Visions through mobilizing networks:

Co-developing intercultural music teacher education in Finland and Israel

LAURA MIETTINEN

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Laura Miettinen

Studia Musica 82

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Visioita mobilisoivien verkostojen välityksellä:
Kehittämässä yhdessä kulttuurienvälistä musiikinopettajankoulutusta Suomessa ja Israelissa

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Abstract

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This doctoral dissertation examines the understandings and visions of interculturality and intercultural competence in higher music education that arose from an institutional collaboration between the music teacher education programmes at the Sibelius Academy, University of the Arts Helsinki, Finland and Levinsky College of Education, Tel Aviv, Israel. The interculturally oriented frame of this study focuses on trans-national and trans-institutional collaboration and networking. Adopting an interdisciplinary approach, this dissertation combines the field of music education with intercultural education and organizational studies as a way to understand how cultural diversity is and could be approached in music teacher education, and how the envisioned change could be initiated at an institutional level.

Collaboration is strongly embedded in the theoretical starting points of the study, namely Cathy Davidson and David Goldberg's idea of learning institutions as mobilizing networks and Kai Hakkarainen's notions of knowledge creation and networked expertise. The concept of intercultural competence has served as one of the starting points of this study, in an attempt to map the participating music teacher educators' understandings of cultural diversity and interculturality, as well as to evaluate the concept's potential as a means for music teacher educators' professional development. By choosing a collaborative approach as its frame, this study takes a social constructionist perspective as its epistemological underpinning, according to which knowledge and reality are produced in social and linguistic interaction. The aim of the design of this study was to enable the mobilization of networks among and between the participating music teacher educators and researchers in two music teacher education programmes in two different countries. This was done by initiating discussion and reflection through focus group interviews and facilitated workshops, aiming at encouraging knowledge creation and networked expertise. Research on and with higher education teachers and practitioner inquiry were chosen as the strategies of inquiry used in this collaborative research. In order to carry out this collaborative research, several research methods for data generation were used in different stages of the research.

These included: focus group interviews, individual interviews, and workshops inspired by the Appreciative Inquiry (AI) Approach. In the first stage of the study, 11 focus group interviews were conducted, six at the Sibelius Academy and five at the Levinsky College. A total of 29 music teacher educators were interviewed. Following the analysis of the focus group interviews, four in-depth individual interviews were carried out. One music teacher educator was interviewed twice at each institution. In the second stage of the study, four workshops were held, two at each site, with a total of 24 participants. The cyclical progression of data generation and analysis created several layers of co-construction of knowledge between the participants and the researchers, both intra- and inter-institutionally. The results of the study are reported in two separately published peer-reviewed journal articles and three separately published peer-reviewed book chapters. Articles I-IV report the results of a particular stage of the research process. The fifth article considers the ethical and methodological issues of this study as one of the cases examined in the book chapter.

This doctoral dissertation has been an attempt to move closer to the realization of the vision of interculturalization of music teacher education, through a collaborative exploration of the complexities of intercultural interaction and the development of intercultural competence in the two involved music teacher education programmes. The study argues that a more holistic and critical perspective on intercultural competence should be employed when examining it in the realm of intercultural music teacher education. The discussion of the emotional and relational aspects of the developmental process of intercultural competence has aimed at expanding the conceptualization of such competence in an educational context in general, and within music teacher education in particular. The study also argues that nurturing and enhancing music teacher educators' and music teacher students' capacity for critical self-reflection is central when striving for interculturally competent music teacher education. This dissertation offers new perspectives on how engaging with the issues of cultural diversity and interculturality in music teacher education can play a central role in music teacher educators' professional development, the development of their programmes, and even whole institutions amidst the challenges of an ever-changing global cultural climate.

Keywords: collaboration, Finland, interculturality, intercultural competence, Israel, mobilizing networks, music teacher education, visions

Tiivistelmä

Miettinen, Laura (2020). Visioita mobilisoivien verkostojen välityksellä: Kehittämässä yhdessä kulttuurienvälistä musiikinopettajankoulutusta Suomessa ja Israelissa. Taideyliopiston Sibelius-Akatemia. Studia Musica 82.

Tässä tutkimuksessa tarkastellaan kulttuurienvälisyyttä ja kulttuurienväliseen kompetenssiin liittyviä käsityksiä ja visioita, jotka nousivat esiin institutionaalisessa yhteistyössä kahden musiikinopettajankoulutusohjelman välillä Taideyliopiston Sibelius-Akatemiassa Suomessa ja Levinsky College of Educationissa Israelissa. Kultturienvälisesti suuntautuneen kehyksen puitteissa tutkimus keskittyy trans-nationalliseen ja -institutionaaliseen yhteistyöhön ja verkostoitumiseen. Yhdistelemällä kirjallisuutta musiikkikasvatuksen, kulttuurienvälisen kasvatuksen ja organisaatiotutkimuksen aloilta väitöskirja pyrkii lisäämään ymmärrystä siitä, miten kulttuurista moninaisuutta lähestytään ja voitaisiin lähestyä musiikinopettajankoulutuksessa ja miten visioitu muutos voitaisiin panna alulle institutionaalisella tasolla.

Yhteistyö on keskeisessä roolissa tutkimuksen teoreettisissa lähtökohdissa, joita ovat Cathy Davidsonin ja David Goldbergin käsitys oppilaitoksista mobilisoivina verkostoina sekä Kai Hakkaraisen käsitteet tiedonluominen ja verkostoitunut asiantuntijuus. Niin ikään kulttuurienvälisen kompetenssin käsite on toiminut yhtenä tutkimuksen lähtökohtana sekä pyrkimyksessä kartoittaa osallistuneiden musiikinopettajankouluttajien käsityksiä kulttuurisesta moninaisuudesta ja kulttuurienvälisestä kompetenssista että sen arvioimisessa, minkälaisia mahdollisuuksia käsitteellä on toimia musiikinopettajankouluttajien ammatillisen kehittymisen välineenä. Tutkimusasetelmallinen tavoite oli mahdollistaa verkostoiden mobilisoituminen osallistuneiden musiikinopettajien ja tutkijoiden kesken kahdessa musiikinopettajankoulutusohjelmassa kahdessa eri maassa kohderyhmähaastatteluiden ja työpajojen avulla. Tutkimuksessa on näin pyritty mahdollistamaan tiedonluominen ja verkostoitunut asiantuntijuus. Opettajatutkimus, opettajien kanssa tehty tutkimus sekä ammatinharjoittajatutkimus ovat tässä yhteistoiminnallisessa tutkimuksessa käytetyt tutkimusstrategiat. Tutkimuksessa käytettiin useita aineistonkeruumetodeita sen eri vaiheissa. Näitä olivat kohderyhmähaastattelut, yksilöhaastattelut ja Appreciative Inquiry (AI) -lähestymistavan inspiroimat työpajat. Tutkimuksen ensimmäisessä vaiheessa tehtiin 11 kohderyhmähaastattelua, joista kuusi Sibelius-Akatemiassa ja viisi Levinsky

Collegessa. Yhteensä 29 musiikinopettajankouluttajaa osallistui haastatteluihin. Ryhmähaastatteluaineiston analyysin jälkeen tehtiin neljä yksilöhaastattelua. Yksi musiikinopettajankouluttaja kustakin oppilaitoksesta haastateltiin kaksi kertaa. Tutkimuksen toisessa vaiheessa pidettiin neljä työpajaa, kaksi kummassakin oppilaitoksessa. Yhteensä työpajoihin osallistui 24 musiikinopettajankouluttajaa. Aineistonkeruun ja analyysin syklinen eteneminen sai aikaan useita kerroksia tiedon yhteisrakentumista osallistujien ja tutkijoiden kesken niin osallistuneissa instituutioissa kuin niiden välillä. Tutkimuksen tulokset on raportoitu kahdessa erikseen julkaistussa vertaisarvioidussa akateemisessa lehtiartikkelissa sekä kolmessa erikseen julkaistussa vertaisarvioidussa kirjanluvussa. Artikkelit I-IV esittelevät eri tutkimusprosessin vaiheen tutkimustuloksia. Viidennessä artikkelissa pohditaan interkulttuuriseen tutkimukseen liittyviä eettisiä ja metodologisia kysymyksiä kolmen esimerkkitapauksen kautta. Tämä tutkimus on yksi esimerkeistä.

Väitöskirjan pyrkimyksenä on ollut siirtyä lähemmäksi musiikinopettajankoulutuksen kulttuurienvälisyyden vision toteuttamista kulttuurienvälisen vuorovaikutuksen yhteistoiminnallisen tutkimisen ja kulttuurienvälisen kompetenssin kehittämisen kautta kahdessa mukana olleessa musiikinopettajankoulutusohjelmassa. Väitöskirjassa esitetään, että tarkasteltaessa kulttuurienvälistä kompetenssia kulttuurienvälisessä musiikinopettajankoulutuksessa otteen tulisi olla kokonaisvaltaisempi ja kriittisempi. Emotionaalisten ja relationaalisten puolien tarkastelu kulttuurienvälisen kompetenssin kehitysprosessissa on tähdännyt kompetenssin käsitteellistämisen laajentamiseen kasvatuksellisessa kontekstissa yleisesti ja musiikinopettajankoulutuksessa erityisesti. Väitöskirjassa esitetään myös, että pyrittäessä interkulttuuriseen musiikinopettajankoulutukseen, on olennaista, että musiikinopettajankouluttajien ja musiikinopettajaksi opiskelevien kykyä kriittiseen itsereflektointiin ruokitaan ja kasvatetaan. Väitöskirja tarjoaa uusia näkökulmia siihen, miten sitoutuminen kulttuurisen moninaisuuden ja kulttuurienvälisyyden kysymyksiin musiikinopettajankoulutuksessa voi olla keskeisessä roolissa musiikinopettajankouluttajien ammatillisessa kehityksessä, koulutusohjelmien kehittämisessä ja jopa koko instituutioiden kehittämisessä alati muuttuvan globaalin kulttuuri-ilmaston keskellä.

