradigms and perceptions of quality. These processes continued throughout the project. In this sense, the musical thirdspace described in this inquiry comprised what Soja (1996) describes as the *ideational* second space: an imagined space for creativity and negotiation. The ensemble practice is by no means framed as an *ideal* for intercultural collaboration here, however, it is acknowledged that a musical setting does offer a unique physical and emotional environment for intercultural

negotiation and exploration of relationships (Small, 1998, p. 183). Contemplating on musicians' efforts to produce ideas collaboratively and the search for methods of collaborative problem-solving, Olli framed music collaboration as a setting that enables collective decisions unlike any other field:

How could everything be done the way music is created in collaboration, that's quite a question. Democracy 2.0: How musicians work. I have been in that situation a thousand times where someone insists on their idea and somehow you have to be really prepared for a compromise. In the end it doesn't matter which way it goes, I don't have to push my opinion through. I can't explain it.

There was a certain pride in the students' reflections on being a musician, acknowledging that as a musician it was possible to co-operate without a shared language and even let go or adjust one's own ideas to nurture the collaborative, creative "movement of meaning" (Bhabha, 1994, p. 326). If music was the starting point and a common interest in WIM, collaborative composition was where the pluralist understandings were negotiated, without necessarily always finding consensus about the goals or means of musicking. In the context of higher music education, this can be seen as learning and practicing "the art of living with difference" (Bauman, 2010, p. 151; Westerlund & Karlsen, 2015).

7.4 The politics of a musical thirdspace

As has been illustrated, the collaborative processes in WIM contained moments of uncertainty and frustration, which challenged everybody to trust the process and the collective effort. The ensemble practice demanded an ability to operate at a certain level of unpredictability and conflict, and to combine and improvise with previously learnt tools and strategies. For the students, this in turn required cooperation and trust in their peers. Similar findings emphasizing the significance of peer-support emerged in a study on an intercultural project in Cambodia, where student music teachers "developed trust and new patterns of interaction, peer-collaboration and teaching partnerships" (Westerlund et al., 2015, p. 17).

In the section titled 'Getting on the stage', I have described what happened in a public event where WIM performed with a visiting refugee artist. He was asked by the refugees in the audience to perform his well-known protest song. While the artist was reluctant to perform the song, the audience insisted on him singing his famous song, which criticised the leaders of his former home country. The performance of the song and the ensuing mood in the concert hall shocked the students, and they were left feeling that they had been drawn into something without sufficient information or understanding of the issues. This situation was vastly different from what the students would have expected to come across in a university project. While the experience was described as uncomfortable, it sparked curiosity and a new kind awareness of the role of music amongst refugees. As the incident unravelled, Lilli could feel the connection the audience had with that particular song and the heavy emotions it sparked:

I really wanted to know what the young men were shouting at the end. It was clearly political. Afterwards one of the Arabic-speaking organisers said they had shouted that they were ready to fight and die. I didn't understand the words but that was the energy they transmitted. In my mind I had decided that if this kind of thing happened I would leave the stage immediately. Luckily this happened at the end of the concert, although I thought [the visiting artist] would not sing the protest song at all.

A little earlier in the concert, Lilli had given a solo performance of a song that speaks about war and a desperate mother worried about her son. As a singer she is used to working with lyrics and the stories and emotions behind them, but this particular performance felt rather awkward to her. When working with refugees, musicians can come into contact with narratives that can be disturbing (Lenette & Procopis, 2016, pp. 65–66) and very distant from their own life. Even though musicians, and especially singers, are often familiar with the process of digging into the emotional territory of the stories, songs and backstories of characters, coming face-to-face with people's real-life experiences can feel overwhelming and cause musicians to question their capability or 'licence' to deal with such topics. Witnessing the reactions of people who have personally

experienced the hardship portrayed in the song made Lilli feel uncomfortable and see herself as an outsider: *I can sing about war and about a mother sending her son off to the mountains. I can try to be in that story and transfer it. But I don't really know what it feels like. It is an uncomfortable situation when one is surrounded by people who have that experience.*

This particular intensive three-day project, culminating in the concert with the protest song, was an ambiguous experience for the students. They felt they had enrolled in a collaborative music project with refugees with a focus on traditional Arabic music. The sudden explicitly political turn took them by surprise, and they felt they were facing a situation that they were not prepared for and did not have much knowledge of, as Olli described:

I felt a bit anxious, that now I am taking sides or I'm against someone. Even if I agreed with the demonstrators, I don't want to be part of anything like that... One presumes it's possible to not be involved, but there it is in front of you. It is just a university project, and suddenly it's about supporting one side and being against another.

The feeling was amplified by the fact that the project was a university project that was part of their studies. While the students wanted to support the refugees' resettlement in Finland, the ensemble was not set up to engage with the politics of the Middle Eastern region. The students and I were concerned about the emotional wellbeing of the visiting artist with whom we enjoyed collaborating, and for whom the situation was equally uncomfortable. Our responses were a quiet mix of worry, confusion, trepidation, and empathy. My responsibility was to try and make sure that all of the musicians felt safe, but at the same time I was trying to understand the situation myself. Olli continued to portray the restlessness in the audience in this way:

I knew the crowd would want to hear that [protest] song, and there it was. It was galvanizing to observe the situation, one got through the surface there, it

was cool... One couldn't understand what was being said, but it was possible to sense the passion and big emotions, suppressed things...in what way am I part of this when it is happening here and now.

The event described above was a particularly challenging situation, considering that the ensemble was a learning setting within higher music education, and none of us had expected the project to so explicitly involve global politics. This is related to a wider realization, that it is unfounded for higher music education to function in a vacuum outside local and global politics. The event underlined how, through their participation and performance, musicians in intercultural contexts are part of current political debates and conflicts, or historical events and their meanings in today's world. It thus follows that when students participate in intercultural thirdspace music making, they may not only encounter politics as political ideologies and explicit current local and global affairs, but as more hidden social rules and meanings that have their roots in historical struggles over spatial justice and identity. As Westerlund, Kallio and Partti (2019) argue, participating in a performance can be seen to “reproduce the identity category” associated with that particular repertoire. In music and music education, these issues become intertwined with the ‘licence’ to arrange and perform music(s) outside one’s own identity cohort, and questions about musical (cultural) essence and the musical form of containment of cultural difference (Rutherford, 1990, p. 208). In this sense, music making in WIM, like music making in all intercultural contexts, deals with social questions in a way that constitutes music making as political. By operating in an intercultural setting inside as well as outside the university, the students negotiated their musical identity and attitudes to tradition and change. As Sofia illustrates below, hearing and seeing one’s ‘own’ tradition handled by musicians from the ‘outside’ can be interesting but simultaneously awkward, and there can be musical elements that musicians feel are simply too essential to be tampered with:

There are specific things in every region. [In my region] there is a song tradition in two-four time signature that we play and the bass player is always playing first, fifth, first, fifth [notes of the scale]. This is the foundation

of the whole piece and there is a dance connected to the song. And then I come to Finland and a bass player considers this [bass riff] very simple. He starts adding little details, which is not bad but it makes it a different thing. I haven't decided if this is a negative or a positive thing yet, but it completely changes it... You should be very open to what people have to offer, but then be very clear about which parts of the song have to stay the same to keep the song... well I don't like 'authentic' because I have understood that people use this word very differently.

Even if it is believed that there is no cultural 'essence' that could or should remain the same, an intercultural collaboration such as WIM brings up questions of ownership and the purpose of preserving traditions. For example, an ancient Arabic song traditionally played repeatedly to reach a trance-like state in the hands of WIM musicians became a five-minute song with added harmonies, rhythms and a completely different style of phrasing. Dislocating and re-interpreting traditional music(s) gets intertwined with the social, historical, geographical, and spiritual meanings attached to the music, and once such considerations begin to challenge musicians' thinking, it can spark discomfort about one's own beliefs. Dealing with these questions, participating in the discussions and engaging with them on a practical artistic level can be seen as an integral part of thirdspace musicianship. It encompasses an element of constant uncertainty about the artistic choices concerning tradition but also, as Sofia observed, a realisation that change is inevitable in society, and therefore also in the arts:

Sometimes in orchestra [in her department] we have, for example, altered a song from our country so much that maybe we don't want people from home to come to the performance...Music is affected and developed by the people that live in this time, it's constantly changing. It's being affected by where the population is living, in the villages or the cities, are they marrying within the same cultures or not. I don't think there are any actions you can take to protect music or to guide music. It's gonna go wherever it's gonna go.

7.5 Reflexive musicianship in thirdspace

In a study examining music students' experiences at a refugee camp in Lebanon, Brøske Danielsen (2013) found that the music education student teachers became aware of the ways in which their existing knowledge and skills could be useful in new ways and saw these skills through new lenses (p. 313). The ability to harness previous skills in new situations was not perceived or talked about by the students in WIM as much as the learning processes. As I suggested earlier, this was perhaps because of the way I steered the interviews, and also because it can be difficult to identify how one applies and varies previously acquired skills compared to recognizing the process of learning a new instrumental technique, a piece of music, or learning about a musical tradition or a particular pedagogical exercise. Due to the different backgrounds of the WIM participants, it was essential to explore and apply a variety of strategies for teaching, composing, and arranging, and the students adapted to the situation 'on their feet'. The workshops required inventive ways to combine musical, verbal, and embodied communication and improvisation. The students tried out different teaching strategies and forms of communication on the spot, drawing on the various skills they had been developing within their university studies and as performers. One aspect that had a significant impact on the students' planning for the sessions was related to reading music: *The challenges include knowing who can read music and who does not read music, knowing that in advance. Who is ready to plunge in, and who isn't.*

From a relational aspect, choosing the working methods for the ensemble was not only about finding functional ways to learn music and share ideas. It could be argued that in a musical thirdspace the ability to read Western notation or harmonic structures is one type of competence arising from a particular kind of educational background, and that thirdspace music making calls for a variety of musical epistemes to be fostered simultaneously. This was something that the students had already been discussing and debating in their studies, and the WIM ensemble made these points even more concrete. As Giovanni noted, the chosen leading and teaching approaches were also

a conscious choice in order for the processes to remain genuinely accessible to all musicians and to dismantle possible hierarchies based on knowledge of Western music theory:

It's a mixed group with different skills, which means that some of the musicians can't read sheet music. Sometimes we may use sheet music, and if we do, in order to avoid people feeling bad about it, we start forgetting about the sheet. Let's say, there is a melody, we try to learn the melody, with the instrument or voice. Things are done with the body first, or even if it's like a melody, often we start just from singing the melody, then taking the instrument... Or when it's a rhythm, we get it first in the body. It starts as a warm-up, it brings people closer and it's something that is not about the skill, it is more accessible to all and on the same level.

This type of collaborative work has an inherent tension between structure and freedom, which can be experienced as difficulty in planning and uncertainty about pedagogical decisions (Westerlund et al., 2015, p. 16). As Sofia emphasized, the quality of participation depends on the leader's attitude and ability to tailor the methods of communication and transmission of musical material and ideas to the group and the individuals in it: *I think, you should never just follow one way. Even if you work with the same group, you should teach the material in as many ways as you can.* Because the ensemble was so diverse in terms of the knowledge, skills, aesthetic 'ideals', and language, it pushed the students to come up with a variety of ways to explain an idea and teach musical material. This required very sensitively reading the signals given by the musicians in the group, and diverting from one approach to another when necessary, as has been presented earlier. Such in-the-moment improvising with teaching was demanding, because in this kind of situation the students have to be able to draw on the palette of teaching tools and artistic repertoire they already know, while experimenting with approaches they are not necessarily yet familiar with. Developing leadership skills and pedagogical resilience in a musical thirdspace highlighted that reciprocity involves alternating

the roles of a teacher and a learner, as Lilli remarked: *Another challenge is that in one sense I am there as a professional learning myself, needing the space to learn as a workshop leader, getting support from the participants for the process.*

The ensemble was explicitly a project invested in meeting and collaborating with refugees. The students had artistic expectations from the project, as did I, knowing that the collaboration was a chance to learn from and with Middle Eastern musicians. Occasionally, a tension between the artistic aspirations and the social and emotional wellbeing of everyone in the group raised its head. While the two are not mutually exclusive, some level of this type of incongruity is evident, especially in socially engaged music practices, where it is considered important that the artistic outcomes must not be the only objective. The dichotomy is hard to break, because the focus so easily veers towards either direction, especially when the collaborators have gone through different educational paths and try to negotiate the different artistic value systems that come together. This can be seen more as a question of perceptions of what it is to be a professional musician or educator than an issue specifically residing in intercultural collaboration.

The ensemble project provided a natural link to talking about what the students could see themselves doing as musicians in the future as members of wider society, and how they felt the university prepared them for this. Higher music education institutions can introduce the students to fields of artistic and educational work that the students might not have thought of otherwise, as Kasper points out: *I would not have ended up in the cultural centre and seen what it offers to people unless I had been asked to join the project.* The students underlined the importance of encountering different kinds of people in different situations, which would not necessarily happen without the university providing the concrete setting. Gergen (2015) underlines that what students learn and the knowledge they gain should be acquired in dialogue with the constant changes in the world and its multiple communities (p. 148). WIM was an opportunity for the students to encounter refugees, and through the music collaboration get a sense of what the refugees' life is like. In other words, through the ensemble work the

students had a chance to try and ‘get into other people’s shoes’, which was brought up several times and articulated in different ways. Intercultural collaboration is one form of working with people that have different backgrounds and are experiencing different life situations, as Helena emphasized:

The key is that nobody should encounter only one type of people. Having experience from young children to elderly people already increases understanding. Cultural differences is just a little addition, although it is good to travel and participate in exchange programmes. Maybe the most important thing is to sometimes experience a position where one doesn’t understand anything and to be dependent on other people. Then you realise that even small things have an impact. Like smiling to the other person and showing them they are welcome. Being interested in how they are.

If the aim of higher music education is to support the student’s self-realisation in becoming self-directed and self-critical musicians and music educators, and to nurture their ability to make their own well-informed judgements (Barnett, 2015, p. 121), the students need to practice their musical craft in a wide variety of physical and social settings. Working with refugees can be seen as a musical environment wherein students can make connections between the skills that constitute their musical craft and the purpose of having those skills. This purpose may be presentational performance in established performance settings or in alternative settings, becoming a teacher transmitting aesthetic conventions or exploring new artistic expression and the educational applications of them, engaging in participatory methods in music or multidisciplinary approaches for socially engaged practices, or many other strands that communicate a certain purpose for the student. The point is, that during their studies students look for purpose in what they are doing, and are in a process of professional identification in which higher music education institutions play a major role. As Sofia captured the students’ search for meaning in this way: *What do you do with [the skills]? I don’t mean that university should be there to answer all the questions but raise [them].*

As has come up earlier, the students acted as what could be called co-leaders in the ensemble with varying levels of leadership responsibilities. This could be described as shared leadership that is based on an awareness of how the process is going and how it might continue, sensitively listening to the participants and pointing out if there are ideas that might otherwise go unacknowledged, being active in decision-making, and leading sections of the ensemble, even if the role is informal and depends more on what other musicians might need in any given situation (compared for example to symphony orchestra section leaders with clearly defined duties and a relatively set hierarchy). This role is extremely important in an ensemble like WIM in terms of fabricating the musical ideas into a whole, and also in order to increase the chances of varied viewpoints being voiced within the ensemble, as one leader always sees and hears the situation from their perspective. As co-leaders, the students dealt with similar issues to the ones I constantly pondered about, as Kasper noted:

You asked me to develop a third section for a song, which I did together with two participants. I think I acted as a bit of a motor in it, pushing it forward. Maybe there was a little panic in my mind too, like 'there's little time and we need to make third section'. Afterwards I realised it didn't have to be finished right there and then, just an idea would have been enough. I offered some chords, the others added something on top. I think I wouldn't have had to lead it so much, it could have been more interesting if I would have taken less lead. And you never know with new people if you step back whether someone else will take the lead.

The fact that the students supported the process through taking leadership responsibilities was significant for the quality of the music as well as the quality and breadth of interaction in the ensemble. Furthermore, they provided a variety of role models for those participants who wished to participate in subtle ways, like through bringing in ideas as they were singing and playing, or in small group work. Quite like teaching can be understood through the different roles a teacher can take, ensemble leadership for participatory processes can vary from being the 'front person' to more subtle ways

of contributing and supporting the creative collaboration. Providing co-leadership from within the ensemble in this way, the students can be seen to have enhanced the chances to harness the ideas from all musicians in the ensemble. Their example was an effective way to gradually encourage more musicians to express their suggestions and opinions, and to identify themselves as fully fledged members of the ensemble. As Olli describes below, this brings with it a certain flow and a sense of an ensemble, and a musical identity as a creative collaborator:

Every now and then someone in the ensemble took the lead. It was great that nearly everyone took that role; well, not everyone but there were enough strong people. It flowed nicely, we had a brilliant band. I am used to making music in that way, whether it's with new people or the ones I've played with for fifteen years. I have very little experience of playing music where someone hands out the sheets and says 'do it like that'. I feel lucky.

Working with musicians from refugee and immigrant backgrounds created a space for reflecting on action that the students might want to take in the future. The ensemble could be seen to have acted as a catalyst for identifying areas in music and music education that needed rethinking and that were meaningful to individual students for various reasons. Their visions included reframing courses in basic as well as higher music education that currently go under the banner of 'world music' or 'multicultural music education', questioning the position of different knowledges placed on the outskirts of education. As Lilli pointed out, Finnish students with immigrant backgrounds or with parents with immigrant backgrounds, may go through the education system feeling they have less freedom to define who they are or want to become, and that their ethnicity is recognized with presumptions and expectations for 'culture bearers':

My dad was not born in Finland, so I have been singing music from [an Eastern European country]. But what if I had not been interested in it? That tradition should not label me as a singer. I should be able to sing Carmen just the same if I wish. Without the notion of [my ethnicity]. Or if I want to

do polska [traditional Finnish dance form], I want to sing without being the [ethnic] 'flavour'. It just seems that those who do not carry a certain heritage in their blood are allowed to adopt that tradition as their musical identity. And nobody thinks anything of it. And the one with that heritage cannot choose to not carry that identity [laughs].

On the other hand, Lilli felt that as a higher music education student, her background was not included in Finnishness, being a Finnish student representing Finland:

When we travel abroad representing the university and introducing Finnish culture and the arts scene of Finland... There are students with a variety of backgrounds, Finland is a multicultural country. We still only present the traditional Finnish music in those more formal situations. I'm not some kind of 'flavour', I'm Finnish. Just like everyone else, I represent Finland and the university.

Engaging with the refugee situation through musical collaboration prompted discussion of personal experiences of identity and belonging, like in the example above. Furthermore, the collaboration and the conversations that followed turned the students' thinking towards the responsibility of musicians and educators, and how their artistic aspirations may be combined with social and educational issues in the closest settings as well as more distant locations.

7.6 Envisioning real-and-imagined spaces for musicking

For the students, the ensemble project with musicians from refugee and immigrant backgrounds highlighted questions such as how difference is encountered (Bauman, 2000, p. 108) in higher music education and music performance, and who occupies public space, and in which ways. Furthermore, by participating in the ensemble the students experienced first-hand how spatial practice can produce social relationships

(Soja, 2010, p. 18) and how in musicking those social relationships can be maintained (Small, 1998, p. 183), thus enhancing reciprocal integration. Discussing the WIM ensemble practice acted as a springboard to envision how public venues could become spaces for new encounters and interactions. Some of the ideas were linked to the students' home environments and the institutions familiar to them. For example, Sofia is interested in seeing how vast, historical open spaces could be turned into shared public spaces through artistic ventures: *I would like to open some big scary places, like ancient podiums usually only open to famous people, so that small orchestras would have access to play there. So that the city would become a city for the people that live in that city.* Helena suggested that communities receiving refugees could organise artistic welcoming events that bring recently arrived people together with the local people: *I would like to have an open-access concert where everyone could bring something from their own culture, either music, poetry, or something... there could be rehearsed performances but also something spontaneous, like 'hey, would someone like to perform, the stage is open'.*

The blending of musical traditions and influences is something that both inspires and dismays musicians and educators, and like any societal changes, 'musical mergers' are met with responses varying from enthusiasm to resistance or indifference. One aspect that kept the participants and SibA students drawn to the collaboration was a mutual curiosity about how musicians from different traditions think and make music, and what one might make of the unfamiliar sounds and structures. In the case of WIM, music as exploration and discovery was a personal as well as a collective effort, a real-and-imagined journey into a musical thirdspace including understandings and experiences other than one's own. Such artistic action can be local in nature, or take shape through moving from one physical location to another, as Giovanni envisioned:

I am dreaming of an intercultural project which is also a multidisciplinary project, going around to a set of different villages where they have a special music tradition. Maybe connected to rituals or a particular tradition. And you go with a few musicians and then integrating the people from this village and

ritual and make a mixture of western influence which they are interested in, not necessarily that we are. I think they will be interested, and we would get what is part of their tradition and rites. And I would make it nomadic, like that you would spend seven days in one place, working on this project, learning what they wanna teach us, or what you wanna learn from them and teaching what they wanna learn from us. It could be with video, could be with dance, and of course with music. But it's nomadic, so it would be recorded, and then we would move on to the next village, which can be a couple of times in Morocco, a couple of times in some other place, and a couple of times in another place.

While the WIM ensemble project took place with adults, especially those students that had experience of working with children and young people connected their future visions with schools and youth work. Olli, who had been teaching percussion to young people and touring schools giving concerts with one of his bands, contemplated on the contents of the music subject in basic education and the potential in bringing intercultural music collaboration into schools around the country:

Music teaching in primary and secondary schools could consist of a continuous course in musics from around the world... Of course that requires a lot of knowledge. If it was possible it would be great to try out for a term with a few classes, to see what one would be able to do. I have good experiences of doing concert tours in schools, it's important work. Just think about visiting hundred schools around Finland. It can be a big thing for the listeners, it can change attitudes, having all kinds of musicians. And then include the school children in it.

In a similar vein, Kasper would like to see the focus being on working with local young people through music. Pondering on the professional choices of musicians, he said:

I think the resources should go towards youth work, even if personally the most fun things would be to form a band with the best players from here and

there. Having seen some youth work, it could be more fruitful to form a band with the young people who happen to be around, and steer [the collaboration]. I don't know if I have the competence to do that, I could be the patron. In the long run something great could be created.

The intercultural context in which the students and I were discussing their ideas for the future evoked thoughts about how the diversity in society is represented, or not, in school music education. Consequently, the presence of the school students' "homeland music" (Karlsen, 2013), and whether the diverse backgrounds of the young people were included in the contents and role models provided in the music classroom, was brought up. Although Lilli was critical of ascribing fixed musical identities to students based on their family background, she also urged music educators to pay attention to these backgrounds in order to help the students make connections between their family life and school:

In addition to the Finnish and Western [musical instruments] there is always that one djembe drum, and then it's multicultural. At my son's school they always perform the same song in Swahili, and that's multicultural education done. I guess in a [monocultural] classroom that djembe drum is a good start, but from my point of view, it may be that I would not have to ponder my identity as a musician and my musical identity so much, if in my school music class in Northern Finland we would have sung at least one song from [her father's background] together. Maybe that would have done the job [laughs]. If you grow up in an environment where your musical identity is not represented at all... [you begin to think] why can't I also be like this in the group?

The students' reflections demonstrate that the socially engaged, thirdspace music ensemble not only nurtured the sensitivity required to recognise the social dimensions of music making within the ensemble, but also outside that specific thirdspace setting. This included the students considering their own position in the fields of music and music education, and where and how they might employ their artistic and pedagogical

capacities and aspirations (Westerlund et al., 2020; Hunter et al., 2018). For me, in the role of the university teacher, seeing and supporting the students in action as ensemble musicians, collaborators, composers, arrangers, and leaders was the most fruitful way to prepare the students for their own socially responsible music practices in the future. Furthermore, hearing the students reflect on the ensemble collaboration helped me to identify what I might have taken for granted about the practice, and how I might wish to develop the work further both in terms of grassroots music making as well as the university courses.

8 A researcher practitioner's reflections on the ensemble collaboration and leadership

Early on in the ensemble project I came across the website of RISE (Refugees, Survivors and Ex-detainees). The website urges artists who are considering working with refugees to consider several points, and I have returned especially to the first at different stages of the inquiry: “We are not a resource to feed into your next artistic project” (RISE, 2016). This firm statement is equally relevant whether the work in question is a stage production or a socially engaged project in connection with higher music education, such as WIM. While there is no doubt that the ensemble project has benefited me personally as a musician, university teacher, and researcher, I have attempted to disclose my motives and aims for the ensemble in order to illustrate how it was designed and implemented in order to also respond to the aspirations of others. The emphasis on the emerging nature of the ensemble as a musical thirdspace (Bhabha 1994; Soja, 1996) stems from this aim, as it reflects the attempt to co-construct a continuously evolving musical practice with a shared ownership. However, I employ the term *emerging* with an awareness that artistic practice, including creative collaboration, does not appear from a void, but rather reflects the values of the people who instigate the collaboration and hold the leadership role.

The development of the ensemble practice was very much a collaborative effort and achievement, however it would be unfounded to suggest that the participants had unlimited freedom to steer the direction of the project. The institutional role I had as a teacher at the Sibelius Academy implied a certain amount of privilege and authority, as well as responsibility to steer the ensemble processes. Therefore, the ensemble collaboration was essentially a university-led venture mirroring my expectations and values as a musical leader, many of which I only became aware of during the course of the project. While I have been keen to focus on the viewpoints of the participants and the SibA students, concentrating on the meanings and potential they ascribed to the

WIM ensemble in this inquiry, it also seems apparent that in order to articulate and examine the full spectrum of the collaboration I must further reveal some of my own reflections and experiences as a member of the collaborative ensemble.

Because the ensemble project was developed quickly and ‘from scratch’, my role as the leader involved a variety of overlapping tasks, including: enabling and facilitating interaction and collaborative composition and arrangement; teaching musical elements using a variety of approaches; conducting rehearsals and performances; and supervising the SibA students as well as supporting the development of their collaborative and leadership skills. In addition to this, the work included administrative associated with managing the partnership between the university and the cultural centre, communicating with events producers; and building connections with reception centres and the association dealing with the resettlement of Arabic speaking refugees. Therefore, the project became a catalyst that enabled me to develop an understanding of the potential of socially engaged music practices in Finland and as part of the arts university. The intersection of artistic, social, and educational aims coming from these different directions meant that I needed to acknowledge what the needs of the refugees might be, and on the other hand what the cultural centre and the university were hoping to achieve. Despite my professional experience with intercultural settings and with diverse groups, the collaboration presented new artistic, pedagogical and social challenges I had not encountered before. Dealing with language issues and operating amidst varied musical backgrounds was familiar to me, but the refugees’ life situations and their experiences of ongoing uncertainty regarding their right to stay in the country was something I had not encountered at this kind of personal level before. The official procedures regarding refugees, and their individual experiences of the processes, were brought close to home. This raised endless unanswered questions in my mind and resulted in a blurring of the boundary between my personal and professional positions.

Mustafa and I had tea at the cafe, just chatted casually about everything, not an interview or anything. He is feeling really stressed out, though not showing it much, just talking about it. There are no news from the Finnish Immigration

Service. He said all his friends have received a negative decision and he can't sleep at night. (Research diary 21.2.2017)

A new musician joined the group last week and today we worked on a poem by him. He is very excited about the collaboration. A very special impro session, lights out in the room, everybody really listening. One singer was particularly excited about the artistic possibilities. Looking forward to developing the idea with the group. (Research diary 8.3.2017)

No trace of our new member. I have sent several messages but can't get hold of him. I feel quite worried, I hope he is ok. (Research diary 22.3.2017)

Keeping the weekly sessions running and focusing on the music making was something practical we could do amidst the difficult situation, which had sparked strong reactions around the country. With so many complicated problems to be solved at a societal level, the ensemble became a space for local action and for musicians to look ahead. Like in any collaboration, the intensity of commitment in the creative collaboration varied amongst the musicians. There were many uncertainties attached to the work, related to the life situations of the refugees and the global political tensions, which at times had an impact on the dynamics within the ensemble. While the political aspect was present in the work, the differences in artistic and educational paradigms were more imminent as a leadership challenge. Without a shared language with most of the refugees, I was unable to discuss their wishes and viewpoints in depth, and simply had to rely on my instincts. Because of the open access nature of the ensemble workshops and the timing of the SibA students' elective courses, the ensemble's line-up changed slightly during the eighteen-month period. Particularly at the beginning of the whole project, but also later on, each workshop and intensive project required a kind of refocusing that helped everybody to concentrate on music making and getting oriented towards the creative work. Our daily routines and environments differed, and arriving in the shared musical space physically as well as mentally was at times a significant effort for everyone.

We meet once a week, and each week we need to build up the energy, togetherness, communication, and warm up our playing as a band. (Research diary 10.12.2016)

A thirdspace ensemble inherently encompasses a variety of musical aesthetics, vocabularies, and traditions, as well as various worldviews and values. Furthermore, thirdspace collaboration involves negotiating different approaches to music and its role as a social practice without necessarily compromising these approaches, or the individual perspectives of these issues (Bhabha, 1994, p. 232; Rutherford, 1990, p. 216; Sæther, 2016, p. 45). As Kenny (2016) points out, socially engaged arts practices easily become tangled in debates about process versus product. Distinctly different artistic expectations were also brought forth in WIM ensemble. I found that, as the leader, I was trying to provide channels for both those who seemed to enjoy the explorative, improvisational side of the encounter, as well as for those who, in my experience, were anticipating a pre-planned and more explicitly goal-orientated approach. For participants used to, or perhaps drawn to, co-creational approaches, it seemed easy for them to engage with the open-endedness. For those who preferred to start with the end product in mind, such as rearranging or rehearsing a chosen piece of repertoire with agreed roles for everyone from the beginning, the explorative process may have felt less rewarding and less motivating. While I could recognise differences in the educational backgrounds of the musicians, and to a point some connections between those backgrounds and the ways in which they participated in the collaborative processes, I was essentially dealing with different personalities and individual characteristics. The size of the ensemble enabled interaction at this kind of individual level, which was significant considering that integration practices are in danger of treating refugees as one “single category of immigrants” (Kurki, 2018, p. 63).

I employed a variety of leadership techniques varying from strongly steering the process to stepping back and participating from within the ensemble as a viola player. When I felt the group needed to ‘lean on the leader’, I made suggestions and decisions. A particular technique that I used frequently, was making a compositional suggestion,

anticipating that it would be altered, developed, or replaced by somebody else's idea. I find this a productive method to spark alternative ideas, because the threshold to be the first one to come forward can be quite high. Through this approach I was also hoping to demonstrate that suggesting unfinished ideas was accepted, and even desirable, as we were aiming to produce a "collective creation" (Sawyer & DeZutter, 2009). Therefore, I was simultaneously prepared to take the process forward and ready to step back in case alternative ideas emerged. However, this is my experience of the process, and it is more than likely that I missed several opportunities to recognise a signal from a musician wanting to bring a comment or idea forth, or that I followed my own idea even though I thought I was carefully listening to alternatives. When one is responsible for the overall project it can be challenging to step aside and trust that the process finds its direction, without one stepping in as soon as there seems to be a problem to be solved.

We rehearsed a pattern composed by a participant. Difficult material, and one participant seemed a bit stressed out. The score was maybe hard to read, and I tried to teach it in different ways. I find the material really inspiring but wonder if the complexity makes some participants feel inadequate. (Researcher diary 12.4.2017)

One of my key roles as the ensemble leader was to try and capture the musicians' suggestions, help them communicate their ideas musically and verbally, and facilitate the implementation and development of the ideas. This kind of role implies that it is also possible for the leader to misunderstand or overlook an idea. In the "imagined space" (Soja, 1996) the aim was that all of the musicians in the group would feel that they were in a position to disagree, interpret, offer alternative viewpoints, and question the decisions made during the process. In other words, the musicians were invited to produce alternative viewpoints and actions through negotiating "incommensurable elements" (Bhabha, 1994, p. 313). Practicing music in this way can of course be seen as an ideal, a vision for the kind of agency and democracy that is perhaps always one step ahead of those who pursue it.