Avainsanat: Israel, kulttuurienvälisyys, kulttuurienvälinen kompetenssi, mobilisoivat verkostot, musiikinopettajankoulutus, Suomi, visiot, yhteistyö

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Espoo, October 2020

Laura Miettinen

Published works by the author as part of the dissertation

I Miettinen, L., Gluschankof, C., Karlsen, S. & Westerlund, H. **(**2018). Initiating mobilizing networks: Mapping intercultural competences in two music teacher programmes in Israel and Finland. *Research Studies in Music Education*, *40*(1), 67-88.
(As included in appendix I)

II Miettinen, L. (2019). Religious identities intersecting higher music education: An Israeli music teacher educator as boundary worker. In A. A. Kallio, P. Alperson & H. Westerlund (Eds.), *Music, education, and religion: Intersections and entanglements* (pp. 238-248). Indiana University Press.
(As included in appendix II)

III Miettinen, L. (in press). Towards relational music teacher professionalism: Exploring intercultural competence through the experiences of two music teacher educators in Finland and Israel. *Research Studies in Music Education.*
(As included in appendix III)

IV Miettinen, L., Westerlund, H. & Gluschankof, C. (2019). Narrating change, voicing values and visions for intercultural music teacher education. In H. Westerlund, S. Karlsen & H. Partti (Eds.), *Visions for intercultural music teacher education* (pp. 177-193*).* Springer.
(As included in appendix IV)

V Karlsen, S., Westerlund, H. & Miettinen, L. (2016). Intercultural practice as research in higher music education: The imperative of an ethics-based rationale. In P. Burnard, E. McKinley & K. Powell (Eds.), *The Routledge international handbook of intercultural arts research* (pp. 369-379). Routledge.
(As included in appendix V)

Statement of contribution to the co-authored articles

I co-authored Article I with Claudia Gluschankof, Sidsel Karlsen and Heidi Westerlund, Article IV with Heidi Westerlund and Claudia Gluschankof and Article V with Sidsel Karlsen and Heidi Westerlund. The co-authors were all researchers in the research project *Global Visions Through Mobilizing Networks: Co-Developing Intercultural Music Teacher Education in Finland, Israel and Nepal*. Westerlund and Karlsen were also the supervisors of this doctoral dissertation. The writing processes of Articles I and IV were collaborative and open and all authors were involved in the process from the beginning to the end. However, as the first author of these two articles, I was the main person responsible for executing the projects in their entirety. In Article V, I was the third author and participated in the co-authoring process with the parts that involved my doctoral research project presented in this dissertation.

Conference presentations relevant to the dissertation

Miettinen, L. (2019, June). *Co-creating visions for intercultural music teacher education in Finland and Israel.* Paper presentation at the Cultural Diversity in Music Education XIV (CDIME) Conference, Tel Aviv, Israel.

Miettinen, L. (2017, March-April). *Co-constructing intercultural music teacher education through methodological design.* Paper presentation at the Cultural Diversity in Music Education XIII (CDIME) Conference, Kathmandu, Nepal.

Miettinen, L., Gluschankof, C. & Westerlund, H. (2016, July). *Envisioning intercultural music teacher education in a time of uncertainty.* Paper presentation at the International Society for Music Education (ISME) 32nd World Conference, Glasgow, Scotland.

Miettinen, L. (2016, May). *Ethical considerations of collaborative cross-cultural research: A case of Finland and Israel.* Paper presentation at the International Congress of Qualitative Inquiry, Urbana-Champaign, USA.

Miettinen, L. (2016, May). *Stepping out of comfort zones: Narratives of intercultural identity work of two music teacher educators in Finland and Israel.* Paper presentation at the 5th International Conference on Narrative Inquiry for Music Education (NIME), Urbana-Champaign, USA.

Gluschankof, C., Miettinen, L., Karlsen, S. & Westerlund, H. (2016, January). *Mapping intercultural competences in two music teacher programmes in Israel and Finland.* Paper presentation at the Research at College 16, Levinsky College of Education, Tel Aviv, Israel.

Miettinen, L. (2015, December). *Religious identities intersecting higher music education: An Israeli teacher educator as boundary worker in an all female ultra-orthodox Jewish context.* Paper presentation at the 3rd UskoMus Symposium: "Music and Multiculturalism", Helsinki.

Miettinen, L. (2015, June). *Intercultural competences in music teacher education programmes: Co-constructed discourses amongst teacher educators in Finland and Israel.* Paper presentation at the Cultural Diversity in Music Education conference XII (CDIME), Helsinki, Finland.

Miettinen, L. (2015, April). *Intersecting identities as a source of intercultural competence: A case of an Israeli music teacher educator.* Paper presentation at the 9th International Conference for Research in Music Education (RIME), University of Exeter, UK.

Miettinen, L., Gluschankof, C., Karlsen, S. & Westerlund, H. (2014, July). *Initiating mobilizing networks: A case study on intercultural competences in two music teacher programmes in Israel and Finland.* Paper presentation at the International Society for Music Education (ISME) 31st World Conference, Porto Alegre, Brasil.

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Contents

1 Introduction

The Council of Europe's White Paper on intercultural dialogue (2008) acknowledges the central position that higher education institutions have in fostering intercultural understanding and competence as part of teacher education programmes:

> *Higher-education institutions play an important role in fostering intercultural dialogue, through their education programmes, as actors in broader society and as sites where intercultural dialogue is put into practice. As the Steering Committee on Higher Education and Research suggests, the university is ideally defined precisely by its universality – its commitment to open-mindedness and openness to the world, founded on enlightenment values. The university thus has great potential to engender "intercultural intellectuals" who can play an active role in the public sphere. This needs to be assisted by scholarly research on intercultural learning, to address the aspects of "learning to live together" and cultural diversity in all teaching activities.* (The Council of Europe, 2008, p. 31)

In addition, the Council of Europe's publication (2012, p. 5) on intercultural competence underlines the development and enhancement of the intercultural understanding and competence of every citizen as its main priority, in order to be able to tackle problems such as racism, discrimination, and hate-speech that arise from misunderstandings based on cultural, socio-cultural, and ethnic divisions. The Council of Europe also sets concrete tasks for teacher education programmes regarding interculturality, stating that:

> *Teacher-training curricula need to teach educational strategies and working methods to prepare teachers to manage the new situations arising from diversity, discrimination, racism, xenophobia, sexism and marginalisation and to resolve conflicts peacefully, as well as to foster a global approach to institutional life on the basis of democracy and human rights and create a community of students, taking account of individual unspoken assumptions, school atmosphere and informal aspects of education.* (The Council of Europe, 2008, p. 32)

This doctoral dissertation addresses the developmental task outlined above by exploring the understandings and visions of interculturality and intercultural competence in higher music education programmes in Finland and Israel. This interdisciplinary study combines the field of music education with intercultural education and organizational studies as a way to understand how cultural diversity is, and could be approached, in music teacher education, and how the envisioned change could be initiated at an institutional level. Barnett (2011, p. 62) proposes that a university that engages in self-study in order to better understand itself is on its way to becoming itself. This *endeavour to become* propels the developmental forces within an institution. For Barnett, this "becoming" calls for establishing imaginative conditions that support envisioning the future possibilities, yearnings, and strivings of a university. According to him, in the "*imaginative* domain" a university has the space to create platforms for staff members where they can collaboratively create new ideas for developing the university. This activity releases the *imaginative capacities* for recognizing future possibilities within the institution (p. 61). Hence, the idea of collaboratively imagining and envisioning the preferred future to initiate change in learning institutions has been the starting point of this study. Another of Barnett's ideas also resonates strongly with the study's aim, namely the idea of an "authentic university", which, for Barnett, appears as a "feasible utopia" (Barnett, 2011, p. 131). Here, "authenticity" refers to the view in which "opportunities are seized to engage with the wider world, even in other countries" (p. 140). Barnett goes on to describe how, in this utopia, academics communicate with each other within and across disciplines in order to unite their forces in collective endeavours that advance public interests (ibid.). Within this study, engaging the participants, administrators, and researchers in a collective developmental endeavour through conversation and envisioning has focused on trans-national and trans-institutional collaboration and networking. This can be seen as a continuum of Barnett's idea of authenticity in academia.

Although many different kinds of diversity can be identified (e.g. ethnic, religious, gender, disability, economic), this research focuses on examining *cultural* diversity in music teacher education. The notion of culture (and thus the term cultural) is, in this research, understood as referring to "the shared meanings, views of the world, moral visions, and practices that together make up a way of life for a social group" (Magnusson & Marecek, 2015, p. 4). That being said, this study promotes the view where 'culture' is seen as open-ended, ever-changing, and anti-essentialist. As Dervin and Machart (2015) put it, rather than being a specific

social or anthropological construct, culture is "the result of co-constructions, negotiations, questionings, but also of manipulations and instabilities" (p. 3). The notion of culture as ever-changing and constantly in flux also influences how individuals experience their identity, and how different groups of people represent themselves as part of this change (Cantle 2012, p. 173). For sociologist Zygmunt Bauman,

> *Identities seem fixed and solid only when seen, in a flash, from outside. Whatever solidity they might have when contemplated from the inside of one's own biographical experience appears fragile, vulnerable, and constantly torn apart by shearing forces which lay bare its fluidity and by cross-currents which threaten to rend in pieces and carry away any form they might have acquired.* (2000, p. 83)

The constant flow of identities creates an intrinsic experience of temporality and the fleetingness of time. This experience can create anxiety and uncertainty when repeated self-identification is a struggle, with no promise of completion. Indeed, as Bauman argues, "In a liquid modern setting of life, identities are perhaps the most common, most acute, most deeply felt and troublesome incarnations of *ambivalence*" (2004, p. 32, italics in original). In this study, the ambivalence noted by Bauman comes to the fore through the exploration of the music teacher educators' conceptions of intercultural competence, and their reflections on the identification processes and teaching practices in relation to this competence in culturally complex educational contexts.

As terms, 'intercultural' and 'multicultural' have a close relationship, and they are at times used interchangeably in the research literature, including in music education scholarship (Campbell, 2018). Although the definitions of these terms are debated among researchers in the field, some similarities and differences in emphasis can be found between the two approaches. It has been suggested that the debate over multiculturalism and interculturalism "resides in the logic of the necessary requirements for managing a society that recognises itself as diverse" (Zapato-Barrero 2016, p. 53). Whereas multiculturalism concentrates on questions concerning the rights of cultural recognition and the equality of citizens from different linguistic, religious, ethnic, or cultural backgrounds in the public sphere, interculturalism focuses its attention on "support for cross-cultural dialogue" (Meer et al., 2016, p. 3). Zapato-Barrero (2016) sees at least three markers of

differences between multicultural and intercultural citizenship, in favour of the latter. Firstly, he argues that the intercultural approach views the "public sphere as a contact zone … based on everyday personal experiences in diversity settings" (p. 56), concentrating on positive interaction and prejudice reduction (p. 58). Secondly, unlike the ethnicity- and rights-based approach of multiculturalism, interculturalism's view of diversity attempts to bridge differences and reject "any preconceived categories of diversity" (p. 58). This is why, according to Zapato-Barrero, the intercultural approach concerns itself with anti-discriminatory and anti-racist agendas much more than multiculturalism does (ibid.). Lastly, because the multiculturalist approach tends to focus on categorizing groups of people based on their nationalities, and assuming a cultural and religious category based on that nationality, it fails to see people as individuals who might have personal cultural or religious preferences and experiences different from those of the group they have been identified with (ibid.). Thus, according to Zapato-Barrero, interculturalism is a more suitable framework for responding to the problems and challenges of contemporary super-diverse societies (ibid.).