We worked on an Eastern European song and experimented with alternating between 3/4 and 6/8 feel. I really liked this idea and how it changed the underlying feel of the song, but after the session Nuur said he did not like the 6/8 feel [in the song]. (Research diary 15.3.2017)

There can be a high threshold to putting an idea forward or expressing an opinion about others' ideas in any group of musicians, especially if the content and processes in question are unfamiliar to the musicians. Therefore, fostering an environment that reduces fear of failure is essential in collaboration (Hakkarainen, 2016). Leaders need to be able to look at their own suggestions and decisions critically, and to provide a model for not being afraid to be unsure or to make mistakes. This happens through various means, with different levels of subtlety. As Huhtinen-Hildén and Pitt (2018) suggest, leaders position themselves through gestures, tone of voice, and verbally (pp. 49–50), the first two being especially relevant in the work with refugees.

I constantly reflected on how much steering was useful, or necessary, for the functioning and dynamics within the ensemble, and how much responsibility the participants were happy and perhaps even eager to take. Due to the diversity of musical traditions and skills amongst the musicians, and the vulnerability inherent in the resettlement of refugees, the relational dimension of the work was particularly exposed. Moreover, I felt the musical interaction required heightened relational responsiveness and sensitivity, as well as reflexivity in my own actions (Gergen, 2015, pp. 150–151). As Gande and Kruse-Weber (2017) argue, a flexible attitude that allows spontaneous (re)action, as well as empathy, attentiveness, openness, non-verbal and other constructive ways of communicating, as well as the ability to collaborate, are essential for all leaders and facilitators. Furthermore, the lack of these qualities (or competences) becomes more apparent within socially engaged intercultural collaboration than within more conventional and formal settings (p. 381). My roles within the ensemble included the role of a coach and mentor who affirms and develops confidence, and a friend who expresses regard, sympathy, support, and understanding (Gergen, 2015, pp. 150–151). Because music was our point of reference, it felt possible to engage in the kind of

collegial friendship that I have experienced in other professional contexts. This was encouraging, because it enabled us to collaborate in the way that was as close to being equals as was possible, considering that the participants had limited possibilities regarding their professional life and artistic practice due to their asylum seeker status and lack of established networks.

In the arts, there is a strong tradition of individuals in leadership positions being associated with projected qualities of “extraordinariness” and “charisma” (Nisbett & Walmsley, 2016, p. 9). Collaborative approaches aim to treat such positionings with caution, both in professional music performance and education alike. As Gergen suggests, there are times when the leader needs to give orders, and even use the top-down model (Gergen, 2015, p. 151), assuming a certain power over the situation. Although in some workshop situations taking a strong lead felt like the most fruitful, if not necessary approach, the point of this approach was always to build on what was inherently there in the ensemble, but yet to emerge. This relates to balancing structure and freedom in collaborative contexts, and as the leader I tried to assess when the collective decision-making was verging on becoming an energy draining circle, in which case I could help the group to move on to the next stage of the process by resolving the given issue. As has been mentioned earlier, there were many times when I was expected to make the decision because I was the leader, and in a hybrid artistic community (Lehtonen, 2016) where working cultures meet, there is often a need for the leader to adjust leadership strategies. In those moments I sometimes continued searching for a collective response and solution, but I also sensed that, from the participants and SibA students’ point of view, it was also a question of feeling secure that I was ready to carry the overall leadership responsibility. However, as I was operating with musics I was unfamiliar with, and with a “new or demanding problem” (Hakkarainen & Paavola, 2006, p. 216), I relied on the collective knowledge, support, and feedback provided by all the musicians. My choice of approach depended on the needs in each situation, with the core aim being to nurture and support the knowledge and skills of the musicians, which may be lost if my own views were overly prominent. It could be argued, that through our collaborative music making we were breaking through

the social boundaries (Hakkarainen & Paavola, 2006, p. 245) that resulted from our different music educational backgrounds and differing roles of leader, participant, and student, thus approaching closer to the “unlimited scope” of the real-and-imagined musical thirdspace (Soja, 1996, p. 311).

Allowing for some level of creative chaos to simmer was likely to have resulted in more interesting and rewarding musical processes and outcomes than pulling all the strings would have done, from both social and artistic perspectives. Odendaal et al. (2014) see music educators being part of the musical community, managing its direction and pace toward shared goals and “anticipating the shared meanings that emerge from collective musicking” (p. 169), which reflects how I approached ensemble leadership in WIM. The negotiation amidst diverse understandings involved listening to the ideas collectively, trying out a variety of potential combinations, and evaluating the different options. My trust in the unknown came from the experience that if the interaction amongst the musicians stayed open and engaged, the collective effort would produce further ideas and solutions. This, in turn, demanded listening to intuition arising from my previous experiences, and simultaneously being sensitive to quiet signals arising from within the ensemble. Even if the artistic decisions taken as a result of the prolonged negotiations were not that different to how I would have gone about them otherwise, the negotiations in themselves were important, producing new understandings of issues that may well continue to be unresolved (Bhabha, 1994). My responsibility could be seen in terms of facilitating these negotiations, helping us to recognise the many musical and social perspectives amongst the ensemble, and to acknowledging that they would partly remain as they were, but also being influenced by what we were experiencing together, thereby becoming translations of the previous understandings (Bhabha, 1994; Rutherford, 1990). When we pursued a musical idea, twisted it around, let it find new forms and combinations in our hands, and generated explorative sonic textures together, we momentarily achieved a sense of what Soja calls a “radical openness” (Soja, 1996) that has the potential to transform our environment.

In addition to being the ensemble leader responsible for the open-ended process, I was also one of the ensemble musicians making sense of musical aesthetics unfamiliar to me. The starting points for the ensemble compositions and arrangements were essentially instigated by me, as I asked the participants and SibA students to suggest rhythms and/or melodies from the musical tradition they considered as “their music”. Acknowledging that the idea of “one’s own music” may be in danger of alluding to exoticism, containment, and reification (Bhabha 1994, p. 56; Rutherford 1990, p. 208), there are several aspects to be considered. Firstly, while the findings on school-age immigrant students and their relationship with “homeland music” within the context of school music education display complexity and some contradictions (e.g., Karlsen, 2012; Sæther, 2008), identification with homeland music amongst the refugees in WIM came across as being strong and less complicated. Secondly, there is a substantial difference between imposing a musical tradition onto a person as their assumed musical identity and creating a space for people to explore and express their musical identities. Thirdspace can be seen as free from any particular collective identity, because the social identities and the collective processes of identification are in the making.

We have played some traditional Arabic repertoire, which feels better than trying to do music that ‘sounds a bit Arabic’. The whole mix and match danger, blending influences from different musics, artistic integrity? Then, on the other hand, why avoid going there? We need to try out ideas and processes and see where they take us. It is a little like doing dozens of exercises and letting the emerging skills and musical ideas discuss and sometimes fall in the perfect place. (Research diary 14.12. 2016)

Revisiting my written notes taken during the project, it became evident how significantly my subjective views as the ensemble leader impacted the collaboration. Musically, I mainly chose to focus on collaborative composition and co-arranging folk music from different regions, as opposed to learning and performing more recent repertoire. Co-constructing music collaboratively was my ‘professional default function’, but I found that learning repertoire from each other was inspiring in itself for all of us. Furthermore,

“exchanging music” provided foundations for the compositional work. Collaborative composition as an artistic and educational approach remains open to interpretations, and is a far more unpredictable process compared to the process of rehearsing existing repertoire, or that of a participatory performance where people know their possible “roles” within a specific musical tradition. For me, while I greatly enjoy working on existing repertoire, exploration, a certain unpredictability, and the potential of what they may produce artistically as well as socially, are some of the core values I hold as a musician, teacher, and leader. The question is whether or not, and how, I managed to communicate this to the WIM musicians, and to what extent my chosen approach enabled freedom, creativity, distributed decision-making, and ownership of the work. Although the lack of a common spoken language narrowed down our possibilities to discuss the aims of the work and the processes involved, I felt that I could have still communicated my aims for the collaboration more precisely to the musicians. In other words, the issue was not only the language but a mindset on my part, assuming that the participatory action would take care of communicating that we were co-creating the goals as the process developed. The musicians seemed motivated and enthusiastic, but there must have been many things left unsaid. During the process, I often wondered about the balance between the different approaches we used at various times: the open-ended, exploratory co-composition approach on the one hand, and singing and playing music that the participants were familiar with on the other.

If we take the project towards a more compositional direction, we must not lose the flow and strength [of learning songs and instrumental pieces from each other] and I [we] need to think carefully how to keep the balance. Jamming on a good groove and singing familiar melodies is an important part of the process and accessibility. If what we do feels too strange to the musicians, they might lose interest? (Research diary 10.12.2016)

As some of the SibA students pointed out in their interviews, the lack of a common language added an obstacle to the communication amongst musicians from different backgrounds, but it may have been that the communication challenges did not stem so

much from the language issue but because thoroughly understanding another person's viewpoint and their ideas is *always* demanding.

In the project with [the visiting artist] there was some verbal difficulty in communication. I didn't consider that a very big problem because he was so positive and so willing to communicate. [In other contexts] we sometimes don't say stuff and people still understand because of the common ground they share, and the common experiences they have... When we step into a big group like this we have to break everything down, not because the other person is not intelligent enough but because we don't know what experiences they have had. But we tend to forget it. It's something you have to constantly remind yourself of. (Sofia, interview)

While the musicians seemed very happy and willing to participate, they might have still wished for more clarification and transparency about the processes. It is as if my values behind the work gradually became clearer to me, revealing uncomfortable assumptions about the implicit superiority of particular educational cultures (Kertz-Welzel, 2018, pp. 55–56). This pushed me to reflect on what my reasons to prioritise my chosen approach of collaborative composition were exactly. While this approach makes sense to me, with its possibilities for “culture making” and “creating futures” (Westerlund, 2017) within a music educational setting, I could also see how certain universalist paradigms had influenced my thinking and working over the years. Moreover, I became aware of how strongly my own music education background and aesthetic preferences guided my leadership, making a truly democratic and open-ended collaboration something to always aim for but simultaneously so easily escaping me.

Over the course of the ensemble project, I became increasingly aware of how the reflective and reflexive processes evoked by the collaboration encouraged me to engage with societal debates at a new level as a musician, as part of my teaching, as a member of the university, and in my work outside of the institution.

9 Summary of the ethnographic description

In this chapter I will answer the overarching research question, which is: How can a music ensemble involving musicians with a refugee or immigrant background, higher music education students, and a leader inform professional musicians and higher music education on the potential for musical thirdspaces to enable reciprocal integration and to enhance the participation of refugees in the receiving society?

The ethnographic description illustrates the need for collaborative, musical thirdspaces that incorporate the refugees' existing knowledge, skills, and aspirations in a meaningful, futures-oriented way. As a physical and ideational thirdspace (Soja, 1996; Bhabha, 1994), the ethnographic description demonstrates that the interactional and relational dimensions of the resettlement process can be fostered through creative music making, thus bypassing some of the challenges that prevent individuals with a refugee or immigrant background from participating in society. In order to co-create music amidst the different musical understandings, without a shared language, the musical collaboration relied on the quality of relationships, inventiveness with modes of communication, and improvisation with the leadership approaches as well as the music itself. While embodied communication such as gestures, facial expressions, and demonstrating musical elements with the voice and body can be seen to be central in music making generally, in the WIM collaboration they were at times the only, albeit very powerful tools for social interaction in and around music.

The artistic and educational approaches in WIM incorporated the musical skills and knowledge of the musicians (participants and SibA students) into the music making processes, whereby the musicians learnt from each other and co-created new arrangements and compositions through musical negotiations. On one hand the participatory processes provided an arena for musical exploration, discoveries, friendships, and a sense togetherness through producing new practices and new music together, but on the other hand, the open-

endedness presented challenges due to the complexity of distributed decision-making, different, implicit understandings of the goals of music making, and the challenges related to not being able to verbally reflect on these issues at depth as a group. The open-access, flexible nature at the core of the ensemble practice was described as welcoming to enter, responding to the changeable and uncertain circumstances of the participating refugees. For those participants with a refugee or immigrant background who were able and willing to commit to the collaboration on a more continuous basis, the unpredictability resulting from the sudden changes in their circumstances was sometimes arduous, as we were gradually developing a strong sense of an ensemble together. This aspect was also experienced by the co-leading group of SibA students and myself as also being demanding, as plans had to be constantly changed and adjusted.

The WIM collaboration can be seen to have been equally invested in social and artistic interaction and participation (Turino, 2008, p. 33), and the collaboration raised different kinds of expectations amongst the participants and SibA students attending. This was not about two distinct groups as such, but more about differences at an individual level. Although the obvious differences in life situations, such as having an asylum seeker or a student status, played a part in the variations of expectations, the musicians' personal artistic and educational interests, experience as performers, collaborators, and improvisers, technical skills and aspirations for the future varied significantly. This diversity made WIM a unique music ensemble and setting for social and musical learning. The variety of ideas, possibilities, and needs also highlighted the challenges of a hybrid working culture, reflecting the incompatibility inherent in hybridity (Bhabha, 1994, p. 55; Rutherford, 1990, p. 216). While for the majority of the ensemble musicians the explorative and dialogical processes were the most rewarding aspect of the musical collaboration, there were also musicians who would have preferred to focus on pre-planned content, in terms of a more conventional rehearsal and concert structure embedded in presentational performance (Turino, 2008, p. 26).

Amidst the unfolding refugee situation in Europe, WIM was perceived by the participants and SibA students as a space to be human together. The identity of being a musician and

a creative artist seemed to give a reason to collaborate, enhancing a sense of belonging, as has been found in earlier research (e.g., Schiavio et al., 2018; Sunderland et al., 2015). For the refugee musicians, this sense of togetherness implied belonging to the “identity cohort of musicians” (Turino, 2008, p. 114) in Finland, which was important in terms of linking the past, present, and future in ways that enabled them to portray and employ their specialist skills and passion for music in the receiving country. As many of them had been forced to abandon music for some time in their home country, the WIM ensemble was one of the settings that made it possible to engage in music making again, especially with other people who shared the same passion.

The artistic and pedagogical approaches in WIM can be seen to have produced a *lived space* (Soja, 1996, p. 74) where the musicians negotiated what they already knew and what might become possible through collaboration. If the identity of a musician was what connected all of us in the first place, our different musical identities were manifested through the variety of traditions, skills, and compositional ideas represented, as well as in the multiple ways in which we operated musically in the collaboration. The musical ideas and compositional suggestions came to represent individual musical identities that interacted and influenced each other, resulting in musical ideas being displaced, set next to each other, merged, or finding a way to co-exist. As MacDonald (2014) suggests, music can be viewed as a fundamental channel of communication, a channel that is separate from language, through which it is possible to share emotions, meanings, and intentions (p. 81). The musicians involved in the collaborative creation took risks and revealed their vulnerabilities by sharing their personal viewpoints and musical ideas with others, on one occasion even leading to insecurities and tensions due to negative feedback, for example.

A sense of trust amongst musicians was described as a feeling that develops when one is supported by other musicians that listen, give space for the other person to do what they are doing, react to it, and find ways to adjust to the other person’s way of expressing themselves through singing and playing. This reflected what Small (1994) describes as a message about social structure beneath the surface (p. 58), or an “imagined societal

order” (p. 183) that the musicians wish to achieve. The feeling of being protected by others arose from sensing that one is being carried and ‘lifted up’ by others, which in the ensemble context felt like being able to fulfil one’s potential, backed up by the rest of the ensemble, through both musical means as well as other forms of social interaction. Acceptance was manifested through showing that another musician’s idea sparked a new idea, as in terms of taking impulses from one another and developing those ideas into new directions (Sawyer & DeZutter, 2009). The ensemble collaboration illustrated that creating this type of creative connection between musicians does not happen by chance, and it is not simply a matter of like-minded musicians who happen to ‘click’. It arose from conscious decisions and actions, focusing on the other person, and trying to capture their way of playing, breathing, moving, and so forth. What is significant is that when the musicians began to sense that other musicians were supporting them and appreciating their musical contributions in the ways described above, this seemed to manifest itself as a kind of familiarity and closeness that continued to thrive through social interaction beyond the musical moments. This could be seen as “collaborative identities” emerging through the ensemble (MacDonald, 2014, p. 83).

Participation in WIM created a dialogical space that pushed the SibA students as well as myself to develop an awareness of how we understand music, teaching, and leadership. This inquiry produced similar outcomes to the studies by Bröske Danielsen (2013) and Westerlund et al. (2015), in that the SibA students needed to reconstruct their existing competences to fit the demands of the uncertain setting, which included political tensions, situations, and stories that affected us all emotionally, provoking the students to step out of their pedagogical comfort zones and engage in deep reflection on the purpose of music and music education (Westerlund et al., 2015, p. 13). Another shared characteristic was that the SibA students felt like they were doing something important and making a difference with their involvement in the project. Aligning with the remarks made by Treacy (2020) in the context of intercultural music education, the most significant learning came from the unpredictable nature of the teaching and leading situations, which required resilience and pedagogical improvisation (p. 212).

The ethnographic description highlights the many challenges in this type of work, including the underlying tensions connected to the political conflicts in the regions where the refugees come from (Lehtonen, 2016), and the emotional aspects of the work concerning the participants, students, and the leader alike (e.g., Lenette & Procopis, 2016; Sunderland et al., 2015). The role of the leader(s) was pronounced, especially in paying attention to giving social and emotional support (Barrett, 2006, p. 214) and in the quality of relationships in the group (Gergen, 2015, p. 150), providing continuity amidst the uncertainty related to the life situations of the refugees, and the open access nature of the ensemble. Furthermore, facilitating the distributed decision-making required simultaneously creating a sense of freedom and direction for the explorative, musical negotiations. At times, the co-creation of the practices and the musical outcomes called for straightforward decisions and an assertive leadership approach, in order to maintain the flow within the collaboration. Related to this, while negotiating and developing dialogical approaches were central aims of the ensemble, the ethnographic description brings up many questions regarding the elusiveness of distributed decision making and co-leadership in thirdspace. Like the concept of musicking (Small, 1998, p. 12), thirdspace as a musical thinking tool can be seen as being free from value judgements in terms of musical material and repertoire *per se*. However, the individual and collective processes of identification hinge upon what kind of music and who's music is being done, and how quality (of sound, expression, performance, participation, etc.) is defined in these processes (Turino, 2008, p. 33). As Higgins (2006) suggests, utilising creative groupwork techniques is connected to the ensemble leader's abilities as a musician and instrumentalist, as well as their skills in orchestration (p. 214); in WIM, this included navigating unfamiliar traditions and musical material. Furthermore, due to the political tensions in the war-torn home countries of the refugees, the ensemble project presented a situation that invited us to consider questions of individual and institutional responsibility at a deeper level than anticipated. Consequently, there were negotiations and discussions that, for the SibA students and I, further enhanced reflexivity in and for intercultural, socially engaged music and musicianship.

10 Discussion

In this inquiry I have constructed a framework for thirdspace (Soja, 1996; Bhabha, 1994) musicking by weaving together the artistic, educational, and social dimensions of a music ensemble involving musicians with a refugee or immigrant background, and higher music education students, and a leader. The overarching research question guiding the inquiry has been: How can a music ensemble involving musicians with a refugee or immigrant background, higher music education students, and a leader inform professional musicians and higher music education on the potential for musical thirdspaces to enable reciprocal integration and to enhance the participation of refugees in the receiving society?

The ethnographic description illustrates how music and identities were negotiated in processes where the ensemble members composed and arranged music collaboratively, building on ideas reflecting the musicians' backgrounds and aspirations. The ethnographic description demonstrates that the musical and social interaction produced a sense of togetherness and trust, highlighting the unique qualities of musical interaction for enhancing participation and social interaction. However, the many artistic, social, and leadership challenges were prominent within this inherently unpredictable intercultural setting, including underlying social issues and political undercurrents. These dimensions of the collaboration are viewed from the perspective of higher music education taking an active role in a situation where the arts, amongst other fields is expected to partake in the co-construction of a collective "we" in societies dealing with forced migration (Vision Europe Summit, 2016). This task is addressed through discussing the ethnographic description in relation integration, suggesting that intercultural thirdspaces such as the WIM ensemble are reciprocal spaces, where the collaboration affords different kinds of artistic and social gains and learning for the collaborators. Based on the analysis of the empirical material, for the musicians with a refugee or immigrant background the musical thirdspace provided concrete as well as ideational musical and social connections to the receiving society. For the

SibA students, the musical thirdspace became a space for developing flexibility and resilience as musicians, leaders, and educators, and a space for learning to trust their own skills as well as the creative process within uncertain circumstances.

In the following section I will discuss the ethnographic description in relation to the three sub-questions addressed at the beginning of each section, respectively. In the latter part of the chapter, I revisit the concept of thirdspace, and the contributions of this inquiry to thirdspace thinking within music education, followed by a discussion of the methodological implications and limitations of this inquiry. The last section of the chapter focuses on how the issues addressed in this inquiry could be taken forward within the education of future musicians and music educators in higher music education institutions for the purposes of developing socially engaged strategies and practices.

10.1 Constructing relationships through musicking in thirdspace

The first sub-question of this inquiry is: How is musicking taking place in the WIM ensemble amongst individuals with a refugee and immigrant background, higher music education students, and a leader? Music was the purpose and means for interaction in the WIM ensemble, and as such a given mode of collaboration for all of us. The theoretical frame of thirdspace (Soja, 1996; Bhabha, 1994) evolved alongside the ensemble project, with a focus on where music making with refugees can take place and how music and identities are negotiated in the ensemble. During this inquiry, I have focused on recognizing the interactional and social aspects that manifest musicking in WIM, but I will first pause to consider the core element in a music ensemble: the simultaneous sound, that is so simple but yet such a complex and multifaceted event. In line with Turino's (2008) stance on the importance of the quality of sound in participatory contexts, discussing the potential of a musical thirdspace calls for a closer look into this primary 'action' for interaction and participation.

Through the sound WIM produced in the moment, both individually and collectively, it was possible to collectively be *in* music, to find a certain sense of connectedness without a shared spoken language. As has been demonstrated in the ethnographic descriptions, we engaged with sound that was either improvised or organized in time, and when doing this we needed to be fully aware of each other's sound and actions, intentions and direction. This enabled participation that involved actively doing something, continuously engaging with the sound (or gaps between the sounds) that proceeds in time, which in turn entailed engaging with each other as people. Therefore, when we made music in WIM, we were immediately dealing with interaction in intensive, demanding ways, and were invested in musical as well as social communication (Dobson & Gaunt, 2015). This in-the-moment interactivity (Schiavio, 2018, p. 8) can be seen to produce a unique sense of mutuality, which in turn gives the individual a feeling that their contribution matters, and that they are capable of acting in that particular social environment. The shared understandings of the sounds, their relationship to each other, and the social situation emerge from the real-time activity (p. 9) that is produced by the musicians in that particular ensemble situation. Furthermore, it is possible to communicate unity, diversion, contrasts, similarity, difference, variations, questions, answers, and so on, through the sounds themselves, as well as through other non-verbal ways of communication in a group. Making sense in such a participatory way involves non-verbal interaction through sound, but also through movement, gestures, and facial expressions. Being and working together in and through music with refugees, or in other words musicking through collaborative composition, is therefore free from some of the demands, misunderstandings, and inequalities that inherently reside in intercultural communication focused on language and knowledge of the social systems of the receiving society. As the ethnographic description illustrates, musicking in this way can, at least temporarily, bring about a sense of togetherness, which if repeated often enough can enhance a sense of meaning, belonging and trust amongst the people participating in the musical activity. Therefore, the kind of musical culture that musicking in thirdspace can be seen to produce nurtures a form of social cohesion, providing an alternative to existing cultural identities (Loobuyck, 2012, p. 565). In this way, musicking in thirdspace can be perceived as supporting the process of adapting to living with difference (Bauman, 2008, p. 22).

The WIM collaboration illustrates the interactional and collaborative possibilities of thirdspace musicking in a very concrete manner, while also demonstrating the resistance and “incommensurable meanings” (Bhabha, 1994, p. 232) in artistic approaches and understandings. In music, it is possible to experience being “in sync” (Turino, 2008, pp. 42–43) through different aspects of music making, from rhythmical precision to reacting to each other in improvisational dialogue, for example. This requires concentration and sensitive listening to what the other person is doing and trying to express and achieve in that moment. Music does not provide dialogical communication automatically, but at the same time, achieving a level of understanding through music is possible without knowing the same musical vocabulary and tradition (Narayanan, 2016, p. 211). This is why the exploration, processes of negotiation, trying out ideas and developing or leaving them, can be deemed to be so central to this process. While having a common musical language provides a framework for one type of synchrony and musical flow (Sawyer, 2015, p. 41), a sense of being in sync can also be experienced with musicians from very different backgrounds, providing an immediate route to feeling a connection. When musicians play or sing, they can sense if another person is ‘with them’ and find ways to perpetuate the newly-discovered connection that takes place through the real, physical (Soja, 1996) musicking and the sound itself. This synchrony can be embodied through fine nuances, such as perfectly interlocking subdivisions in rhythmical patterns, ‘breathing together’ with melodic phrases, sensing dynamic subtleties collectively, or simply starting a sound from silence at the same time on cue, and acknowledging its effect as a group.

Interaction amongst musicians is intensified further when improvisatory events take place, as illustrated in the ethnographic description of WIM. Musicians reacted to unpredictable gestures from one another, trying to support each other’s musical expression without knowing where it might be leading, like when the musicians invented new musical elements or improvised solos supported by others, for example. When this happens, musicians collaboratively experience the unlimited possibilities (Soja, 1996) through their craft. In the WIM ensemble we were not able to follow familiar routines, but instead relied on producing shared, musical systems, or “new rules’,

offering, accepting, and translating a variety of aural and embodied signals when playing and negotiating music. Being alert and receptive in this manner, as well as developing alternative strategies for communicating musically and about music, is one of the aspects that can make a musical thirdspace such a deep, collective learning experience for participants, students, and leaders alike. Furthermore, as the sounds, symbols, and structures are exchanged, translated, and negotiated into new compositions and arrangements, they produce hybrid ways of thinking and acting that, as Bhabha claims, cannot be traced back to an 'original' (Bhabha, 1994, pp. 54–55; Rutherford, 1990, p. 211). The kind of emerging, shared working culture produced by the WIM practice can be seen to have similarities to what Lehtonen (2016), in the field of theatre, calls a "hybrid community of artistic expression", with an emphasis on taking the other person's position (p. 30) and being impacted by it, trying to understand the other person and their world.

Work with refugees is defined by uncertain life situations and sudden changes, leading to new configurations within ongoing music projects such as WIM. Yet, the aim was to build continuity and a sense of some stability and future prospects, which was demanding for the participants, SibA students, and the leader alike. In this sense, thirdspace musicking can be perceived as a setting with heightened awareness of what Dobson and Gaunt see as the impact of social interaction amongst musicians (Dobson & Gaunt, 2015). While the ethnographic description highlights the potential of collaborative music making to enhance a sense of togetherness in the context of forced migration, it points out the fragilities involved in co-constructing an intercultural practice. As the term collaboration implies, the potential of a thirdspace ensemble lies in the relational aspects of the work. The relations in WIM were initiated and maintained by collaborative composition and co-arranging music from different traditions, demanding active engagement and negotiation. Each piece followed a unique path, and the 'method' of collaborative composition had to be reinvented within each process, because as an approach collaborative composition is inherently contextual and situational. For the abovementioned reasons, musicianship and leadership in WIM required questioning and reinventing established ways of thinking and acting, relying

on the quality of the relationships at several levels (Gergen, 2015, p. 150): between the leader and the ensemble, the leader and the individuals, and amongst the ensemble members. The ways in which the creative processes evolved, and how the musicians participating in our musical thirdspace learnt, were influenced by the relationships under construction in the ensemble. In other words, the relationships formed the “bedrock” for the experience of music making (Westerlund, 2008, p. 88) – musicking.

The relational aspect in WIM can be seen to be closely linked with the potential of developing a sense of a multi-voiced “we” through music. This entails that thirdspace collaboration produces a hybrid culture, which involves translating and rethinking one’s existing principles and understandings (Bhabha, 1994, p. 313). The ethnographic description suggests that an emerging collective identity in a musical thirdspace is based on the willingness and ability to collaborate, rather than necessarily sharing similar aesthetic ideals or views on being a musician, leader, or educator. This is significant in terms of reimagining alternative interpretations and manifestations of national identity (Loobuyck, 2012). It could be argued that the explorative and open-ended nature of collaborative composition forms social bonds in ways that would be difficult to achieve through ‘merely’ learning and performing existing repertoire from different traditions. This evolving connection is demonstrated through a mutual investment in the collaborative, creative activity in WIM, which contributed to the possibility of a new, emerging collective identity. This aligns with a call for a wider professional shift, in which the ‘collective’ is reconsidered as part of music education practices, albeit differently than in the past (Westerlund, 2019, p. 505), regarding negotiation and even struggle as “positive sources” for reimagining futures (ibid). WIM musicians in the intercultural, musical thirdspace carried tacit knowledge (Sawyer, 2015, p. 41; Renshaw, 2013, p. 21) from their ‘own’ musical traditions, and the creative processes enabled them to express who they are, what they know, and also what they might wish to become as musicians and members of the society. The creative, participatory setting differed from those artistic, educational, and social situations where a person with a refugee or immigrant background is unidirectionally adjusting to established practices and a working culture, or is in the perpetual role of a novice (like when learning a new

language, for example). This is significant from the perspective of newcomers realizing their capacities and possibilities as members of the receiving society. Moreover, as the ethnographic description conveys, the SibA students and I could see our craft and its potential in a new light, and ourselves in a liminal space (Bhabha, 1994, p. 2), where we weighed up how we might employ our disciplinary craft and negotiate our understandings of music.

Collaborative composition in WIM hinged upon collective decision-making, and the musical negotiation had value in itself. Rather than perceiving the negotiations as an unavoidable task necessary for getting from the initial musical ideas to the complete pieces of music, the negotiations *constituted* the creative process. As Schiavio et al. (2018) have found in a community-based arts programme for people from immigrant and refugee backgrounds, negotiating and collaborating through music is the means *and* the goal (pp. 7–8; see also Westerlund, 2008). The point here is not to set conventional ensemble models or pedagogical strategies against open-ended creative processes, or rank their quality and relevance, but to propose that the thirdspace perspective for reciprocal integration through music is relevant due to the understandings of negotiation and hybridity it implies (Bhabha, 1994). When musical ideas and elements were translated and transformed by the participants and SibA students into new musical and social meanings, artistic compromises were made in order to create music. Simultaneously, the emerging hybrid culture also boldly portrayed the different approaches, without simply collapsing into a musical amalgamation. In a musical thirdspace, some of these differences potentially remain, giving rise to a new area of negotiation of meaning and representation (Bhabha, 1994, p. 37; Rutherford, 1990, pp. 210–211). In this way, the emerging hybrid musical practice can be seen to represent the relationships amongst the musicians as well as the relationship between the “individual and society” (Small, 1998, p. 13).