Rather than seeing the terms multicultural and intercultural as rivals, Dervin (2016) notes that interculturality (or interculturalism) is not a new phenomenon, and that it "has been popular in education, sometimes under the guise of *multiculturalism, transculturality, social justice*, or *globalization*, in the USA since the 1960s, in Europe since the 1970s, and more recently in other parts of the world" (p. 3, italics in original). With this notion, Dervin also wants to draw attention to the overlapping and shifting tendency of these aforementioned approaches. For him, "interculturality is a point of view, not a given" (p. 2), and thus it is the user who is ultimately deciding what it is and what it is not, this making "the notion very unstable, political, and ideological" (ibid.). He sees that "like many other important notions in education, interculturality tends to be polysemic, fictional, and empty at the same time, conveniently meaning either too much or too little" (p. 3). Still, Dervin suggests that "the prefix *inter-* translates best what the 'intercultural' could be about: *Interaction, context, the recognition of power relations, simplexity* (the inevitable combination of the simple and the complex), and *intersectionality* (how different identities beyond race, ethnicity, nationality and language also contribute to interculturality)" (p. 4, italics in original). Because of the diversity of the student body and increasingly common references to intercultural encounters in school subjects, education is a good place "to learn about, practice, and reflect on interculturality" (p. 2), and he argues that

"in a world where racism, different kinds of discrimination, and injustice are on the rise, time spent at school should contribute effectively to prepare students to be real *interculturalists* who can question these phenomena and act critically, ethically, and responsively" (ibid., italics in original). Along the lines drawn by Dervin, this study adheres to the view that an intercultural approach encourages people, in this case music teacher educators in higher music education, to learn about and from each other by focusing on individuals' experiences of themselves as a part of society and the ways they construct their identities and relate to others, and by working collaboratively together within the study.

Increasing globalization has also had its impact on how diversity is being understood and studied in teacher education in the 21st century (Ball & Tyson, 2011; Cochran-Smith et al., 2008; Darling- Hammond & Lieberman, 2012; Townsend & Bates, 2007). The growing challenge for both teacher educators and classroom teachers is how to understand, more holistically, the diverse student population's needs and backgrounds and take them into account in teaching. In some countries, such as Finland and Israel in this study, it can no longer be assumed that students from different countries of origin, possessing different cultural values and understandings of what counts as important for human development, find meaning in the values, understandings, habits, and knowledge structures of the white Western middle-class community (Townsend & Bates, 2007, p. 7). Darling-Hammond and Lieberman (2012) state that overcoming the challenges surrounding teaching requirements is also dependent on resources that are very often lacking or directed towards a more prioritized goal, thus leading to lower salaries and support for teachers. This has consequences also in terms of addressing cultural diversity in education and wider society: "inadequate investments in professional knowledge will undermine the capacity of educators and societies to meet the needs of students who are immigrating from a variety of countries with a range of educational, cultural and language needs" (Darling-Hammond & Lieberman, 2012, p. 169). In order to build up "powerful and equitable learning systems for students and teachers alike", we are required "to learn from each other about what matters and what works in different contexts" (ibid.). This vision or agenda of improving the status of the teaching profession includes the understanding of how to enhance learning opportunities for teachers in matters of diversity, and requires solid theorization of change to make it happen (ibid.).

Darling-Hammond and Lieberman's notion of 'learning from each other' has served as a guiding post in directing the choice of the collaborative approach as the methodological orientation of the study. Pang and Park (2011) see the collaborative approach as a requirement for teacher educators, who should be able "to move beyond politics, their own personal agendas and the status quo of university structures" (p. 77) in order to embrace the collaborative outlook of teaching and learning in teacher education. Indeed, collaboration is strongly embedded in the theoretical starting points of the study, namely in the ideas of learning institutions as mobilizing networks (Davidson & Goldberg, 2010) and knowledge creation and networked expertise (Hakkarainen, 2013). A collaborative research approach also guides the implementation of the study, and can be recognized at multiple levels of the research process. In addition, an interpretative approach is applied in the orientation towards the chosen research methods, and in the way the data generation and analysis are approached. By committing to the interpretative research orientation, the researcher adheres to the belief "that to understand this world of meaning one must interpret it" (Schwandt, 1994, p. 118). Both collaborative and interpretative research orientations fall within the frame of social constructionism, which is chosen as the epistemological foundation of this study. According to the social constructionist view, knowledge and reality are produced through communication in social interaction.

In music education scholarship, issues of cultural diversity are typically discussed under the term multiculturalism (Westerlund & Karlsen, 2017). The intercultural approach is only gradually beginning to make ground, but the term is still often used as a synonym of multicultural in the research literature. According to Westerlund and Karlsen (2017), "Multicultural music education has not been dynamic enough to highlight the contextual – social, political, and ethical etc. – situatedness of musical encounters" (p. 80). Thus, this study takes a step towards the 'interculturalization' of music (teacher) education by exploring the communicative, relational, and situational aspects of cultural interaction, and complex questions of interculturality and intercultural competence within its frame. According to Mateiro and Westvall (2013), the cultural dimensions of music teachers' professional knowledge should be discussed more often, since it has been argued that music teachers' own social and cultural environment, as well as their educational path, influence the values, beliefs, and practices of music teaching (p. 157). Thus, the practice of "reflecting one's own practices through the lens of another" (ibid.) provides the music teacher with a wider understanding of

cultural diversity in music education, and through this critical reflection, as well as through exposure to different perspectives and teaching contexts, it enhances the music teacher students' and music teacher educators' professional development (ibid.; see also Kallio & Westerlund, 2019; Westerlund & Karlsen, 2017).

1.1. Research context

This doctoral study is part of the larger project called *Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel and Nepal*, funded by the Academy of Finland (project no. 286162). The aim of the *Global Visions* project is to develop music teacher education in Finland, Israel, and Nepal through trans-national and trans-organizational collaboration. This doctoral study involved two music teacher education programmes, one at the Sibelius Academy, University of the Arts Helsinki, Finland and one at the Levinsky College of Education in Tel Aviv, Israel. Both of the involved programmes expressed their willingness to participate in the study. Despite the differences between the two contexts, both music teacher education programmes are facing challenges regarding how to respond to cultural diversity in their teaching. Parts of this doctoral study have been conducted together with the members of the *Global Visions* project, namely Prof. Heidi Westerlund from the Sibelius Academy, Finland, Prof. Sidsel Karlsen from the Norwegian Academy of Music, and Assoc. Prof. Claudia Gluschankof from the Levinsky College of Education, Israel. The two research contexts of this study – Finland and Israel – are vastly different in terms of socio-political and cultural conditions. These two countries provide a rich setting for this exploration. In the following, I will set the scene of the study by first briefly outlining the social conditions of Finland and Israel in terms of cultural diversity. Focusing on the particular context of this study, I then describe how teachers and music teachers are educated in both countries. Finally, I introduce the two involved music teacher education programmes and the participants of the study.

Cultural diversity in Finland and Israel

Finland has traditionally been characterized as a fairly homogeneous country in terms of cultural and ethnic diversity (Sahlberg, 2015, p. 95). However, this claim can be challenged, since historically Finland has had ethnic and linguistic minorities (the Swedish-speaking Finns, the Sámi, and the Roma being the largest

groups) as inhabitants long before the more recent global migration movements started to have an effect on Finland's demographics. In the 1990s approximately 13,000 immigrants entered the country annually and, while migration continued to grow in the beginning of the 2000s, in recent years (2015-2017) Finland has received approximately 30,000 immigrants per year (Väestöliitto, 2019). In 2018, the number of immigrants has remained the same: According to Statistics Finland, 31,106 people moved to Finland from abroad (Official Statistics of Finland, 2018). Thus, although the Finnish education system has had to tackle issues of cultural diversity in the past, the recent demographic changes due to migration and the growing number of asylum seekers create urgent demands for Finnish educational policy and practice in terms of how to respond to the growing cultural diversity in schools.

By contrast, Israel is a highly diverse and complex society comprised primarily of an immigrant population with many different ethnic, religious, cultural, and social backgrounds (Brand & Portowitz, 2015, p. 346). Since the establishment of the state in 1948, immigrants have arrived from all over the world (ibid.). Of the population of 9,009,000 (September 2019), 74,2% are Jewish, 21% Arabs, and 4,8% of the population identify themselves as 'others' (Jewish Virtual Library, 2019). While the state officially supports the coexistence of people in order to establish a more homogeneous society, the Israeli educational system is divided into four official subsystems based on religious or ethnic segregation: 1) the general state educational system for the Jewish secular population; 2) the religious state educational system for the Jewish-national religious population; 3) the Arab educational system (further divided into Arab, Druze, and Bedouin subsystems); and 4) the independent ultra-religious educational system for the ultra-Orthodox Jewish population (Agbaria, 2018, p. 22). Segregation in education, i.e. having "separate and independent education systems for secular and religious state schools" is a requirement set in the State Education Law in 1953 (ibid.). Due to this division, isolation and separation between the different ethnic, religious, and cultural groups remain a reality in Israeli schools and other educational institutions. The segregated educational system creates continuous challenges for educational policy and practice in terms of cultural diversity and intercultural interaction.

The teacher education and music teacher education systems in Finland and Israel

Finnish teacher education educates primary school classroom teachers and subject teachers who can teach both in primary and secondary schools. Teachers are educated at universities. Becoming a teacher is a respected and sought-after profession in Finland, and applicants have to go through an entrance examination during which their theoretical knowledge, practical skills, and moral commitment are tested (Sahlberg, 2015, p. 103). All the teacher candidates have to complete a master's degree through a 5-year or 5,5-year study programme. In subject-focused teacher education programmes, students major in one particular subject, such as mathematics or music. In addition to subject knowledge, the master's degree programme includes pedagogical studies and several teaching practice periods (Sahlberg, 2012, p. 8). The resulting university diploma also provides a licence to teach, and is the only way to become a teacher in Finland (ibid.). Music is a compulsory subject in Finnish primary school (grades 1-6) and in grade 7 of lower secondary school (Westerlund & Juntunen, 2015, p. 197). In grades 1-6, music is usually taught one or two lessons per week and in grade 7 once a week (ibid.). In lower secondary school, music becomes an optional subject in grades 8 and 9 with up to four lessons per week (ibid.). In upper secondary school, there are at least two compulsory and three optional courses available for pupils (ibid.). To become a music subject teacher, one has to complete a 5 to 5,5-year integrated bachelor's degree (120 ECTS) and master's degree (180 ECTS) study programme in one of the music teacher education programmes that are offered at three universities: the University of Oulu, the University of Jyväskylä, and the Sibelius Academy, University of the Arts Helsinki. In most Finnish schools, music is usually taught by generalist classroom teachers in grades 1-6, who often have no or very limited specialist knowledge and skills in music (Westerlund & Juntunen, 2015, p. 204). Music subject teachers who have a master's degree in music education continue this work in grades 7-9 and above (ibid.).