As the ethnographic description shows, the creative process pushed the musicians to engage in an ongoing process of suggesting, agreeing, disagreeing, accepting, diverting, questioning, and so forth. The demands presented in improvisation and co-creating

compositions and arrangements were connected to the meaningfulness of the practice, because the music was created by the ensemble, indicating artistic ownership (Smilde, 2016, p. 309). As highlighted in the ethnographic description, *what* kind of music and musical traditions the collaborative processes were built on was very important for several reasons, but the question of *how* remained perhaps even more crucial; the creative processes producing new compositions and arrangements were where the social relations were negotiated at a more complex and deeper level. This relates to Small's (1998) proposal to keep the concept of musicking value free in terms of genres and styles (Small, 1998, p. 12), implying that understanding music as a site for social participation does not depend on whether the music in question is folk, popular, classical, or something else. As Odendaal et al. (2014) have interpreted Small's work, people generate ideals for how to live through musical action, which poses the danger that certain values are linked to certain kinds of music. This in turn may lead to the ranking of different musics based on their assumed cultural value (p. 166). Similarly, a musical thirdspace does not imply a particular tradition, genre or style of music, but is rather concerned with the way difference, change, and uncertainty are negotiated in and through collaborative musicking. Such a musical space can become "an act of world-making" instead of an "imposed musical space", as Juntunen et al. (2014, p. 263) conclude. When musical outcomes are open-ended, the musicians have space to explore how they can shape the process and the end result, and to demonstrate how their knowledge, skills, and artistic passions fit in and contribute to the social system being co-constructed in and through musicking. However, as the ethnographic description also illustrates, the quality of the relationships and the choices made by the leader, can enable as well as limit the realization of the abovementioned possibilities, and I wish to be careful not to romanticize the musical practice that the 'lived' musical space produced.

10.2 Collaborative composition as a site for reciprocal integration

The second sub-question is: How do musicians with a refugee or immigrant background negotiate processes of identification through musicking in WIM? In the ethnographic

description I have presented how the WIM participants, SibA students, and I encountered new social and musical understandings, musical aesthetics, and ways of musicking, as well as the ways in which we connected with these aspects at an experiential level. This happened through learning music from each other, improvisation, collaborative composition and arrangement, and performance. Engaging in artistic activity based on the musicians' previous musical experiences and aspirations can be seen to offer a counterproposal to approaches that are seen to frame the 'success' of integration as the responsibility of the individual immigrant (Kurki, 2018, p. 58). As refugees rebuild their lives within the receiving society, the music they identify as their musical tradition serves as a way to maintain ties with the homeland they have left behind (e.g., Lidskog, 2017; Lewis 2010). WIM provided a setting for nurturing this link through sharing 'one's own music' with others from the same, or similar, musical traditions, and with musicians for whom these traditions were unfamiliar, bringing to the surface issues linked to processes of identification in and through music. Within the context of higher music education classes or school music education, educational and artistic practices that focus on the geographical background of the musicians might be perceived as being essentialist, or a form of containing difference and "exoticism of multiculturalism" (Bhabha, 1994, p. 56), perhaps even resulting in alienation (Karlsen, 2013, p. 172). However, within the context of WIM, these aspects were experienced as a symbol of being made to feel welcome.

The ethnographic description illustrates how the negotiation through collaborative composition generated music comprising multiple meanings connected to our lives and the feelings, places and relations we carried, producing music that was unique to the combination we formed in the musical thirdspace. People's "right to their own music" and the music they grew up with (Campbell, 2018, p. 132) in another context may appear to be categorising in another context, while in the context of forced migration it can be seen to have particular significance. For the recently arrived refugees, the ensemble was one of the first musical spaces on the continuum connecting the "past, present and future" (Priestley et al., 2015, p. 193). Physical spaces identified as places for socially engaged, collaborative musicking are scarce, and as the ethnographic description

suggests, there is a great need for such spaces. By participating in WIM, the refugees actively contributed to a gradually emerging shared practice, through which new perspectives were produced. The hybridity in thirdspace should be distinguished from the ubiquitous diversity discourse where new influences “enrich” existing practices, as this view takes dominant practices for granted and ignores the negotiation and struggle inherent in thirdspace (Bhabha, 1994, p. 55), thus reproducing hegemonic practices. By embracing commonalities, but also endorsing the presence of incompatibilities, the WIM collaboration paved the way for the variety of artistic and social understandings of the musicians involved. Thirdspace music making is understood to include tensions and requires dealing with uncertainty and unfinished processes. Consequently, as was also echoed in the musicians’ reflections on the ensemble collaboration, developing hybrid artistic spaces can be seen to nurture tolerance to what is experienced as being difficult or confusing. This perspective could be argued to be lacking in integration practices based on one-directional adaptation (Castles et al., 2002).

If integration is understood as reciprocal action, and reciprocity as both the means and the aim for integration, developing practices that enable agency becomes crucial. Achieving agency is understood to arise from “imaginative reconstruction of the future” (Priestley et al., 2015, p. 193), informed by past experiences and dealing with the dilemmas of the present. The refugees in the WIM ensemble, for whom musicking had been an important part of life in their home countries as professional musicians or otherwise, searched for meaningful musical participation and a way to continue being a musician with other musicians in Finland. By placing our musical craft and ideas in a shared space, we were creating a musical microcosm together, and our own version of the whole-of-society effort in response to the refugee situation (Vision Europe, 2016, p. 61). From the perspective of reciprocity, it could be argued that contributing creatively to the processes of collaborative composition and performing the new music together enabled us to put our craft into use, and form relations to others as human beings with their personal stories and characteristics. As greater levels of agency are found to be achieved by those who are able to form expansive projections about their future than those with limited aspirations (Priestley et al., 2015, p. 193), seeing one’s capacities leading to

new paths can be considered to be crucial in achieving integration. The ethnographic description suggests that as a social innovation in the field of music, building its artistic core on collaborative composition, WIM had the potential to embrace what musicians already do while simultaneously being futures-oriented and explorative, thus enabling the refugee musicians to achieve a higher level of agency in the receiving country. The European participants alluded to some similar experiences, but with their life situations and reasons to join the ensemble being partly different from the refugees, the issues regarding agency can also be expected to be different, which is an aspect that extends beyond the scope of this inquiry.

As Small (1996) suggests, through art it is possible to explore our inner and outer environments and learn to make sense of them (pp. 3–4). By bringing up questions such as: ‘who am I in this group’, ‘what do I want to share about myself’, ‘who might I become as part of this group’, and ‘who and what are we together’, thirdspace musicking involves particularly intense identification processes. Musicking in WIM was comprised of vastly different musical traditions and systems, varied levels of technical abilities, and varying degrees of commitment to the collaboration. Yet, as the ethnographic description demonstrates, the connection established by the participants, SibA students, and myself when coming together as musicians to create new music as an ensemble remained as powerful experience, affirming the musician identity of the participants. Viewed from the perspective of integration, a musician identity comes to represent agency, and thus a particular type of connection within the host society. In addition to the legal restrictions and social aspects that have an impact on a refugee’s possibilities to work and make choices about their living environment (Gande & Kruse-Weber, 2017; Karttunen et al., 2017; Roiha, 2016), there are various expectations and pressures to adapt to the shared constellations of (local) habits, or in other words, to the cultural formations (Turino, 2008, p. 112) of the receiving society. The ethnographic description illustrates how, for the WIM musicians with a refugee background, an identity as a musician offered a way to navigate the habits of cultural formations such as the Finnish language, typical hierarchies and non-hierarchies in the educational system, social habits when

people gather, and so forth. It could be argued that the musician identity drew them into the everyday local habits, but with a focus on what we shared – music. Furthermore, the ethnographic description also shows how the SibA students, recognizing their role in supporting this process of identification, were part of the collective process of identification, expanding their own musical, social, and pedagogical understandings through the collaborative musicking. In regard to this particular aspect, the participants from different European countries were partly in a similar role to the students from outside Finland.

The ethnographic description conveys how the participants with a refugee and immigrant background became a part of the local identity cohort of musicians (Turino, 2008, p. 114) through identifying and being identified as a musician. The initial, electrifying sensation of the physical space coming to symbolize a shared space developed a deeper sense of togetherness, whereby the participants, SibA students, and I found we were able to create new “realities” (Soja, 1996) through our artistic collaboration. Being a musician, as well as being seen as a musician and forming relationships through music, as I have argued, can expand the capacity of refugees and immigrants to navigate the new society and construct meanings as a member of that society. However, as Jenkins (2008) points out, constructing and maintaining an identity depends on the validation of the people the individual deals with (p. 42). The self-definition always interacts with definition-by-others (ibid), and for musicians resettling in a new country this involves asserting the identity of the musician as well as the outside world receiving this identity. As the ethnographic description demonstrates, thirdspace musicking can also stir up insecurities about one’s musicianship and musical identity. What follows from this is that while a musical thirdspace may provide validation of a musician identity, it is also possible that within a diverse group of musicians with a variety of understandings of music and musicking, individuals may begin to question (the relevance of) their own musicianship, knowledge and skills. This ‘in-betweenness’ is one reason why a musical thirdspace, while affording unique potential for participation in intercultural contexts, can simultaneously be seen as a delicate

setting, potentially causing discomfort. Furthermore, in the context of working with refugees with limited possibilities outside the musical thirdspace, it should perhaps be asked if the reimagining of artistic and social practices can sometimes promise too much. In other words, the ethical responsibility of the practitioners working with refugees entails a responsibility for acknowledging the constraints that refugees have to deal with in their daily lives, including discrimination (Beiser & Hou, 2017). This can be seen as a central issue for designing social innovations concerned with integration practices in the arts.

Creating music collaboratively is a fine balancing act between structure and freedom (Bauman, 2008), and as the ethnographic description illustrates, the musicians in WIM were negotiating their position in relation to this easily shaken balance. The ideational dimension of thirdspace musicking could be seen to have given room for integrational processes without determining what the outcome should be. As Parti and Westerlund (2012) argue, collaborative composition demands growing into democratic artistic sharing and negotiation, which includes disagreement (p. 309). In other words, collaborative composition in WIM was a laboratory for wider societal systems with the aim of co-constructing shared artistic practices and values. Viewed as musicking, the compositional processes reflected imagined forms of interaction in the wider society, offering possible models of collaboration and negotiation, whereby the ways in which music was co-constructed in the ensemble revealed the subtle and delicate structures of social relationships and identities within the group (Small, 1998, pp. 194–195; Odendaal et al., 2014, p. 166). In this sense, a musical thirdspace can be seen as an imagined societal order, which musicians can temporarily achieve by exploring, affirming and celebrating the various relationships present in musicking (Small, 1998, p. 183). However, the difference between ideational and ideal is crucial here. Rather than thirdspace representing an ideal way to be, to live, or to make music, thirdspace collaboration explores what the interactional and collaborative possibilities are, and what kind of outcomes they may produce. In this process, reciprocity becomes the means and the aim of collaborative composition.

10.3 Educating musicians, teachers and leaders in and for intercultural thirdspaces

The third sub-question is: How do higher music education students learn to live with difference through musicking in WIM? As is portrayed in the ethnographic description, when engaging in collaborative musicking with musicians with a refugee and immigrant background, the SibA students embraced the dialogue between the aesthetic and social dimensions of music. While widening musical imagination, the intercultural setting presented the sometimes competing and conflictual artistic and social dimensions of socially engaged music practices. Independent of the participants and SibA students' cultural backgrounds, notions of 'music for music's sake' and 'music as a means for something else', were present in the ensemble and the musicians' reflections on the collaboration. The interconnectedness, but also the tensions between the artistic and social purposes, were brought up by the participants and SibA students alike. Observations on what the issues were, and consequently the solutions to them, varied between individual musicians. This negotiation at the intersection of artistic, educational, and social aims, can be seen to be relevant to higher music education students' future pathways as artists and educators. As Gaunt and Westerlund (2016) point out, being able to negotiate cultural differences is a necessity (p. 1), and it involves dealing with the overlapping social and artistic dimensions of intercultural music collaboration. In WIM, the SibA students expanded on their collaborative and leadership skills, enabling them to instigate, plan, and run socially engaged artistic endeavours linked to their own artistic craft and practice. Gaunt et al. (2012) highlight the importance of enabling students' creativity, ability to collaborate, and flexibility in order to meet the changing demands of professional work, in addition to developing individual craft skills. Furthermore, Camlin (2016) suggests that in order to achieve long-term careers in music, higher music education curricula should integrate the aesthetic, praxial, and social dimensions of music and recognize their inter-dependence. As can be inferred from the ethnographic description, concrete spaces and what they represent and make possible play a major role in socially engaged music. Moreover, this is relevant for the development of the professional identity of socially engaged musicians. With their

focus on exploration, negotiation and rethinking of space, musical thirdspaces can connect the abovementioned areas in meaningful ways for higher music education students and teachers.

It could be argued that the SibA students involved in the WIM ensemble were essentially learning a variety of leadership skills in order to encounter and live with difference. As Kenny (2014) argues, collaborative creativity within an ensemble depends on strong leadership and on promoting collective input and participatory group learning opportunities (Kenny, 2014, p. 7). The ethnographic account of this inquiry brings forth the role of the leader and shows, for example, that my influence within the collaboration was perceived as being more significant than I had assumed. By collaborating, observing, teaching and leading, the SibA students were constructing the scope of leadership and learning about the different levels of input and responsibility a leader a leader needs to manifest in various situations. In participatory music making in socially engaged contexts, the leader of the collaboration will often deliberately attempt to step back and provide space for the participants' contributions and interactions. However, the actions of the leader remain just as significant as they would be in a collaboration built on a more explicitly authoritative leadership approach (Higgins, 2006; Veblen, 2008). In other words, the purposes and methods of leadership can vary, but the leader is nevertheless responsible and in charge of the situation. Hence, leadership in thirdspace can be understood as something that unleashes the potential within a group, as long as it is accepted that the leader holds a central role in the dynamics, interaction, and outcomes of the group. As has been demonstrated in this inquiry, in collaborative thirdspace musicking the leader remains in a pivotal role, facilitating negotiation and managing uncertainty. Taking on the roles of leadership and co-leadership in the musical thirdspace, the SibA students became aware of these demands. Furthermore, they gained experience in terms of dealing with the arising ethical issues and power relations embedded in socially engaged, intercultural artistic work.

When musicking in WIM is viewed as a process of identification, the gaze turns to perceptions of (cultural) difference and how these perceptions are represented and

reproduced in higher music education and music education generally. Notions such as community, authenticity, 'ours', 'theirs', and so forth, frequently entered the intercultural space of the ensemble in passing, and as objects of critical reflection in the interviews. The ensemble's collaboration was an invitation to explore what the thirdspace frame can offer to the tenets of multicultural and intercultural music education, with the two orientations having slightly different approaches to the concept of identity. As Levrau and Loobuyck (2018) have concluded, as policies both multiculturalism and interculturalism aim for a society where individuals are treated respectfully and as equals regardless of their background. However, the differing emphases can be seen to reflect rather different understandings of belonging and acting within social systems, which in turn has implications for how music is perceived and fostered as a social practice. As the ethnographic description shows, the WIM collaboration nurtured awareness and discussion amongst the SibA students on the artistic paradigms that inform their musical craft and understandings, and on the social meaning of the musical repertoire and approaches constituting their current as well as previous studies. The values linked to preserving, revitalizing, and reimagining traditions was one such topic. While multicultural music education must be understood as an evolving music educational project rather than an implementation of multicultural policy *per se*, it can be seen to have some similarities in terms of understanding identity. In a multiculturalist orientation, identity is seen to be consolidated through reinforcement with people of the same background, thus regarding identity groups as more or less homogenous (Cantle, 2016, p. 144). This implies identity markers for groups, and in multicultural music education the role of music as an identity marker for communities is highlighted (Campbell, 2018, p. 135). Included in the ethnographic description is a reflection from a SibA student with a bicultural background, pointing out the need to include higher music education students' backgrounds in teaching, as well as simultaneously offering them a chance to define their musical identity free from assumptions. Bhabha (1994) claims that difference has been confined to serve those in power (p. 3), and this opposition to an essentialist view of identity is reflected in similar tones in music education. Westerlund et al. (2017) argue that the use of musical identity as a concept should be carefully considered in music education (Westerlund et al., 2017, p. 504),

because imposing a connection between ethnic origins, socio-cultural background, and musical identity fails to recognize the complexity of identity.