In Israel, teachers are educated in colleges of education (bachelor's degree) and schools of education at universities (master's degree), and the study programmes consist of disciplinary and pedagogical studies (TIMSS Encyclopedia, 2015). With a bachelor's degree, the teacher is granted a teaching certificate and is qualified to teach at the primary or lower secondary level (ibid.). Obtaining a master's degree with a teaching certificate qualifies the teacher to teach at the secondary level (ibid.). Before being granted the licence to teach, every teacher

candidate has to complete a one-year introduction to teaching in a school (ibid.). The universities, colleges, and study programmes within these institutions are divided according to Israel's four official educational subsystems, as described above. In Israel, music is not a compulsory subject in school and "it is treated as just one of the arts in early childhood and primary school, has no status in middle school, and is an elective in high school" (Brand & Portowitz, 2015, p. 345). In other words, music has a substantially lower status as a school subject in Israel as in Finland. Music teacher education is offered in five main academic institutions: Bar-Ilan University in greater Tel Aviv (B.A., M.A., and PhD degrees), the Jerusalem Academy of Music and Dance at the Hebrew University of Jerusalem (B.Ed.Mus. and M.Mus. degrees), the Levinsky College of Education in Tel Aviv (B.Ed. and M.Ed. degrees), the Jerusalem College for Girls (B.Ed.), and the Givat Washington Academic College in the southern area of Israel (B.Ed.Mus. and teacher certification in instrumental music education) (Brand & Portowitz, 2015, p. 360). Bachelor studies are meant to be completed in 4 years (ibid.).

Introducing the two music teacher education programmes and the participants of the study

The following description of the music teacher education programmes and the participants of the study is based on the depiction in our co-authored article (Article 1, Miettinen et al., 2018, pp. 71-72, 75). The Sibelius Academy offers a programme which combines the bachelor's and master's degree level in a single programme in music education that lasts five and a half years. Students can study for the degree either in Finnish or Swedish. Both are national languages in Finland. The music education programme offers studies in various musical skills: voice, one-on-one instrument studies, instrument studies in acoustic guitar, band instruments, and various piano skills (including free accompaniment, keyboard harmony, and improvisation). Other subjects included in the studies are: arranging improvisation, music technology skills, music and movement, choir and orchestra conducting folk music, popular music, and in the course of their studies, students have to learn various musical genres and styles. Peer teaching and learning is at the core of a majority of the study courses. In many of these, teaching takes place in small groups. The pedagogical studies include the history and philosophy of the arts and music education, courses in music didactics, an introduction to theories of learning, and basic research skills. Students also undertake several field practice periods in various schools and institutions (kindergarten, primary and secondary

schools, and adult learning centres). There are typically over 200 music education students enrolled in the programme. Approximately 15 percent of the around 200 applicants are accepted annually.

The Levinsky College[1] belongs to the general state educational system for the Jewish secular population and, because of that, the official teaching language of the institution is Hebrew. At the time of the data generation, the Faculty of Music Education at the Levinsky College offered a range of undergraduate and graduate programmes. Its undergraduate programmes lead to a bachelor's degree and teaching certificate in music education. In addition to a basic study programme, the college also offers three different bachelor's degree programmes in collaboration with other institutions. These are the Ron Shulamith Conservatory for ultra-Orthodox Jewish female students; the Rimon School of Jazz and Contemporary Music; and the Safed College. Most of the students at Safed College are Israeli Palestinians who intend to teach in Arabic-speaking schools. Approximately 90% of the music education applicants are accepted to study in the programmes.

Western art music and Hebrew singing traditions form the basis of the curriculum. Undergraduate programme curricula consist of music studies, basic studies and teaching certificate studies. Music studies include basic skills, music literature (Western art music, popular and traditional music, world music, jazz and ethnomusicology), performance skills, technology, composition, and a chosen specialist field (choir conducting, Dalcroze eurhythmics, or special needs in music education).

Both Sibelius Academy and Levinsky College offer a diverse set of musical styles and genres as part of the repertoire taught in their studies. Both programmes provide a broad range of courses in pedagogy, didactics, and field practice. What differs is how different language groups are acknowledged in the study programmes: Both Finnish and Swedish can be chosen at the Sibelius Academy as the language of study, but Levinsky College offers teaching only in Hebrew. However, at Levinsky College minority groups are catered to through special programmes, whereas the Sibelius Academy offers only one programme with two

1 I am grateful to Claudia Gluschankof for providing information on the current study content of the music teacher education programmes at Levinsky college.

language options. In the music education programme at the Sibelius Academy, individual studies in band instruments and ensemble playing have a significant role in the study programme. In contrast, at the Levinsky College there are only a few opportunities to study popular or folk music.

Regarding cultural diversity, the student populations at both Levinsky College and the Sibelius Academy are different. Generally speaking, the student population at the Sibelius Academy is culturally fairly uniform in terms of ethnicity, with many students sharing a similar ethnic and cultural background. In addition, most students have studied at music institutes and all of the students have gone through a comprehensive general education prior to their studies at the Sibelius Academy. Moreover, many of the applicants who participate in the Sibelius Academy's music-education entrance examination are already possessing a versatile range of skills in music. At the Levinsky College, the applicants who are accepted into the music education programmes vary considerably in their prior skills in music, since Israel does not have an established extra-curricular music education system as in Finland. In terms of diversity, at the Levinsky college, cultural differences (language, ethnicity, and religion) are acknowledged and accommodated in the various educational programmes. This is typical of Israeli society in general.

The music teacher educators who took part in this study were employed in the music teacher education programmes at the Sibelius Academy and Levinsky College at the time of the study. The participants represented a diverse group of music teacher educators with a wide variety of teaching subjects, such as music and movement, didactics, music history, pop, and jazz singing, Dalcroze eurhythmics, piano, band instruments and pedagogy, research studies, and arrangement and orchestration (more about the participants and the recruiting process in sections 4.1 and 4.2).

As presented above, the two different and diverse research contexts offer a particularly interesting setting for an exploration within the interculturally oriented frame of this study, which focuses on trans-national and trans-institutional collaboration and networking.

1.2. Research task

Conducted in two music teacher education contexts in Finland and Israel, this study is concerned with the development of interculturally competent and globally mobile music teacher education. Thus, the central research task of this study is to explore the understandings and visions of interculturality and intercultural competence in higher music education through institutional collaboration between the music teacher education programmes at the Sibelius Academy, University of the Arts Helsinki and the Levinsky College of Education in Tel Aviv. In this study, interculturality is understood as an approach that focuses on the exchange and co-operation of different cultural groups and individuals. Although there are many ways of defining the concept of intercultural competence[2] (see e.g. Hammer 2015), this study took as a starting point the definition most agreed upon by interviewed intercultural experts in Darla Deardorff's study (2008). According to this definition, the term 'intercultural competence' generally refers to "the ability to communicate effectively and appropriately in intercultural situations based on one's intercultural knowledge, skills and attitudes" (p. 33).

2 Researchers in the field of intercultural competence use different variations of the term in singular (competence, competency) and plural form (competences, competencies). The chosen written form of the term is also dependent on the specific language area from where the discussion originates (UNESCO, 2013, p. 16). In the literature cited in this dissertation, forms such as intercultural competence (e.g. Deardorff, 2006, 2008; Hammer, 2015; Jokikokko, 2010; Lustig & Koester, 2003; Spitzberg & Changnon, 2009), intercultural communicative competence (e.g. Byram, 1997; Byram, Nichols & Stevens, 2001), intercultural competences (e.g. UNESCO, 2013), intercultural competency (e.g., Taylor, 1994) and intercultural teaching competencies (e.g. MacPherson, 2010) can be found. Despite the form of the term used, the authors cited in this dissertation agree with the view that intercultural competence consists of different aspects. I share this view with them and acknowledge that these aspects could be called competences as well (see UNESCO, 2013). My fellow researchers and I used the plural form of intercultural competences in the first co-authored article of this dissertation in order to capture the complex nature of the different aspects involved in the concept and identified in the data. In the third single-authored article of this dissertation, I used the singular form intercultural competence as in Deardorff (2006, 2008), as I am using her process model of intercultural competence as the starting point of the data analysis. However, in order to be consistent and in line with the majority of the cited authors, I use the singular form of the term throughout this summary of the dissertation excluding the cases when I cite an author who is using a different form.

In order to address the overarching research task, the following research questions were formed:

1. How do music teacher educators in the two contexts articulate their own intercultural competence and the competence the programme provides, and how do they perceive the challenges and future needs regarding their competence on an institutional level?[3]
2. How do the two interculturally experienced music teacher educators in the two contexts perceive themselves as teachers and negotiate with the students when teaching in culturally complex situations, and how can such perceptions and negotiations be understood as intercultural competence?
3. What visions of intercultural music teacher education can be co-created through institutional collaboration?
4. How can intercultural practice in music education be considered as, and turned into, research – and vice versa – from and ethical perspective?

1.3. Researcher's position

Because of my own background as a music educator, I position myself as practitioner in the field of music education in this study. Moreover, in conducting cross-cultural research in two different countries, my position as both a cultural insider (in the Finnish context) and outsider (in the Israeli context) made me ponder the various roles and positions, as well as ethical deliberations, very carefully. Because of this insider-outsider positioning, I have tried to become aware of my own 'blind spots' regarding my potential preconceptions and prejudices in both of the contexts. This exploration made me reflect on the boundaries of my own comfort zone, and how stepping into a discomforting space as a researcher and a cultural outsider changed my positioning and perspective in relation to the research process. Hofvander Trulsson and Burnard (2016, p. 123) point out that

3 In the first co-authored article of this dissertation, we used the plural form of intercultural competences, also in the research questions (see section 5.1). In the first research question of this summary, which is a composite of the research questions of the first article, I have changed the term to singular form for consistency.

> *for the researcher the challenge of intercultural research (an interpersonal meeting which also involves a meeting of self) is not simply the need for a methodological tool for equalizing and making visible power relations and practices of generating data as 'truths', but rather a reflexive tool which can work to counter comfortable research practices: researching within discomfort zones is key.*

This insight resonates with me, particularly when it comes to the political connotations of this study, more specifically in terms of Israel's domestic politics regarding the Palestinian population. Although I have felt that it is not my place to comment the situation in front of the research participants, I often sensed that political tensions were "bubbling underneath the surface" during the data generation process. Sometimes, these questions surfaced as the participants talked about their experiences in the interviews or workshops. At times, I also felt the impact personally while staying in Tel Aviv, trying to figure out how to avoid places that could be potential sites of terror attacks. On the one hand, this unresolvable political situation made me ponder my ethical responsibility as a researcher and a human being. On the other hand, the initial aim and motivation of this study was to create stronger engagement in critical discussion, and to enhance intercultural understanding and interaction between different cultural groups in and through music education. This is why I have felt it was important to continue with the research, despite the controversial political situation in Israel and the discomforting emotions it has evoked. However, the research experience has, among other things, enhanced my own understanding of the intersections of politics and music education in Finland and Israel as well as globally. Through the study, I have realized more clearly how challenging can be for a practitioner to navigate between different social, cultural, and political arenas that take part in music teaching. Consequently, this research process has offered me new understandings on the power of collective deliberation, even when struggling with aspects of the politics of diversity within the study's frame (see Westerlund and Karlsen, 2019, p. 217). Ultimately, conducting this study has fortified my belief that music teacher education has a key role in shaping the educational conditions in schools in the spirit of social justice and equity, by educating open-minded and interculturally aware professionals capable of critical reflection and reflexivity.

1.4. Structure of the dissertation

This summary of the article-based dissertation consists of an overview of the related research literature, a report on the research process with theoretical and methodological considerations, the main results of the study as presented in the research articles, and a discussion where the outcomes of the study are explored and discussed further. In chapter one, I have outlined the context and the research task of the study, along with the research questions and the researcher's position towards conducting this research. Chapter two consists of an overview of the related research literature that forms the foundation of the study. In chapter three, the theoretical and conceptual starting points of the study are outlined. Chapter four describes the methodological design and the implementation of the study, with methodological and ethical reflections on the research process as a whole. In chapter five the sub-studies, which are presented in the form of research articles (see Appendices I-V), are summarized, including summaries of the main results, thus attending to the research questions as formulated in chapter one. Chapter six provides a discussion of the results of the study at a wider theoretical and conceptual level. In this final chapter, the main contributions of the study to the field of music education are summarized, and visions in relation to the development of intercultural music teacher education are discussed.

2 The study in relation to earlier research

In the field of education there are several approaches that take the topic of cultural diversity as their main focus. The approaches introduced here – multicultural education, culturally responsive teaching, and intercultural education – share a common ideological basis of anti-discrimination and equity. They also partly overlap each other, although all of them adhere to their own educational goals. All three of these approaches have influenced the backdrop of this doctoral study, although intercultural education has been chosen as the main approach to guide the research. In this chapter, I will provide a brief literature review of the research relevant to this study, by introducing the three aforementioned approaches and outlining how they have been presented in general education research, music education research, and research on music teacher education.

2.1. Main approaches on cultural diversity in education

The multicultural education approach (e.g. Banks, 1993, 2004; Nieto & Bode, 2012; Noel, 2008; Sleeter & Grant, 2003) calls into question the view that assimilation should be the goal for every cultural group, and instead draws attention to the celebration of different aspects of human diversity, such as race, language, gender, culture, social class, and ability, promoting equal learning opportunities for all (Taylor & Sobel, 2011, pp. 18-19). James A. Banks, one of the founders of the discipline, states that "multicultural education is at least three things: an idea or concept, an educational reform movement, and a process" (2001, p. 3). Furthermore, he believes that multicultural education includes the basic principle that everyone "should have an equal opportunity to learn in school", despite one's gender, social class, or ethnic, racial, or cultural background (ibid.). According to Banks, multicultural educators meet the challenge, both in theory and practice, of "how to increase equity for a particular marginalized group without further limiting the opportunities of another such group" (2001, p. 7). In order to successfully execute multicultural education, Banks suggests approaching school as a social system in which a change can be initiated. This happens, according to him, through five dimensions (p. 23):

1. Content integration (teachers integrating examples and content from different cultures into their teaching);

2. Knowledge construction (teachers helping students to become aware of how knowledge construction within a discipline is influenced by "implicit cultural assumptions, frames of references, perspectives, and biases");
3. An equity pedagogy (teachers altering their teaching for the benefit of the academic achievement of diverse and/or marginalized students);
4. Prejudice reduction (how students' racial attitudes can be amended "by teaching methods and materials"); and
5. An empowering school culture (creating an empowering school culture for diverse, racial, ethnic, and gender groups by investigating various practices in school, e.g. "grouping and labelling practices, sports participation, disproportionality in achievement, and the interaction of the staff and the students across ethnic and racial lines").

Banks suggests that by implementing these five dimensions in schools it is possible to transform the educational system so that it becomes more multiculturally equal. However, he also sees multicultural education as a continuing process because of its idealized and arguably unachievable goals, such as total educational equality and the elimination of discrimination in all its forms (p. 25).

Grant and Sleeter (2010) propose a developed approach to multicultural education that directs it toward social reconstructionism. The multicultural social reconstructionist education approach draws from the educational philosophy of Paulo Freire. Its intention is to "prepare future citizens to reconstruct society so that it better serves the interests of all groups of people, especially those who are of color, poor, female, and/or with disabilities" (p. 69). The multicultural social reconstructionist education approach shares its principles regarding curriculum and instructions with the multicultural education approach, but extends this approach by four practices, namely that "democracy is actively practiced in schools" (p. 69); that "students learn how to analyse institutional inequality within their own life circumstances" (ibid.); that they "learn to use social action skills" (p. 70); and "building bridges across various oppressed groups so they can work together to advance their common interests" (p. 70).

The approach of culturally responsive teaching or pedagogy (e.g. Gay, 2010; Taylor & Sobel, 2011; Villegas & Lucas, 2002) was developed mainly in the United States, stemming from the ideas and concerns about "racial and ethnic

inequities … in learning opportunities and outcomes that" prompted the birth of multicultural education in the early 1970s (Gay, 2010, pp. 27-28). One of the main influences in the development of culturally responsive pedagogy was the cultural difference paradigm, which was developed to critique the cultural deficit paradigm in the 1970s and 1980s (Taylor & Sobel, 2011, p. 22). The cultural deficit paradigm proposes that "students who fail in school do so because of alleged internal deficiencies (such as cognitive and/or motivational limitations) or shortcomings socially linked to the youngster – such as familial deficits and dysfunctions" (Valencia, 1997, p. xi). Contrary to this line of thinking, culturally responsive pedagogy takes a holistic approach to students' welfare; it focuses on their academic, psychological, social, emotional, and cultural well- being. The approach also acknowledges "the knowledge, skills, and rich cultural experiences" that are brought to school by students from diverse backgrounds (Taylor & Sobel, 2011, p. 22). Gay (2010) defines a culturally responsive approach to teaching as using "the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and affective for them" (p. 31). Concentrating on students' strengths as assets, culturally responsive teaching can be described as "the behavioral expressions of knowledge, beliefs, and values that recognize the importance of racial and cultural diversity in learning" (ibid.).

By focusing on students' academic achievement and overall welfare in the school context, culturally responsive teaching makes special demands of the teacher. According to Taylor and Sobel (2011), the teacher's commitment to improving the academic performance of students is one of the guiding principles of culturally responsive teaching. In addition, the teacher has to be willing to become self-reflective, and be ready to get to know her/his students, their families, and the communities in which they live. The teacher also needs a set of skills for delivering culturally informed instructions, along with a belief in the students' ability to succeed (p. 24-25).

The approach of culturally responsive teaching stems from a constructivist understanding of education. In this view, the task of education is to respect student diversity and recognize how individual and cultural differences are central aspects of the learning process (Villegas & Lucas, 2002, p. xv). Culturally responsive teaching guides students on the path towards developing a sense of agency for their own learning, and encouraging them to improve their critical thinking skills

alongside learning in order to be able to take part in the democratic process as adults (ibid.). Villegas and Lucas see "schools as social and political institutions and teaching as a social, political, and ethical activity" (p. xx). They view "educators at all levels in the system as moral actors whose social and political values and actions shape the institutions" (ibid.).

Whereas multiculturalism has focused on the differences between different cultural groups and their right to maintain their uniqueness, interculturalism highlights communication and interaction between the people identifying with these groups. The "terminological shift from multicultural to intercultural education" took place in the early 1980s, and was widely approved by the scholars in the field (Coulby, 2006, p. 246). At the time of the shift, multicultural education was criticized from the nationalist point-of-view that defended the state's authority in choosing the languages, religion, culture, or values that were embodied in school practices and knowledge content (p. 246). Multicultural education was also criticized from an anti-racist position, which asserted that the issues of racism were not adequately addressed (p. 247). Considering the challenges of high mobility and cultural hybridization, increasing migration, and social and cultural change that are impacting societies around the world, Bleszynska (2008, p. 543) lists a set of tasks for intercultural education in the twenty-first century. The tasks include:

- Enhancing and promoting "intercultural dialogue, co-existence, and competencies" between individuals and groups;
- Fostering "adaptation, acculturation, and integration" in societies and communities;
- Advancing "social justice, human rights, and combating racial/ethnic prejudice"; and
- Strengthening "civic society, transnational communities, and social cohesion".

However, Coulby (2006) argues that "the theorisation of intercultural education" is not only about "spotting good practice in one area and helping to implement it in another" (p. 246). This means, according to him, that the actions and practices of schools and universities have to be completely reconceptualized in order to envision "what they are capable of doing in the future" (ibid.). In his view, intercultural theorists need to be familiar with histories, contexts, and

practices, examining them side-by-side in order to enable deeper understanding and development (ibid.). According to Abdallah-Pretceille (2006), intercultural thinking "emphasizes the processes and interactions which unite and define the individuals and the groups in relation to each other" (p. 476). She further argues that educators who lack the cultural competence to interpret and use cultural knowledge base their analyses on a normative cultural frame of reference, or model. As she explains:

> *... cultural training based on a knowledge of supposed cultural models can suffice as long as the representatives behave according to the identified norms and examples. The difficulties start as soon as somebody does not fit, for one reason or another, into the expected framework, because the trainee is not necessarily the prototype of his or her group. In this sense, cultural knowledge does not necessarily enhance the social relationship or the educational relationship but may, on the contrary, act as a screen or filter. To learn to see, to hear, to be mindful of other people, to learn to be alert and open in a perspective of diversity and not of differences, calls for the recognition and experience of otherness, experience that is acquired and that is practised. Other people cannot be understood outside a communication process and an exchange.* (p. 477-478)

Thus, intercultural education has a keen interest in the individual's experience of self and one's relationship to the Other, as well as in the interaction between the individual and other members of the surrounding community or group. However, Papageorgiou (2010) criticizes this emphasis, and argues that concentrating on the individual makes education apolitical (p. 651). Moreover, he contends that intercultural education has a limited capacity to react to the challenges of globalization. In his view, intercultural education has to find a more holistic educational framework for itself. The framework that he proposes is that of 'critical interculturalist education' (p. 652). Since, according to Papageorgiou, critical education and interculturalism share common moral values, "the vision of a fairer world" and interest in the Other, these two approaches are compatible with each other, and together form a theoretically and morally solid framework that aims for "an inclusive and pluralistic democracy" (p. 653). There are similarities between Papageorgiou's critical approach to intercultural education and an approach that Dervin (2014) calls 'post-intercultural' education, which is grounded in "a critical, socio-constructionist and anti-essentialist understanding of

'intercultural'" (p. 72). According to Dervin, post-intercultural education, instead of concentrating on 'culture' as the central aspect of analysis, turns its attention to the roles that the identification and intersectionality of different identity markers play in the interaction between people (p. 73). Although the main focus of this research is not on the methods of critical interculturalist education as suggested by Papageorgiou, or the post-intercultural education presented by Dervin, certain aspects of these approaches influenced the overall orientation of the study. That orientation is visible in the attempt to direct attention towards the individual music teacher educator's reflections and identification processes, and in the attempt to develop intercultural music teacher education by critically examining the underlying ideas, practices, and visions of the involved music teacher education programmes. Dervin's socio- cultural approach also resonates with the study's aim to provoke collective discussion around the issues of cultural diversity in music teacher education.