While it would be unfounded to suggest that music education defined as multicultural music education mirrors a tight and univocal description of identity, there are indications that it continues to signify the “teaching of a broad spectrum of music cultures in the music curriculum, primarily focused on ethnocultural characteristics” (Volk, 1998, p. 4). While it has been found that multicultural music education should expand from musical diversity in repertoire and pay more attention to the cultural interfaces, contexts, and processes of the music (Campbell, 2002), the idea of music as “expressions of nations and cultures” (Campbell, 2018, p. 111) remains ubiquitous. As the ethnographic descriptions illustrate, for the refugees being able to share music from their backgrounds was indeed meaningful, celebrating them as active and respected “culture bearers” (Campbell, 2018, p. 131). Implementing their knowledge and skills and seeing their craft being highly valued by other musicians, can be perceived as achieving agency in the form of exchange. However, as a foundation for music education, ‘taking turns’ through cultural exchange can be perceived to remain at the level of co-existence, which is problematic if the aim is to genuinely engage with difference. The notion of intercultural music education points to collective processes of identification producing new shared meanings, which is indicative of musical identification being an ongoing, dynamic process. The ethnographic description conveys the aspiration of both the participants and SibA students in WIM to have space for self-definition, an issue that, for example, Karlsen (2013) has highlighted in the context of school students with an immigrant background (p. 172). Having the freedom for self-definition is understood to allow a person to choose how much, and in which ways their history is represented in a shared space, and how much this background may direct their future. Based on the ethnographic description, for the higher music education students musicking with refugees in thirdspace involved reflecting on their own musical backgrounds and aspirations, and identifying the attitudes and skills they already have for encountering different ways of understanding music and social life.

As a space that evokes awareness of power relations and encourages students to encounter difficult ethical questions, including identity and its application in music and music education, it could be argued that musical thirdspace can foster the development of socially responsible music education from a decolonising perspective (Bradley, 2012, p. 22). The ethnographic description illustrates how WIM, as a social innovation “from the actors on the ground” (Hillmann, 2009, p. 102), invited rethinking and reformulating pre-given models and ways of thinking and acting (Rutherford, 1990, p. 216) amongst the participants, SibA students, and myself. This portrays the value in exploring and negotiating difference through music because, as has been demonstrated, in creative music making difference never remains at an ideational level, but can produce musical material that is tied to real life experiences. Immersed in musical negotiations, the students reflected on the values and aims of musicking and education dealing with cultural difference. Elliott has suggested that music education in diverse societies requires learning to participate in activities that include unfamiliar values, procedures, and behaviours (Elliott, 1989, pp. 17–18). This is supported by the ethnographic description, but the proposition of the widest possible range of world musics in education (Elliott, 1989, p. 18) is problematic, for several reasons. Although having experience in a wide range of traditions has been brought up in this inquiry as being helpful for intercultural collaboration, the ethnographic description also indicates that the most crucial learning for higher music education students within intercultural contexts dealing with forced migration is linked to flexibility, listening, and empathy, both musically and socially, perseverance in open-ended processes, and being able to identify one’s own musical and creative strengths as well as those of others. From this point of view, it can be seen as being more fruitful to educate higher music education students to build on ‘one’s own voice’ and strengths as a musician, as well as to focus on relational skills, and learning to accept uncertainty and one’s own insecurities as part of interculturality (Sæther, 2016; Kallio & Westerlund, 2020). Aligning with the above, Miettinen et al. (2020) suggest that intercultural music education should diverge from a curriculum focused on what teachers know “towards a curriculum organized around what teachers need to be able to do” (Miettinen et al., 2020, p. 190). This does not suggest diminishing

the disciplinary expertise of musicians and educators, but is rather an invitation to perceive music as a form of social life, or in the words of Small (1998), a musicalizing of society.

With so much knowledge available on identity construction connecting theory and practice in multicultural societies, what is it then that may hold back artistic and educational practices? Are we creatures of habit, or is there passive resistance to mobilising that knowledge due to established power structures? A well-informed guess is, that amongst music educators there is a commitment to promoting diversity and equality, and an aspiration to avoid categorizing and the ensuing unintended “social alienation” (Karlsen, 2013, p. 172). As this inquiry affirms, musicians are curious and seek out inspiring experiences offering unfamiliar musical sounds, languages, techniques, and repertoire (Campbell, 2002). While we as musicians and educators crave to study, learn, be moved by, share, and perform those objects, we are increasingly becoming aware of the socio-cultural meanings, ethical questions and political dimensions that are attached to the music we make, create, and perform. A major part of music educational practices has centred around existing musical repertoire; musical objects that are presented as universally ‘neutral’ when they actually signify a particular place, region, ethnicity, religion, freedom, democracy, oppression, slavery, or anarchy – the list is endless. The emergence of the protest song presented in the ethnographic description in this inquiry is a very concrete example of music being associated with political ideology. However, everyday music educational practices operate with much more subtle meanings and representations of history, space, and social relations. By creating thirdspaces, higher music education can prepare future musicians and educators to recognise how long-established, ‘ordinary’ practices may not just establish stability, but also reproduce hierarchies and forms of inequality and restrictions. It could be argued that reimagining alternatives requires trust and collaboration, and in thirdspace learning spaces higher music education students can face uncertainty and take risks in a safe and supportive environment (Miettinen et al. 2020, p. 190).

10.4 Learning to live with difference in higher music education

This inquiry highlights that engaging in intercultural work with people in vulnerable, transitional life situations allows for viewing institutional structures in a new light, which in turn leads to questioning who the arts and arts institutions are for, and how those institutions might change alongside the changing society – or even drive that change. The top-down policies employed by governments have been found to be unable to solve complex social challenges alone (Kappa, 2018; Rytter, 2018a & 2018b; Xanthaki, 2016). Meanwhile, arts institutions are called on to use their capacity as “enablers of citizens”, referring to both those who are associated with the arts organisations as well as people outside them (European Union, 2016, p. 4). Amidst the refugee situation, WIM could be seen as one thread in an extremely wide and complex web of events, but for the participants, SibA students, and myself it signified meaningful action in a situation that we had not experienced before. As a social innovation (Hillmann, 2009, p. 102; Väkevä et al., 2017), the WIM ensemble connected the relational dimension of integration practices, following forced migration with the education of higher music education students, and subsequently raised the need for spaces and practices for music collaboration with refugees within the institution.

Peter Renshaw (2020) argues that social engagement remains largely on the periphery of cultural institutions, including higher music education institutions (Renshaw, 2020, p. 2). Pointing out a gap between the rhetoric and action regarding the responsibility of the artist in society, he calls for a fundamental shift in the individual and collective mindset of the institutions, underlining the systemic change promoted by socially engaged young artists (ibid). The responses within the art world to the 2015 refugee situation varied from thematic responses such as provocative works *about* the events to working *with* the people affected by the crisis. As higher music education institutions consider individual and institutional responsibility in response to forced migration (Saukkonen, 2020), they engage in examining the ethical issues involved in taking action, or taking no action at all, which is also a choice. By reaching out and probing

into unknown physical and imagined spaces, higher music education as a field can be seen to reposition itself beyond the binarism of knowledge for itself (music's intrinsic value) and knowledge for instrumental use (music's instrumental value). In doing so, institutions do not know exactly what responses this engagement will produce (Barnett & Bengtson, 2020, pp. 165–166).

The ethnographic description brings up the need for musicians to be able to employ their highly developed disciplinary skills within the context of socially engaged music practice, using their expertise in ways that can enhance the quality of participation in society through music (Gaunt & Westerlund, in print). As Miettinen et al. (2018) further argue, making content knowledge, learning musical objects, or learning about different musical traditions the main focus does not provide sufficient tools for future musicians and educators (Miettinen et al., 2018, pp. 81–82). As has been illustrated in this inquiry, socially engaged teaching and learning that places the relational and ethical aspects of music at the core needs to be organized in real life settings where those issues are present at a practical level. In WIM, issues of human rights, equality, equity, and discrimination became part of the higher music education course content, informed by the spatial dimensions of the project, as well as through getting to know the participants, their backgrounds and stories, as well as through some of the conflict situations that took place. As a social innovation (Väkevä et al., 2017, p. 130), the WIM ensemble involved refugees who are at risk of being excluded from musical participation in society. It could be argued that how social innovations in the arts succeed in driving social change depends on their impact on the 'mainstream' artistic and educational practices. As Gergen argues, teaching and learning should happen in an ongoing dialogue with global and local issues (Gergen, 2015, p. 148), which means that these phenomena should have an impact on the way curricula are designed, and how diversity, equality, and equity are manifested and articulated amongst the staff and students. This kind of long-term vision is crucial for a lasting involvement of musicians with refugee and immigrant backgrounds (Hillmann, 2009, p. 112) in higher music education.

Through thirdspaces, issues of belonging and participation can be seen to come closer to the centre of the institution and mobilize the social responsibility strategies of the institution, thus “reclaiming life” in the institution, as Barnett and Bengtson (2020) envision the manifestation of knowledge in higher education. Elliott (2012) argues that music’s unique value and depth is not diminished when it is integrated with all aspects of social life, but instead its value is fortified (Elliott, 2012, p. 25). Small goes further by emphasizing that musical agency is above all about affirming, exploring, and celebrating (the desired) relationships, and therefore about participation in one’s ‘own community’ (Small, 1998, p. 185). If it is assumed that societal responsibility is an integral part of professionalism alongside disciplinary competence (Dyrdal Solbrekke & Sugrue, 2011), higher music education institutions should provide students with the ability to create, shape, and enact policy in practice (Schmidt & Abramo, 2020, p. 18). In the WIM collaboration, the SibA students developed reflexivity in relation *with* each other, the participants, and myself (Cunliffe, 2016, p. 745), including critically reflecting on their own actions and artistic and educational paradigms, as well as identifying how the project at hand could be developed. By creating thirdspaces that generate new practices through collaboration, higher music education institutions can support students’ reflexivity, which in turn may give the students the confidence to envision future professional paths engaging with difference in society.

10.5 Revisiting the concept of thirdspace

In this inquiry I have constructed the WIM ensemble as a musical thirdspace by bringing together the conceptualisations of thirdspace by Soja (1996) and Bhabha (1994). The spatial perspective stemming from Soja’s ontological restructuring of spatiality-historicity-sociality (Soja, 1996, p. 81) gave rise to the notion of the music ensemble involving musicians with a refugee or immigrant background, higher music education students, and a leader as an inherently spatial practice. By framing music collaboration with refugees as a spatial practice, the contributions of the inquiry extend the research on participatory culture in music education (Waldron et al., 2018; Higgins, 2015; Partti & Westerlund, 2012) and research on intercultural music practices as part

of social engagement in higher music education institutions (Bartleet et al., 2020; Westerlund et al., 2020). As the ideas presented in this inquiry illustrate, the right to express oneself musically, and to act and be seen as a musician, is closely tied to space and what it represents, and consequently to spatial justice (Soja, 2010). Having access to concrete spaces dedicated to the arts in the city centre had both practical and symbolic significance to the musicians with a refugee and immigrant background, making the individuals as well as the music collaboration visible and audible at the arts centre's living room, at the university, and on stage in several performance venues. The physical spaces manifested an identity of an autonomous, individual artist and collaborator, and from this spatial perspective thirdspace music collaboration with refugees resisted "spatial enclosures, stigmatization, and unjustness" (Tsavdaroglou, 2020, p. 238).

Bhabha's (1994) thirdspace thinking refuses an 'original' essence (of an identity); so what might be thought of as the 'original' cannot be grasped because it is already a 'translation' of something that was before (Bhabha, 1990, p. 325). In this inquiry, I took this elusive proposition of (non)essence as an invitation to explore how collaborative music making could become an act of resistance to the ways in which identity categories were imposed on newly arrived refugees. The strength of Bhabha's concept of thirdspace for music and music education lies in its potential to encourage action, where new responses and practices for complex societal problems are required. Negotiation in hybrid spaces, as presented by Bhabha, encompasses "contradictory elements" (Bhabha, 1994, p. 37) and incompatibilities (Rutherford, 1990, p. 216), at least at an ideational level. Through viewing negotiations in this light, understandings of participation and integration become nuanced, reflecting the ambiguity inherent within them. The ethnographic description portrays how musicians in the intercultural ensemble collaboration moved between their previous understandings and newly constructed knowledge, this being heightened amongst refugees in a resettlement process. Viewing this liminal in-between state as simultaneously including past, present, and future aligns with Bhabha's ideas of hybridity, and the impossibility of tracing the 'original' essence of who we are and what we do, think, and talk about. While there is deep humanity and even comforting, poetic beauty

in Bhabha's work, his ideas are of course embedded in struggle, resistance, subversion, and incongruousness. In the context of music education, applying Bhabha's theorizations in practice reveals a tendency in the arts to try to contain (artistic) identities, and the new intellectual and practical challenges that arise from deconstructing those categories.

A central understanding behind intercultural music making and education is the fluidity of knowledge and identity producing cultures (Westerlund, Karlsen & Partti, 2020). Bhabha's metaphor of "musée imaginaire" (as cited in Rutherford, 1990, p. 208) in regard to cultural diversity can be seen to speak to the same issue; there being no essence of a culture that could be portrayed as fixed. As Maitland (2016) points out, Bhabha's detractors claim that in order to interrupt the "boundedness of cultural identity that comes with colonial representation" hybridity must simultaneously construct definitions of the very ambivalence it seeks to foster (p. 29). In other words, in order to interrupt the misrepresentation of cultural identities through the idea of hybridity, such entities are already being constructed through thoughts, speech, imaginations, and action. This inquiry is permeated with this theoretical dilemma, as addressing issues of integration and intercultural musical negotiation calls for indicating difference and its manifestations. Compared to music, this problem becomes more pertinent in writing ethnography, reflecting some of the fundamental questions of identity and spatial justice brought up by the multiculturalism-interculturalism debate and the repercussions of that debate for music education. In thirdspace music making, refugees are first and foremost musicians, and the collaboration can potentially foster collective, "project identities of becoming" (Westerlund et al., 2017, p. 504). The intercultural perspective on identity emphasises that difference is dynamic and that identities are being constantly remade (Cantle, 2016, p. 144). As Karlsen (2013) points out, educators cannot anticipate the meanings given to the music that corresponds with students' backgrounds, music that is "explicitly tied to students' origins" (Karlsen, 2013, p. 171). Like Soja's conceptualisation of thirdspace, Bhabha's ideas arise from real struggles of space, resources, and possibilities for agency, with the metaphors embedded in real human life. Therefore, they should be treated with much more weight than ideational, academic exercises. For example, if culture, and consequently identity, is understood as being hybrid, a dynamic process with no essence or

boundaries, then how are the historical patterns of oppression and exploitation that have led to socioeconomic disadvantages (Cantle, 2016, p. 144) articulated and acted on in the context of higher music education, and music education generally? What consequences will this have on the lives of those who are currently excluded from the system?

In order to prepare students for constant change and movement in society, “the melting of solids” (Bauman, 2008, p. 32), higher music education has to be able to offer strong alternatives with a robust theoretical grounding for hybridity, as well as practical, artistic visions that reflect this foundation. Bhabha’s understanding of hybridity sets music education a task to search for structures beyond the co-existence of diverse genres and traditions and foster the formation of hybrid musical cultures. However, a quest to abandon essentialist notions of identity has to be approached with reflexivity by teachers and leaders, as their (our) “subjectivity as translators” (Maitland, 2016) immensely guides how expressions of musical traditions are being perceived and taken forward. Demonstrating practical solutions to nurturing such an environment, Ehrlich and Badarne (2020) describe how music teacher education structures are reimaged within the context of segregation by including the students’ lived musical experiences, “just as they live” their musical lives (p. 44). The hybrid ensemble practice of WIM invited the musicians to bring their everyday musical worlds into the shared space, which was mostly uncomplicated in terms of repertoire and what the music may or may not have signified. However, the underlying conflicts in the Middle East momentarily influenced the collaboration, reminding us that the lives of the refugees were continually affected by these tensions. When coming into contact with these kinds of tensions and difficulties through musical thirdspaces, higher music education teaching and learning can nurture the students’ ability to deal with what is uncomfortable, and what cannot be solved.