2.2. Identifying discourses on cultural diversity in music education

In music education, adopting a multiculturalist view has meant teaching about different music cultures and including world music in the curriculum and song repertoire. The promotion of the multicultural approach to music education took place particularly in the 1990s, when the International Society for Music Education published the book *Policy on musics of the world's cultures* (Lundqvist et al., 1998). The scholarly discussion at the time revolved in part around musical pluralism and the multicultural orientation in music education, both internationally (e.g. Elliott, 1989, Volk, 1998) and in the Nordic countries (e.g. Saether, 2003; Westerlund, 1998, 1999a, 1999b, 1999c, 2001). In her book, Volk (1998) states that multicultural music education and teaching is primarily focused "on ethnocultural characteristics rather than the larger definition of multiculturalism accepted in education today" (p. 4). This view emphasizes the students' right to have their own music represented in the music curriculum. It also stresses the importance of aiming at musical and cultural authenticity when it comes to performing the music of the Other. Despite the relatively long period of time that the issues of multiculturalism and musical pluralism have been part of the music education discourse, Schippers (2010) argues that the theory and practice of music and music education in the Western world is still very much dominated by musical monoculturality, "with Western (art) music at its center" (p. 35). He proposes that in order to diversify the way that music education has traditionally approached

different musics from other cultures, the potential preconceptions and prejudices of the underlying value systems can be made explicit by inspecting the variations in the terminology that is used (p. 39). He continues by arguing that when referring to music from different cultures, the term *world music[s]* may be "the least objectionable term" (ibid.), since, according to him, it emphasizes music's capacity to leave its place and culture of origin and establish itself somewhere else (ibid.). On the other hand, the multiculturalist 'movement' (see Howard et al., 2014) introduced into music education in the 1990s encouraged music educators to move beyond the monoculturalistic hegemony of Western classical music in their teaching. Indeed, there have been suggestions in recent music education research as to how to better acknowledge the plurality of musics and musical cultures in music teaching. Campbell (2004, 2018) has for instance suggested that bringing 'culture bearers' (meaning musicians or educators from different (musical) cultures) into the university contexts to provide authentic learning experiences for music teacher candidates could 'diversify' their skills, and also their thoughts about the musical content of the curriculum.

Culturally responsive teaching has also been adopted in the field of music education, where it has taken hold within the scholarly discussion, particularly in the first two decades of the 21st century (e.g. Abril, 2013; Gurgel, 2016; Lind & McKoy, 2016; Robinson, 2006). Lind and McKoy (2016) describe their 'vision' of what music education could look like if the practitioners and researchers in the field would whole-heartedly embrace the concepts of culturally responsive teaching in music. They point out that culturally responsive teaching comprises a mind-set, and not simply a set of instructions (p. 131). Therefore, their vision includes various transformative ideas for music education, including: music teachers finding connections between students' lives and what is being done in the classroom; valuing and using students' prior knowledge and experiences as a starting point for music learning; understanding the importance of lifelong music making when instructing the class; offering students the opportunity to engage in diverse musical traditions, forms, and performance practices that emphasize the possibility for life-long music making and learning; and meaningfully connecting the class activities to students' identity and values (p. 132). This vision expects that teachers' thoughtful and intentional decision-making in the classroom should be based on what they know about the students and their families, and what it means to be musical (ibid.). Lind and McKoy conclude that realising this vision would also involve committing to the realisation of the ideals of culturally responsive

teaching throughout the process of music teaching. As an example, in their view applying the 'add-on' model of including 'world music' in the curriculum is not enough (ibid., see also, Westerlund & Karlsen, 2017). Rather, the orientation towards culturally responsive teaching has to be consistent and holistic (ibid.).

The term 'inter-cultural' was launched in the music education literature in Britain already in the 1980s (see e.g. Swanwick, 1988). Although the terms multicultural and intercultural can still be seen used as synonyms and these different approaches can be overlapping in music education research, the intercultural approach, i.e. interest in the interaction and relationship between the musical agents from culturally diverse backgrounds in music making and learning situations, has started to make ground. In the more recent music education research, there are some studies that explore the musical agency of immigrant students and cultural minorities within music education from an intercultural perspective (e.g. Saether, 2008, 2010; Karlsen, 2012, 2013, 2014; Karlsen & Westerlund, 2010; Mansikka, Westvall & Heimonen, 2018; Marsh, 2017). In addition, research in music education has recently expanded the discussion around cultural diversity (Campbell et al. 2005) to include perspectives on social justice in music education (e.g. Benedict et al. 2015; Benedict & Schmidt, 2007) and in music teacher education (Ballantyne & Mills, 2008; 2015), and has also critically examined the intersections of multiculturalism, interculturalism and anti-racism in music education (Bradley, 2006, 2012; 2015; Hess, 2015).

2.3. The intercultural approach in music teacher education research

Although in general it can be argued that studying cultural diversity in music teacher education is still in its early stages, there is a growing need for research to tackle and overcome the challenges related to it. When studying cultural diversity the focus is predominantly on the plurality of the cultures of the world and related phenomena and in this kind of study the intercultural approach can be adopted. The interest of an intercultural approach lies in the interaction between people who identify themselves as the members of a particular culture or cultural group. In music teacher education research, researchers have addressed issues of cultural diversity by planning courses that combine international perspectives (Addo, 2009) as well as taking on an 'ethnopedagogic approach' in music teacher education (Dunbar-Hall, 2009). Researchers have also planned courses

that required students to engage in course-related fieldwork in culturally diverse contexts (Marsh, 2005, 2007). There are also some music teacher education programmes in the Nordic countries and the United States that have provided their student teachers with opportunities for music teaching and learning abroad, or in foreign contexts (Broeske-Danielsen, 2013; Broeske, 2019; Burton, Westvall & Karlsson, 2012; Campbell, 2010; Kallio & Westerlund, 2019; Westerlund, Partti & Karlsen, 2015). These efforts are in line with the argument made by Mills and Ballantyne (2010), who point out that there is "a need for issues of social justice and diversity to be central components of the pre-service programme" (p. 454), and this is why, in their view, a single stand-alone multicultural course is not enough to drive the change. Some of the recent studies in the field have focused exclusively on pre-service music teachers' experiences and understandings of diversity (e.g. Burton, Westvall & Karlsson, 2012; Emmanuel, 2005; Joseph & Southcott, 2009; Southcott & Joseph, 2010; Marsh, 2007, 2015), while others have addressed the development of the programmes and music teacher education as a whole from the perspective of diversity (e.g. Addo, 2009; Arostegui & Ibarretxe, 2016; Burton, 2011; Carson & Westvall, 2016; Howard et al., 2014; Ibarretxe & Díaz Gómez, 2008; Karlsen & Westerlund, 2017; Saether, 2012; Westerlund, 2017). In her essay, Emmanuel (2003) suggests that rather than concentrating on adding different musics to the music curriculum, music teacher education could focus on preparing teacher candidates to meet the culturally diverse student populations in their future work by organizing "an immersion field experience". The course that was the focus of exploration in Emmanuel's study included an orientation week with course work and reflections on the participating teacher students' attitudes and beliefs about cultural diversity, followed by a field practice week where the teacher students taught music in culturally diverse settings. Based on the results of the study, Emmanuel argues that attending the course developed the music teacher students' intercultural competence. Burton and colleagues (2012) also explored the experiences of teacher students who participated in a similar kind of immersive course. The researchers conclude that "Courses such as these hold potential for stimulating reflection among preservice music teachers on culturally relevant practice for an increasingly diverse student population, so that they consider what, why, and *whom* they teach as they mature into in-service music teachers" (p. 103, italics in original). Saether (2013) has explored the intercultural collaborative learning that takes place in an international music camp in Ghana (see also Hebert & Saether, 2014). By analysing the interviews of the camp attendees, she discusses the ways that being dissociated from one's

familiar surroundings, i.e. stepping out of one's comfort zone, can produce an experience of disruption, which in turn paves the way for collaborative learning and creativity. By stepping out of the comfort zone in a culturally diverse context, the participant is simultaneously stepping away from her or his competence, which can evoke discomfort. In the study at hand, the topic of stepping out of comfort zones is further explored through the reflections of two music teacher educators on their work in culturally diverse educational settings (see Appendices II and III).

In their articles, Westerlund, Partti and Karlsen (2015) and Kallio and Westerlund (2019) report on an intercultural teaching and learning project where students from the University of the Arts Helsinki travelled to Cambodia and worked with children at three music and dance programmes run by two Cambodian Non-Governmental Organizations. The article by Westerlund and colleagues (2015) focuses on exploring how the experience abroad may have increased the master's level music education students' intercultural learning and competence. The data consisted of individual and focus group interviews of the students, as well as the students' reflective diaries and the final evaluation reports from the project. As one of the main outcomes of the study, the authors discuss the centrality of the improvisatory element in intercultural teaching, and how in the course of the project the teacher students learnt to trust their professional decision-making and responses to the unfamiliar and quickly changing teaching conditions with more confidence. Through self-reflection, the teacher students also learnt to recognize the emotional stress that was caused by the uncertainty and lack of control in group situations. As a conclusion, the study suggests that the intercultural experiences and projects provided by music teacher education programmes help student teachers to recognize their musical and pedagogical comfort zones, which leads to an increase in their intercultural skills. Continuing within the same Cambodia project, Kallio and Westerlund (2019) discuss further the necessity of stepping out of one's comfort zone in intercultural teaching in order to be able to reflect upon the taken-for-granted assumptions of what music teaching is, depending on one's values and educational background. The study was based on individual and group interviews and the reflections of the seven master's level music education students, one music technology student, and one dance student from the University of the Arts Helsinki on aspects of intercultural teaching and learning, as well as their visions of how to apply what was learnt during the project in the future. The outcomes of the study suggest that stepping out of one's comfort zones in intercultural teaching situations is not always a comfortable experience, but that

these experiences may allow a heightened sense of reflection and reflexivity which in turn may be a central component of one's intercultural competence. Through this process it is also possible to gain an understanding of the boundaries of one's own professionality in intercultural situations, which in turn might encourage one to cross those boundaries and become more interculturally courageous.