Intercultural, collaborative spaces for musicking manifest the complexities and unpredictability of intercultural environments, where the roles of teacher and learner can alternate, and familiar patterns of teaching and learning might be restructured. This can be seen to offer an alternative to the policy standard of “being integrated” (Kappa, 2018, p. 16), thus providing a concrete example of integration as a reciprocal

process where everyone is challenged to recognise their full capacity to engage with what is unfamiliar. For the refugees, a musical thirdspace can be an interstitial artistic space that, most importantly, promotes possibilities for agency. It could be argued that the agency achieved in thirdspace extends well beyond musical agency, including social interaction and affirming experiences of a sense of togetherness that can support agency outside of the music collaboration. For students, musicking in thirdspaces can be seen as preparation for professional life as musicians and educators in diverse contexts (Brøske Danielsen, 2013; Sæther, 2016; Westerlund et al., 2015), providing embodied experiences and perspectives in a way that connects their craft with all aspects of being human together.

If WIM as a social innovation and an example of thirdspace musicking was about developing institutional responses to the refugee situation and identifying what the social system in question entailed (Väkevä et al., 2017, p. 130), then thirdspace was a theoretical tool to envision alternative practices. As both Soja (1996) and Bhabha (1994) assert, the concept of thirdspace is, and should be, in a perpetual process of being interpreted. On the basis of this inquiry, the concept has the capacity to evoke agency where inequality might otherwise be accepted as an inevitable part of circumstances, or as something that comes with certain assigned identities, such as an asylum seeker status. Building on this, I propose that musical thirdspaces involving musicians with refugee and immigrant backgrounds and higher music education students can embody higher education's institutional strategy for social responsibility and mobilise the academic mission, moving on from the idea of add-on outreach work towards being an 'engaged university' (Grau et al., 2017, pp. 47–48). This more comprehensive perception of social engagement involves higher music education repositioning itself as a key societal player that drives changes, or alternatively opposes them.

From the perspective of higher music education, increased forced migration to Europe can be viewed as part of a wider set of interconnected global trends that call for action. Amidst the recent global movements concerning the ecological crisis, structural racism, gender inequality, and the power relations implicit in them, higher music education

institutions can be seen to have arrived at a crossroads, where concrete and ideational thirdspaces and the social engagements that occur through them are no longer merely accessories to the “core” practices but can be expected to become an integral part of the day-to-day practices of teaching and learning. There is a demand to disrupt legacies of coloniality and inequality (Kallio & Länsman, 2018), and consequently practices that are seen as oppressive, essentialist, and exoticizing. This entails a commitment to promoting practices that emphasise ethical responsibility, awareness of socio-cultural contexts, and sensitivity to diverse and multiple identities. However, stepping out of one’s own “onto-epistemological (and artistic) comfort zones” needs constant work, whether it happens within the context of intercultural, professional collaboration, socially engaged projects, or teaching a diverse group of students drawing on their own musical backgrounds. As this inquiry demonstrates, collaboration with newly arrived refugees is bound to involve incongruities and doubts, which means that the collaborators as well as the leader can expect to feel unsure about the relevance of their existing musical knowledge, skills, and “musical worldview”. As a theoretical tool for musicians and music educators, thirdspace grants the permission to be a learner alongside others, shifting the perspective from knowing to not-yet-knowing, resulting in emerging artistic and social practices being produced collaboratively from this position.

10.6 Revisiting the methodological choices and ethical questions

This inquiry was conducted as a qualitative case study with a critical ethnographic approach. The critical orientation here refers to the intention to identify how higher music education institutions can operationalize their strategy for social responsibility in order to enhance reciprocal integration amidst forced migration. As the critical ethnographic lens is concerned with social justice (Dutta, 2016, p. 69), emphasizing that the researcher carefully examines her own position in relation to the topic, ethical questions were present before the research project began and followed right through to the end of writing this ethnographic account. Critical ethnography is also seen to be concerned with activism aimed at tackling social (in)justice (p. 69), and thus is a call for action beyond pointing out inequalities and the

reproduction of structures that allow these inequalities. This inquiry deals with complex global issues as well as my most personal settings as a musician and educator. With its aim for spatial justice (Soja, 2010) and participation, the inquiry can be seen as “openly ideological” (Lather, 1986, p. 67). The invitation to produce “counterhegemonic knowledge” (Dutta, 2016, p. 76) and action through the inquiry has led me to consider whether it was possible to capture the viewpoints of the musicians with a refugee or immigrant background in the collaboration, because as the co-founder, leader, and musician in the ensemble I was inherently ‘inside’ the practice. Furthermore, hegemonic knowledge in higher music education is tied to vast issues about the colonial past of Europe, further complicated by the post 9/11 developments. Against this backdrop, this inquiry as a critical ethnography was an attempt to embrace the magnitude and complexity of the abovementioned issues through hands-on, local musical action, and to try and construct as multivoiced account of the collaboration as possible.

As Miles et al. (2014) state, the research questions should be answered with material that is collected comprehensively across appropriate settings, times, and respondents (Miles et al., 2014, p. 312). While the empirical material in the inquiry was rich and varied, the fundamental issue with generating the research material remains, as explained in chapter 4. Because the needs arising from the ensemble collaboration were prioritized over the generation of empirical material (Alvesson, 2009), I made several choices that limited the possibilities of using some aspects of the ensemble situations and interactions as empirical material. The decision to avoid handing out and collecting consent forms in the workshops meant that the workshops could not be video recorded. Being able to watch video footage would have provided another layer for observations and self-reflection, especially in terms of how the ideas developed in the moment, through subtle musical interactions that we sometimes do not even notice as musicians, as well as leadership choices that I was perhaps not aware of. Without the possibility of returning to those moments when the music making happened, or to revisit the multiple subtle reactions and responses as part of the musical and social interaction, the interpretations presented are inevitably the results of meaning making processes further along the line by the participants,

SibA students and myself. However, as the ethical guidelines prevent me from sharing some of my observations, in some ways this was also a relief when writing the ethnographic description. As a practitioner-researcher, I felt close to the musicians, wanting to protect their personal space and privacy and the trust we had built. The “catalytic validity” of the inquiry, referring to the potential “reality-altering impact of the research process itself” (Lather, 1986, p. 67), is challenging to distinguish from the musical practice of the ensemble. Being immersed in the ensemble collaboration as the leader and viola player gave me an insider position that enabled me to try to support the “self-understanding” (ibid) of the participants on some level, as well as to answer the research questions sufficiently. I have also attempted to enhance the validity of the inquiry by inviting the interviewed participants and SibA students to member check the ethnographic account, while acknowledging that this dimension of the inquiry could have been expanded and deepened with a different design.

This inquiry could be characterized by the emerging theorization in dialogue with the ensemble practice. Mitchell (2000) suggests that validity depends on the strength of theoretical reasoning, rather than on the typicality or representativeness, of the case (Mitchell, 2000, p. 183). Validity remains the term used for indications of rigour in qualitative research, despite of the term’s contested purpose and meaning amongst qualitative researchers (Miles et al., 2014, p. 314). The transferability of the outcomes of this inquiry to other contexts, or in other words generalizing the conclusions, can be questioned. However, as Stake (1994) underlines, generalization may draw attention away from important features for understanding the case itself (p. 238). Miles et al. (2014) assert that even if it is believed that the transferability of a case study is partly the responsibility of the reader, the researcher should be able to demonstrate a certain level of universality in reporting the research and the conclusions (Miles et al., 2014, p. 314). One way I have attempted to do this is by carefully considering and presenting the connections with earlier research conducted in similar circumstances. Furthermore, as a social innovation, the ensemble was tightly linked to practice, with collaborative composition producing concrete artistic, social, and educational outcomes that have been presented and discussed in relation to the theoretical framework of musicking and living with difference in thirdspace.

In this inquiry I have provided a “holistic description” and “explanation of human experience” (Merriam, 1998, pp. 28–29), acknowledging that the WIM ensemble generated and offered complex, hard-to-grasp, dispersed material, some of which seemed unique to this particular project. The interviews with the participants and SibA students evoked stories and discussions that had not really surfaced during the workshops, and which at first sight seemed to divert from the collaboration itself. However, upon a closer look, these discussions were significant for understanding the multi-layered, intercultural space with fluid processes of identification both individually and collectively, as well as a form of resistance to dominant narratives in the refugee situation and migration (Bhabha, 1994, p. 50). In addition to being a personally meaningful account that elaborated different sides of living as a refugee and finding purpose as a musician with a refugee or immigrant background, or as a student looking ahead to a life in the profession, the stories demonstrate the connection and trust that collaborative musicking can nurture. The moments when the participants and SibA students opened up about their lives also highlighted my ethical responsibility as an at-home ethnographer (Alvesson, 2009) in terms of recognising that I had gained this trust and access to the musicians’ lives and thoughts both as the ensemble leader and as a fellow musician. Such trust must not be exploited, which is why operating in a practitioner-researcher role and being one of the participants in a collaboration calls for such careful consideration of the motives behind each choice (Dutta, 2016, p. 71).

The creative processes and descriptions of interactions presented in this inquiry are not only my interpretations of what happened, however I acknowledge that I greatly influenced all of the ensemble processes, either by taking action or by choosing to not take action in specific moments. This double role as a practitioner-researcher afforded me an insider view of the ensemble, and allowed me to experience the musicking and negotiations as one of the stakeholders. However, being immersed in the collaboration, I inevitably missed some opportunities to notice and observe potentially significant moments and interactions, which may have thus eluded my focus as a participating practitioner. My understandings of the ensemble were therefore affected by my own musical, emotional, embodied experiences, and the successes and challenges I dealt

with as a musician and leader in the ensemble. The “bodily and sensual experience” (Sæther, 2015, p. 101) of playing in the ensemble has guided the inquiry. As I think about the ensemble, I sense an Arabic melody in the fingers of my left hand running on the finger board of the viola, or I can feel how we rehearsed a change from the 10/8 samai rhythm to a 6/8 feel, trying to sync the tempo just so. Through listening to the music or hearing it in my mind, I feel the joy of the ensemble singing and grooving together on a grey, slushy November afternoon. I remember the dilemma of the protest song, the concerned students, and the expression of emotional turmoil in the face of the kind and generous visiting musician in exile. Being in the position of a practitioner-researcher in the ensemble was demanding, requiring constant reflexivity as a leader and musician, researcher, and writer.

In chapter 4 I have presented reflexivity as an awareness of my own preconceptions and what I might take for granted, along with an aim to deepen this awareness in order to guide my actions and interpretations in this inquiry. Underlining the subjectivity and privilege of the qualitative researcher, and questioning the researcher’s ability to represent, has sparked criticisms of merely being an academic fad that highlights the researcher’s privilege (Pillow, 2003, p. 176). According to Pillow, reflexive practice should involve making visible the *ways* in which reflexivity is used in order to open up possibilities for critical representations (pp. 176–177). As I have struggled to find a balance between what I have perceived as the actions, emotions, opinions, and viewpoints of others and those of my own, with the aim of being transparent about my preunderstandings, I have simultaneously wondered when the reflexive account could turn into self-indulgence that essentially gives up on the challenge of trying to understand other people and their perspectives. If the purpose of reflexivity is to produce better research by interrupting common practices, as Pillow suggests, reflexivity should push the researcher toward the unfamiliar and the uncomfortable (p. 192). My intention in this ethnographic account has been to demonstrate the ways in which I have stepped into such zones both as a practitioner as well as a researcher, and how this has informed my interpretations.

10.7 Topics for future research

There are several emerging areas that deserve further investigation. The perceived characteristics of a musical thirdspace such as unlimited creative possibilities, trust, agency, and a sense of belonging were tied to the chosen practices of the ensemble. The physical ensemble space came to embody and symbolize artistic exploration, where the collaborators formed collegial relations and began to understand how to support each other in the musical processes and public performances, and as people and friends. Getting to that point required many shared experiences and months of work, which, even so, was still only the beginning. In light of this, the question about the negotiations and their manifestations outside the ensemble is pertinent. As we stepped out of the co-constructed, alternative space, we might have changed – but what do we do with the new experiences and understandings?

In this inquiry, I have tried to avoid predicting any romanticized ‘snowball effects’ for the collaboration, and the depth of the ensemble experience clearly varied from one individual to another. However, the ecology of the artistic, educational, and social repercussions should be examined. There was an underlying assumption that a collaborative, intercultural ensemble collaboration may contribute positively to the resettlement process of the refugees. If, and how, the outcomes of the collaboration transfer to longer-term integration processes is a central question in terms of the social impact of the inquiry. This issue is relevant to consider from individual and institutional perspectives alike. While refugees achieved musical and social agency through the collaboration in the intercultural thirdspace, the higher music education students, and a leader gained insights and practical models for engaging with social issues in and through music. Simultaneously, all of us were involved in negotiating and co-constructing a new understanding of “we”. In future research, it is important to find ways to keep redefining the concept of integration and find angles to study how reciprocity may be indicated in the resettlement of refugees. Furthermore, amidst the polarized global climate of immigration, there is a great need to offer alternatives through research to the cultural diversity discourse and paradigms of ‘enrichment’ and

‘empowerment’, which continue to communicate the notion of a culture as a predefined entity that is ‘enriched’ by newcomers, who should then be ‘empowered’. What are the alternative paradigms, and do they perhaps arise from global, ecological issues? And, as a result, will integration be talked about at a national level, or across the borders?

Finally, future research should include the role of musicians with a refugee or immigrant background as teachers and leaders in higher music education, extra-curricular music education, and basic education. As Walter (2018) points out, for example, there are often “stark differences” between the cultural backgrounds of school music teachers’ and those of the students. While “culturally responsive teaching” can be “the bridge that builds on the strengths of all students by fostering identity, affirming multiple ways of knowing, and validating culture and heritage” (p. 27), we should be constantly asking how the education system could create paths towards a more diverse body of teachers and leaders, and consequently role models. Many of the socio-economic differences (and inequalities) that reproduce current educational structures have been identified, but in the field of music education we can focus on identifying and developing practices that surpass the established paths. Could there be measures that not only encourage but even rely on pedagogical collaboration, where music education professionals and musicians from different musical backgrounds co-construct courses and programmes? How would such approaches differ from having visiting “culture bearers” in terms of continuity and teacher positions? If it is believed that current ‘world music pedagogies’ may disguise containment of difference, and subsequently the power relations constituting the practice, a relevant question for the field of music education is how to strive for an “articulation of culture’s hybridity” (Bhabha, 1994, p. 56) in and through artistic and educational practices.

11 Conclusions

This inquiry began at a time when vast amounts of people were forced to leave their homes due to severe conflicts, societal unrest, and oppression. Over a million refugees entered Europe in 2015, many of them from Middle Eastern countries, forced to find alternative environments in which to rebuild their lives as individuals and as members of society. The refugee situation sparked a large number of artistic and educational initiatives, including socially engaged projects run by individual musicians, collectives, and higher music education institutions. One such initiative was the intercultural music ensemble collaboration examined in this ethnographic inquiry, *World In Motion*, which involved musicians with refugee and immigrant backgrounds and higher music education students from the Sibelius Academy (SibA), University of the Arts, Helsinki. One of the aims of the musical collaboration, co-founded and led by me, was to provide an interactive space for refugees to meet and collaborate with local musicians in a collegial environment, providing an alternative to integration policies that tend to focus on language training and support for job seeking or starting a business (e.g., European Commission, 2017, p. 63; Ministry of Economic Affairs and Employment, Finland, 2019).

The ensemble collaboration embodied a musical *thirdspace* (Soja, 1996; Bhabha, 1994) where artistic and social relations were formed through collaborative *musicking* (Small, 1998) in weekly workshops at a cultural centre, and also in intensive projects at the Sibelius Academy. The collaboration involved multi-layered social interaction in the form of musical, embodied, and verbal modes of communication. Creating new compositions and arrangements drawing on musical elements and repertoire provided by the ensemble musicians (participants and Sibelius Academy students alike), produced shared musical and social meanings, and consequently an emerging sense of togetherness. This was linked to the concrete 'living room' space at the cultural centre, as well as to the compositional processes, which involved improvisation and negotiations of different musical ideas and understandings. The exploratory approach

to music making was a central aspect of the collective and individual identity work, as it enabled the musicians to employ their existing musical skills and knowledge in the collaboration. However, balancing artistic freedom and structure in the ensemble collaboration, as well as dealing with the unpredictability inherent in the ensemble, also presented many artistic and social challenges, highlighting the crucial role of leadership in intercultural thirdspaces.