On the same note, Broeske (2019) argues in her book chapter how "student-music-teachers' involvement in intercultural projects can create rich opportunities for expansive intercultural learning" (p. 83). In the chapter, she uses as an example the professional placement of music teacher students from the Norwegian Academy of Music into a Palestinian refugee camp (see also, Broeske- Danielsen, 2013). Broeske sees this involvement as an important locus of learning, at both an individual and institutional level. From the perspective of individual music teacher students, Broeske proposes that it would be beneficial to use intercultural sites as the locations of professional placements during the course of studies. Such settings could evoke reflective discussion around topics such as employed teaching and learning practices, taken-for-granted elements in music teaching based on the students' "own upbringing and education, and contribute to creating a habit of questioning one's own practices, biases and understandings" (p. 96). In her book chapter, Broeske calls for an expansive system of music teacher education where the programmes would be designed to "potentially foster expansive learning, enhance reflection and dialogue, provide a solid intercultural competence, create possibilities for existential meetings and create placement settings in which student-teachers experience being 'the other'" (p. 97). Indeed, more research is needed on music teachers' and music teacher educators' intercultural competence. Lasonen (2010) explored Finnish college music teachers' development of intercultural expertise using the narrative-biographical research approach. The results of the study indicate that expertise is developed through one's identity and profession, of which intercultural competence is an essential part: the participants' "intercultural competence derived from the hidden curriculum of formal education and, moreover, from informal learning in work-related and free-time settings" (p. 52). More recently, Dolloff (2019) has suggested a move from the discourse on (inter)cultural competence in music teacher education to a discourse on 'cultural humility', specifically when thinking about ways of "Indigenous inclusion in the intercultural curriculum" (p. 135). The discussion in her book chapter "is framed within the movement in Canada toward reconciliation of relationships with Indigenous Peoples" (p. 136). Based on the framework of cultural humility as the

point of departure, Dolloff proposes that in order to truly "decolonize the effects of colonial history for Indigenous, Settler and Newcomer populations worldwide" in music education and music teacher education, "learning new ways of listening, the inclusion of new voices, and reflecting on our own assumptions and biases" is required (p. 146).

In discussing the "intercultural project identity" of music teachers in relation to the development of music teacher education programmes, Westerlund (2017) ponders the following questions: "Could an entire teacher education programme move away from teaching about boundaries and identity categories towards creating spaces where establishing communication and collaboration is necessary and required, and how could this be exemplified and learned in a university?"; and, "Is it possible to move towards a curriculum where multiple identifications, dialogue, and creating reflexivity would be at the heart of learning?" (p. 17). Westerlund suggests that by collectively developing music teacher education programmes so that they focus on striving for a reflexive orientation, by engaging the students in global discourses and societal discussions and initiating teacher activism as professional attitude, music teacher education could be more prepared to meet the challenges produced by the 21st century's superdiverse societies.

In sum, this doctoral study has taken the intercultural approach as its guiding principle in its attempt to reach beyond the dominant multicultural model often adopted in music education research, which focuses mainly on the diversification of musical influences and belongings in a music classroom. In contrast to studies in music education research that consider the addition of a single field trip or camp session to be a sufficient step towards enhancing intercultural learning and competence, this study looks at the development of the whole music teacher education programme in terms of cultural diversity and interculturality, and from a more holistic perspective. The approach of culturally responsive pedagogy, that sees the (music) teacher as an active advocate of social justice and change, has influenced the orientation of this research, although the social justice perspective is not the main viewpoint taken. All in all, the research at hand recognizes the exercise of critical (self-)reflection as a crucial part of music teachers' professional development in the realm of cultural diversity, independent from the theoretical orientation one adopts.

3 Theoretical and conceptual starting points of the study

In this chapter, I outline the theoretical and conceptual underpinnings that have guided the study. I first describe briefly how collaboration has been understood as a means of development in learning institutions, and in teacher education programmes in particular. I then introduce Davidson and Goldberg's notion of mobilizing networks and Hakkarainen's networked expertise and knowledge creation as the theoretical notions central to this study. I then turn to examining the notion of 'vision' in the context of music teacher education, and how a shared vision holds potential for the development of programmes. Next, the concept of intercultural competence is introduced, along with descriptions of the two research-based models or approaches of intercultural competence that are central in the conceptual development of this study. Finally, I present the theorisations of 'boundary crossing' and 'Third Space' that have served as theoretical lenses of interpretation in my exploration of the process of intercultural knowledge creation.

3.1. The collaborative turn in learning institutions

In recent educational research literature, researchers have addressed the collaborative approach as a means for developing teacher education in terms of issues of diversity and equity (e.g. Hollins, 2011; Jacobowitz & Michelli, 2008). Hollins (2011) brings up the issue of teacher candidates' homogeneity: the majority of the teacher education students in the United States have a white, middle-class background with little experience encountering people from cultures different from their own (p. 125). In her study, many of the teacher education students had a similar background in terms of prior education, attending schools and universities with the same demographic composition "where the social discourse and the curriculum content reinforced the ideology of power and privilege" (ibid.). According to Hollins, the teacher candidates share a similar cultural background and educational path with many teacher educators in teacher training programmes (ibid.). She concludes that:

> *... the challenge for teacher educators is to develop an approach that will engender habits of mind to mitigate or replace the ideology of power and privilege in learning to teach. This means changing the discourse that has*

> *perpetuated this ideology in professional communities of practice. One approach to changing this discourse is to involve candidates, cooperating teachers, and university faculty in a process of shared observations, collaborative inquiry, and problem solving based on evidence from classrooms with diverse and underserved students. In this dialogue the focus is on the relationship among learning, learners, pedagogy, and learning outcomes.* (p. 126)

Accordingly, Jacobowitz and Michelli (2008) propose that developing a teacher education programme in terms of issues of diversity requires a shared and focused vision of the means and goals of that development (p. 684). Creating a shared vision in turn demands collaboration and professional development of teacher educators and other faculty members and this, they argue, is realized "only through common readings, in-depth discussions, and a focused research agenda" (ibid.). It has to be noted that there is a conceptual difference in collaboration and adopting a collaborative approach in research. While collaboration is essential in carrying out developmental work within learning institutions, a collaborative approach acts as a guiding principle of the inquiry process and influences every aspect of it (see Chapter 4 for more on the methodological framework of this study).

The theoretical framework of this study draws from two main sources: learning institutions as mobilizing networks (Davidson & Goldberg, 2010), and the notions of networked expertise and knowledge creation (Hakkarainen, 2013; Hakkarainen et al., 2011). Davidson and Goldberg (2010) describe how, when thinking of learning institutions as mobilizing networks, "the networks enable mobilization that stresses flexibility, interactivity, and outcome" (p. 193). They also see how "mobilizing, in turn, encourages and enables networking interactivity that lasts as long as it is productive, opening up or giving way to new interacting networks as older ones ossify or emergent ones signal new possibilities" (ibid.). Indeed, in the project at hand, the attempt to build mobilizing networks within and across the involved music teacher education programmes was a goal together with establishing co-constructive views and visions of the future on intercultural music teacher education across national boundaries. Furthermore, establishing mobilizing networks within and across learning institutions such as music teacher education programmes through collaboration, interaction and sharing may foster a *networked expertise* (Hakkarainen, 2013), an expansive type of expertise that arises "from the tailoring and fine-tuning of individual competencies in relation

to specific conditions of the environment of the activity, and it is represented as a joint or shared competence of communities and organized groups of experts and professionals" (p. 18). In other words, there is a prerequisite of the right kind of circumstances for a mix of people, equipped with creative and adaptive expertise, to gather together so that the process of knowledge creation, a way of "making deliberate efforts to transform prevailing knowledge and practices" (Hakkarainen et al, 2011, p. 71), can begin. This collaborative, creative work creates a set of *knowledge practices*, "aimed at solving emergent problems and constantly pursuing novelty and innovation" (Hakkarainen, 2013, p. 19). Networked expertise is cultivated in 'knowledge communities' where the collaboratively created knowledge practices are "tailored to promoting continuous innovation and change" (Hakkarainen et al., 2011, p. 71). Knowledge practices that were initiated in the course of this project were developed together with the participants and the researchers, and through the methodological design of the study. These practices included co-constructing new knowledge on cultural diversity and required intercultural competence in teaching in higher music education through collaborative discussions and reflection.

According to the findings of two case studies in organizational settings conducted by Hakkarainen and colleagues (2011), "it was quite inadequate to describe evaluating the participants' expertise individually; the professional competencies analysed were usually defined relationally and frequently involved hybridization across internal (research and developments, design, marketing, manufacturing) and external (customers, subcontractors) practice fields" (p. 83). Thus, expertise was in many ways shared among the participants and developed through the workplace communities' shared practices (ibid.). Creative work, such as creating new knowledge, is also, according to Hakkarainen, a socio-emotionally onerous process during which the participants may feel exceedingly vulnerable (p. 23). That is why it is crucial for the participants in collaborative communities to have a safe space within which to work together and produce new ideas. Gergen (2015) brings out 'collaboration' and 'envisioning' as the ingredients of innovative thinking in organizations. He sees "the organization as the co-active flow of conversation" emphasising the conversational character of the creative process, where connectivity, empowerment, collaboration and continuous learning are highlighted instead of the personal attributes of the participants (p. 199). The power of collaboration in innovative thinking is more fully realized when an organization reaches out and joins with other organizations in setting up a project

that aims at trans-organizational development (p. 207) as is the case in the *Global Visions* project as a whole.

3.2. Programme visions in music teacher education

One of the central concepts of this study is the notion of 'vision', defined as "the ability to conceive what might be attempted or achieved" ("Vision", n.d.), regarding a developing awareness of diversity issues in music teacher education programmes. Looking at the phenomenon from the research perspective, Hammerness (2004, 2006, 2013; Hammerness et al., 2012) has studied teachers' visions both in classrooms and in teacher education contexts. In her study (2013) that examines teacher educators' programme visions, she argues that examining visions is an important part of the work to be undertaken when striving for institutional development, for several reasons. According to Hammerness:

> *... no matter what vision a program may have, I argue that institutional members need opportunities to reflect on whether and how the vision is enacted in the program, how widely shared it is, how coherent the program is, and how the vision is (or is not) reflected in the work and lives of teachers beyond the program. At the same time, it is important to note that even if the vision is enacted and reflected in teachers' work and lives, we cannot presume that a program will necessarily be successful. A focus upon vision, however, can support a conversation about a program's own aims and goals, how they are being achieved, and how worthwhile they are to members of the institution.* (p. 401)

She also argues that focusing on the notion of vision in developmental research can even influence discussions on a policy level, pertaining to the broader purpose of education and its values and beliefs (p. 401). In this doctoral study, collaborative envisioning work aims at the goals Hammerness discusses in the citation above: namely, that co-constructed visions can guide and support the overall developmental work in the institution. Other researchers in the field of teacher education have also argued that a clearly articulated and shared programme vision of the purpose and goals of teacher preparation has an impact on building a strong teacher education programme (e.g. Darling-Hammond et al., 2005; Jacobowitz & Michelli, 2008). Although the examples of a shared vision's impact on the development of a teacher education programme are still scarce, studies in the field of organizational research

suggest that the role of vision is indeed important in organizational development and change (Cole et al., 2006; Cooperrider et al., 2005; Senge, 2006).