The ensemble collaboration was characterized by open-endedness, artistic curiosity, and explorative musical interaction, where the crossing of artistic lines and paradigms was encouraged and explored, producing a musical “lived space” (Soja, 1996), an emerging, collective “we”. Many musical intersections were discovered and developed, leading to rewarding, shared musical experiences and a sense of trust, collegiality and friendship. Moreover, the inquiry illustrated the value and potential of musicking in an ambiguous hybrid space that also embraces the potential tensions, insecurities and incompatibilities. As much as it was about creating music together, the ensemble collaboration was also about engaging with one another as individual people. Consequently, the emerging, shared musical practice was described as being human together, which included feeling supported and protected by the other musicians.

The WIM ensemble highlighted the potential of musical thirdspaces for reimagining what the resettlement of refugees could mean in the field of music and music education, and how collaborative musicking can help refugees form projections about their own futures (Priestley et al., 2015) in the receiving society. If agency and self-expression of refugees are seen as core dimensions of resettlement processes, higher music education institutions can play a substantial role in providing meaningful activities and collaboration involving refugees. This inquiry aimed to demonstrate the significance of the physical spaces for such collaboration, both in terms of enabling the music making and as an expression of spatial justice (Soja, 2010). What is pertinent about developing such spaces is recognising the need for reflexivity, implying that the artistic aims and practices are negotiated through dialogue. Furthermore, social innovations such as the WIM ensemble do not necessarily involve top-down led transformational

processes within higher music education institutions, but can gain momentum from teacher and student agency and the agency and self-expression of everybody involved.

Taking local action by creating intercultural thirdspaces in their closest surroundings, higher music education teachers and students are establishing new professional pathways that have social engagement at their core (Westerlund et al., 2020; Renshaw, 2020). These professional pathways may be built upon at the intersections of ethnomusicology, music education, and community music, with a strong “sense of place” (Campbell & Higgins, 2015, p. 639). Moreover, there are also many other intertwined positions and artistic practices emerging, such as practices influenced by ecological perspectives and technology, for example. Regarding the shifting artistic and educational paradigms that musicianship in thirdspace tends to evoke, the question of artistic quality and how it is defined, or how it may change or not, is always present. Musicking in thirdspace, like the conceptualisations of thirdspace by Soja (1996) and Bhabha (1994), escapes definitions of what kind of music should be produced in that space, or where it might lead the art form. From an artistic perspective, the most intriguing and inspiring aspect of a musical thirdspace may be the unlimited possibilities it allows, and the sense that the context in which musicking happens intensely influences the music that emerges from the practice. This dialogue between the artistic discovery and the social relationships can be seen to produce a central proposition for what is meant by musicking in thirdspace.

Both Soja (1996) and Bhabha (1994) assert that the concept of thirdspace is, and should be, in a perpetual process of being interpreted. Its usefulness lies in its capacity to evoke agency, where inequality might be accepted as something that comes with certain identities, such as being a refugee. As societies look for ways to adjust to changes resulting from migration, thirdspaces are the settings that remind us that there is always an alternative to how our environment is organized and how we operate within it. WIM highlighted the potential of music collaboration for reimagining spatial and social practices regarding refugees and their possibilities for participation, as well as the projections for their future in the receiving society (Priestley et al., 2015). Building

on this, I propose that musical thirdspaces involving musicians with refugee and immigrant backgrounds, higher music education students and leader(s) can embody higher education's institutional strategy for social responsibility and mobilise the academic mission, moving on from the idea of add-on outreach work and implementing what is deemed the 'engaged university' (Grau et al., 2017, pp. 47–48). This more comprehensive perception of social engagement involves higher music education repositioning itself as a key societal player that either drives changes or, alternatively, opposes them.

By committing to the education of musicians and educators with the mindset and capacity for using their professional skills for the benefit of wider society, higher music education institutions commit to education and research that deals with issues concerning both local and global contexts alike. Global issues such as forced migration are enacted locally, including the political issues behind forced migration surfacing in musicking with refugees, as has been demonstrated in this inquiry. Through creating thirdspaces within their closest environment, higher music education institutions can explore alternative ways to live and be a collective "we", embracing the issues that impact the people in that environment. But what is that "we" from the perspective of the arts? As has been illustrated in this inquiry, a sense of being part of something is precarious, and as humans we need constant validation of our individual identities as part of a collective. Arts universities and conservatoires provide important communities and networks for their members, and by opening up those networks to musicians with refugee and immigrant backgrounds, musical thirdspaces can be perceived as social innovations enhancing spatial justice at a grassroots level. If such a strategy is to be taken seriously, it implies that artistic communities also open up to reassessing many of their current practices and prepare for changes, which may include alternative artistic paradigms, performance traditions, entrance exams, approaches to teaching and learning, or rethinking the spaces where teaching and learning happens. Following this, it could be argued that the potential of musicking in thirdspace to reach beyond add-on outreach work depends on how the artistic and social ambiguities of being "in-between" (Bhabha, 1994, p. 56) are mobilised within institutions. In addition

to establishing recognition systems for social responsibility and social engagement, creating thirdspaces is about an ongoing commitment to institutional and individual reflexivity. Such a space is inspiring, uncertain, challenging, sometimes uncomfortable, and at times a place where human capacity makes more sense than anywhere else.

*Willingness to co-operate is perhaps the most satisfying good
that cannot be bought with money.*

(Bauman, 2008)

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Appendices

Appendix 1. Consent form in English.

Interview consent form

Participant:

Place:

Date:

Working title of the study: Citizenship for the World in Motion: A musical response to migration
Researcher: Katja Thomson, Sibelius Academy, University of the Arts Helsinki, Finland

The purpose of this study is to produce knowledge on the co-construction of an intercultural music community, and mutual learning in intercultural music collaboration. The results will be reported in the doctoral dissertation by Katja Thomson at Sibelius Academy, University of the Arts Helsinki. The participants are seen as co-creators of knowledge both through the interviews as well as through being members of the World In Motion ensemble. The research follows the ethical guidelines provided by the Finnish Advisory Board on Research Integrity (TENK) and the anonymity of the interviewed participants will be protected.

All the information gathered by the interviews will be kept confidential. The data will be kept in a secure place. Only the researcher will have access to this information. Upon completion of this project, all data will be destroyed or stored in a secure location. The data will be analysed and interpreted by the researcher and the findings will be published as a doctoral dissertation and as articles in academic journals.

Participant's Agreement:

I am aware that my participation in this interview is voluntary. I understand the intent and purpose of this research. If, for any reason, at any time, I wish to stop the interview, I may do so without having to give an explanation.

I am aware that the data will be used for the doctoral dissertation by Katja Thomson. I have the right to review, comment on, and/or withdraw information prior to the submission of the study. The data gathered in this study are confidential with respect to my personal identity unless I specify otherwise.

If I have any questions about this study, I am free to contact Katja Thomson.
katja.thomson@uniarts.fi tel. +358 (0) [REDACTED]

I have been offered a copy of this consent form that I may keep for my own reference.

I have read the above form and, with the understanding that I can withdraw at any time and for whatever reason, I consent to participate in today's interview.

Participant's signature

Date

Interviewer's signature

Appendix 2. Consent form in Arabic.

نموذج الموافقة على المشاركة في المقابلة

إسم المشارك:

المكان:

التاريخ:

العنوان المؤقت للدراسة: المواطنة في العالم المتحرك: إستجابة موسيقية للهجرة
إسم الباحثة: كاتيا تومسون، أكاديمية سيبيلبوس، جامعة هلسنكي للفنون، فنلندا

الغرض من هذه الدراسة هو إنتاج المعرفة حول البناء المشترك لمجتمع موسيقي متعدد الثقافات والتعلم المتبادل من خلال التعاون بين الثقافات الموسيقية المتعددة. ستقوم كاتيا تومسون بالإعلان عن النتائج في أطروحة الدكتوراه في أكاديمية سيبيلبوس، جامعة هلسنكي للفنون. ويعتبر المشاركين في المقابلة مساهمين في إبتداع المعارف عن طريق المقابلات إضافة إلى كونهم أعضاء في فرقة "العالم المتحرك". البحث يتبع المبادئ التوجيهية الأخلاقية التي قدمها "المجلس الاستشاري الفنلندي لنزاهة البحوث" (TENK)، ولن يتم الكشف عن أسماء الذين شاركوا في المقابلة.

سوف يتم الحفاظ على سرية جميع المعلومات التي جمعت من المقابلات. وسوف تبقى البيانات في مكان آمن. هذه المعلومات ستكون متاحة فقط للباحثة. عند الانتهاء من هذا المشروع، سيتم تدمير جميع البيانات أو تخزينها في مكان آمن. سيتم تحليل البيانات وتفسيرها بواسطة الباحثة وسوف تنشر النتائج كأطروحة دكتوراه ومقالات في المجالات الأكاديمية.

موافقة المشارك:

أنني أدرك أن مشاركتي في هذه المقابلة طوعي. أفهم القصد والغرض من هذا البحث. إذا، لأي سبب من الأسباب، في أي وقت، أود أن تتوقف المقابلة، يمكنني فعل ذلك دون إعطاء تفسير.

أدرك أن كاتيا تومسون ستستخدم البيانات لأطروحة الدكتوراه. لدى الحق في مراجعة والتعليق على و/ أو سحب المعلومات قبل تقديم الدراسة. البيانات التي يتم جمعها في هذه الدراسة سرية فيما يتعلق بهويتي الشخصية ما لم أحدد خلاف ذلك.

إذا كان عندي أي أسئلة حول هذه الدراسة، يمكنني بحرية الاتصال بكاتيا تومسون.

البريد الإلكتروني: katja.thomson@uniarts.fi

358 (0)

تم تقديم لي نسخة من نموذج الموافقة هذا ويمكنني الاحتفاظ به للرجوع إليه.

لقد قرأت النموذج المذكور أعلاه، وبإدراكي بأنني أستطيع الانسحاب في أي وقت ولأي سبب من الأسباب، أوافق على المشاركة في مقابلة اليوم.

توقيع المشارك

التاريخ

توقيع الباحثة القائمة بالمقابلة

Appendix 3. Examples of interview questions from the semi-structured interviews.

How would you describe your own musical journey from childhood to being a musician in WIM?

How would you describe WIM ensemble to someone who does not know what we do?

How do we make the pieces of music in WIM ensemble?

How do we learn music in WIM ensemble?

How do we make decisions?

How do we deal with different viewpoints?

Is there something we should change about the ensemble?

What do we (the ensemble musicians) have in common?

How would you describe yourself as a musician?

What do you think WIM should do next, what kind of direction could we take?

Appendix 4. Excerpt from an interview with a participant.

██████████: 'Friendships.'

Translator: 'Yes.'

██████████: 'The friendships are nice, like, especially after the workshop, like, we see our friends. And you know that musicians are, like...few.'

Translator: 'Mm.'

██████████: 'So the music venues are few, so we always meet, more than (inaudible) outside this group.'

Translator: 'Relationships are, er, good, especially we – because musicians are so few, uh, so we meet, uh, outside of the musical setting, like we meet each other, um...in many different places.'

██████████: 'And different gigs, as well.'

Translator: 'And different gigs, as well.'

Katja: 'Yeah...Is there something special about musicians as people?'

Translator: 'Is there something special about musicians as - as people?'

██████████: 'Look, like, they're more open.'

Translator: 'They're more open.'

Translator: 'OK.'

██████████: 'Yeah.'

Katja: 'Yeah. Continue.'

[Laughter].

Katja: 'How – what about musicians in this world, what's special about music? [Laughter].'

██████████: 'Musicians are, like, I have a lot of friends now, musicians, (inaudible) my trained friends, Finnish, or non...other nationalities and Arabs, like I have...My friends are only musicians, almost.'

Translator: 'So most of your friends are –'

Simultaneously, Mohamad: 'Musicians.' Noora: 'Non-musicians?'

██████████: 'No no, most of my friends are musicians.'

Translator: 'Ah, OK.'

██████████: 'Because musicians are...almost the...the thoughts are close to each other, in terms of thinking, and the personalities are close to each other. When a conversation takes place between musicians, it is a conversation that is, like...almost...one. Like, it's difficult at the times when you are...thrown in with non-musicians, you see that it's difficult to interact with them.'

Appendix 5. Excerpt from an interview with a SibA student.

R: That process is very interesting and we should I think I feel, specifically in World in Motion, that it's not really important what the piece is gonna be about. I feel like it's very important that everybody participates. It doesn't matter if I have, a better idea or if I feel like this, or if I like for example the percussionist's idea more, but the violinist haven't added anything. I would like (hi-) [0:22:00] to listen to what he has to say. So I get this strong feeling from this team that, the most important thing is to, that everybody contributes and that this is a team thing. So, I really feel that everybody that has, that I've met there and participated, has understood this. So I feel it's a balanced team that everybody gives space, and, of course some pieces started with a seed but others, were already pieces that somebody knew and brought them and taught them, to us. But there, was also room there to put your personal, thing.

I: Do you sometimes feel, in the middle of a process that, you would really like to, take the artistic direction, somewhere else?

R: (Oh my god) [0:23:04] all the time. Of course. (-) so through this process I go through, I noticed that I go through some stages, every time. So I find similarities every time. At first, I think okay I have a great energy and I feel, we're gonna create something very nice, so somebody comes, he teaches something, I get excited, I learn it, and then we hear a new idea that, doesn't agree with, the thoughts I had on my head so I just wanna say "No this is not good enough. I have a better idea." But, of course I don't do that. And then I, it takes me some time to appreciate the other person's, view. But once we try it and, we see if it works or not then, I feel really great that, I was open enough to accept another idea and I never, ever think about my idea then. I never compare okay if it was, if I made it my way it would have been better. It's like, we decided something all together and it's of course it's the only right thing to do, if we decided, all together this thing. And then I go through, because the communication is not very easy, I usually go to the state where I feel, okay this is not working. This now we are in this stage that we are not going any further, it's not getting any better, and we are just rehearsing the same thing without, nothing changing. And, I don't know how we, I haven't realised yet how we overcome this stage but we do. Usually because there is you or somebody that's, who is more experienced or more patient. Or eats better, sleeps better I don't know. And, we, magically, overcome this difficulty or we, say goodbye and then the next day it magically works. So this is what I find very very fascinating about this process that, right up the point that I feel there's no communication, (and then there are) [0:25:26], from the energy of the others, it comes together at some point.

I: I find it fascinating too because it happens with so many creative, groups, that you get really stuck, and, you know that it's worked earlier and you kind of know that, it's probably gonna be solved, but there's always a point where you feel like, it's not gonna happen [laughter].

R: I just think to myself like okay, let's take it back and, analyse this, we had this song and we got stuck here, and then what happened, so next time this will never happen again. But it seems like it's inevitable. It's gonna happen.

I: I wonder why.

R: I don't wonder why. I think it's a communication thing, that, at some point you work a lot and your mind takes it to one direction so, or some other (people's) [0:26:36] mind gets distracted, so I think it also has to do with time, maybe it's not because these projects are usually, intensive. So I think it has to do with time that you get tired at some point. Or that you are in a completely different place, than the other person. What I find fascinating is, how can I analyse the process, and break it down what was it, that made us overcome, this. I haven't reached that state yet, maybe because I am too much into the, situation so I cannot be an observer to..

I: Could you have little guesses, what (it) [0:27:19] what happens when, the, things get solved?

R: Hmm. I have to think of a specific example probably. Well sometimes it's just miscommunication, so you have to be patient, and, just, make sure that the all the members of the group are in the same page. Because, we may play music but, not have the whole picture, or not know where we stand. Another thing could be.. another thing could just be that we have to be accepting...



STUDIA MUSICA 87

PRINT

ISBN 978-952-329-243-7

ISSN 0788-3757

PDF

ISBN 978-952-329-244-4

ISSN 2489-8155

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