Recently, visions have also been of interest in music teacher education (e.g. Conkling, 2015; Westerlund et al. 2020). In the book *Envisioning Music Teacher Education* (2015), Douglas C. Orzolek states that music teacher education should focus its attention on the relationship of theory and practice, in order to better connect these two areas within teaching. Orzolek suggests that discussing this concern might help to discover a vision that would allow both reflecting on and finding direction while navigating through the challenges and changes the profession faces, now and in the future (p. xiii). In the same volume, Barrett concludes that "program coherence through shared values and visions is critical in deciding upon key features, components, and pathways through preservice teacher preparation" (p. 32). She continues that "The purpose of organizing a music teacher education programme around conceptual orientations or strong shared vision is not to inculcate, to promote uniformity, to 'color' experience with a particular ideology about music teaching and learning" (ibid.). The aim of the clarification of the programme values is rather to "foster or facilitate the sense that the preservice teacher makes of the journey through the programme and her launching into the field" (ibid.). In her study on teacher educators' visions of pedagogical training within instrumental higher music education, Juntunen (2014) found that the teaching visions of the participating teachers were personal, very often individually drafted, and were rarely shared or discussed with colleagues teaching the same instrument (p. 171). According to Juntunen, this lack of sharing and discussing the visions together may spring from the strong emphasis on individual decision-making and the master-apprentice tradition in Finnish music teacher education (p. 173). The findings of a study (Ferm Thorgersen, Johansen & Juntunen, 2016) that investigated visions of music teacher educators in three higher music education institutions in Finland, Sweden, and Norway indicated that vision as a concept might help the music teacher educators and teacher candidates to "construct a concrete basis for assessing and developing music teaching and learning" (p. 60). The authors suggest that the concept of vision could function as a practical tool for constructing "clear program visions at music teacher institutions through collective collegial work" (pp. 60-61). This doctoral study has taken the suggestion further by facilitating the co-constructive envisioning regarding the issues of cultural diversity within and in between the two involved music teacher education programmes in Finland and Israel.

3.3. Intercultural competence as a means of professional development

The concept of intercultural competence has served as one of the starting points of this study, in an attempt to map the participating music teacher educators' understandings of cultural diversity and interculturality, as well as to evaluate the concept's potential as a means for music teacher educators' professional development. However, grasping the essence of the concept is not a straightforward process. Several attempts have been made to define the concept of intercultural competence in the research. However, scholars in the field have not reached a consensus as to what such a competence indicates (e.g. Bennett, 1993; Byram, 1997; Lustig & Koester, 2003). As Hammer (2015) points out in his part of the *SAGE Encyclopedia of Intercultural Competence*, there are various different terms that describe intercultural competence, such as intercultural sensitivity, cross-cultural effectiveness, intercultural skills, global competence, or cultural proficiency, to name a few (p. 483). As many terms as are used to describe the phenomenon, the definitions used by researchers to try to capture the essence of what the concept really means are equally multifaceted. According to Hammer, intercultural competence can be defined "as the capability to shift one's cultural perspective and appropriately adapt behavior to cultural differences and commonalities" (p. 483). He argues that:

> *... intercultural competence involves (a) the cultivation of deep cultural self-awareness and understanding (i.e., how one's own beliefs, values, perceptions, interpretations, judgments, and behaviors are influenced by one's cultural community or communities) and (b) increased cultural other-understanding (i.e., comprehension of the different ways people from other cultural groups make sense of and respond to the presence of cultural differences).* (p. 483)

The phenomenon of intercultural competence has been studied from different perspectives in many different fields of study. In the field of education, some studies on intercultural competence have focused on intercultural communication within the concept's frame (e.g. Byram, 1997; Byram, Nichols & Stevens, 2001; Lustig & Koester, 2003), whereas other studies have approached intercultural competence through examining "attitudes, knowledge, skills, and action, or the cognitive, affective, and behavioural dimensions" (Jokikokko, 2010, p. 25) related to the phenomenon (e.g. Deardorff, 2006, 2008; Jokikokko, 2010; Spitzberg & Changnon, 2009; Taylor, 1994). This study adheres to the latter approach in its

attempt to explore the different aspects of intercultural competence as part of music teacher educators' professional development in terms of cultural diversity and interculturality.

In an attempt to identify different aspects of intercultural competence from the research data, I used Deardorff's (2006, 2008) process model of intercultural competence as a conceptual starting point. Initially, the model was created for the purpose of assessing the outcomes of the internationalization efforts at postsecondary institutions in the United States. These outcomes include the development of interculturally competent students. There were two parts to Deardorff's study. In the first part, she asked 23 intercultural scholars a key question: 'What is intercultural competence?' The definitions the participants of the study offered included many aspects of the concept, but the definition that was most common among the experts was 'the ability to communicate effectively and appropriately in intercultural situations based on one's intercultural knowledge, skills, and attitudes' (Deardorff, 2008, p. 33). Other components common to many definitions included 'adaptability – adjustment to new cultural environment', worldviews', 'understanding others' 'cultural self-awareness and capacity for self-assessment', 'general openness toward intercultural learning and to people from other cultures', 'an ability to adapt to varying intercultural communication and learning styles' and 'skills to listen and observe' (p. 34). In the second part of the study, Deardorff categorized the components identified by the experts and constructed a model based on the components (see Figure 1). The categories are: '*attitudes'*, '*knowledge and comprehension',* and '*skills'*. Two categories were developed by Deardorff as outcomes of the process: an '*informed frame of reference shift'*, which is the internal outcome of the process; and '*effective and appropriate communication and behaviour in an intercultural situation',* which is the external outcome. (2008, p. 35).

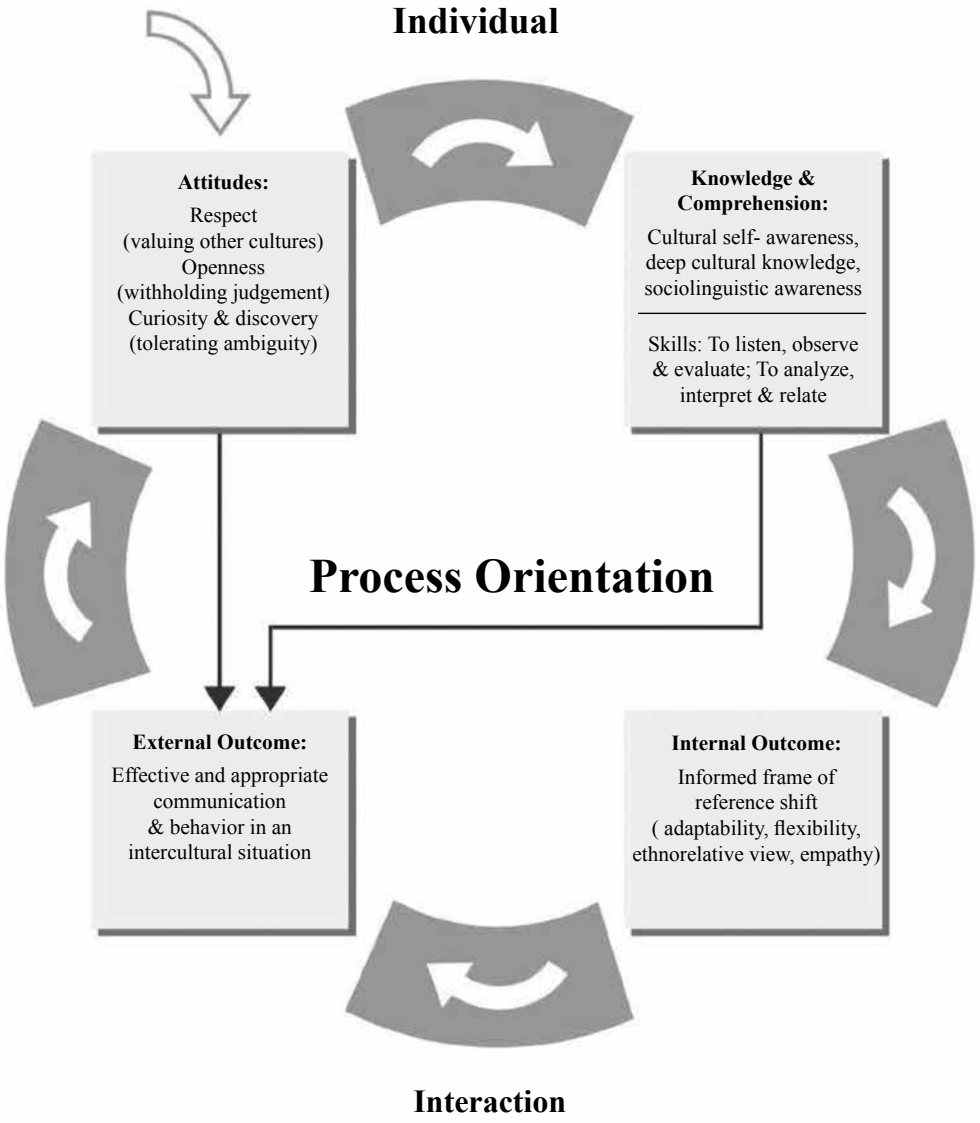

Figure 1. The process model of intercultural competence (Deardorff, 2008, p. 36).

In discussing the model, Deardorff notes that "While the model clearly depicts through its circular design that attitudes lead to acquisition of knowledge and skills, which helps to reshape internal frames of reference that then influence external behaviors", there are several possible ways that the process can proceed,

and "each part of the model can impact the others directly as well" (2008, p. 39). Deardorff also notes that "the nonlinear nature of the model" makes the process continuous, with no end-point, thus implying that an individual can never become fully interculturally competent and making the development a 'lifelong journey' (ibid.). In reflecting upon the limitations of the model, Deardorff cautions against the Western bias which is inherent in the model, due to the fact that all the participating scholars "represented a Western and mostly U.S.-centric view of intercultural competence, a view in which such competence resides largely within the individual" (2006, p. 245). Deardorff points out that the phenomenon of intercultural competence is complex, and that it is challenging to try to capture its development in a model in order to assess individuals' intercultural learning. The purpose of using the process model of intercultural competence in this doctoral study is not to assess or measure music teacher educators' intercultural learning. Instead, I consider Deardorff's model as a conceptual starting point in discussing intercultural competence in the field of music education, and have used the model as an analytical tool in analysing the interview data in Article III. Through the use of this model, I have considered its instrumental value critically and attempted to expand on its frame by drawing attention to the aspects that surfaced in the study, and that relate to music teacher educators' intercultural learning and professional development.

For the purpose of examining another perspective on intercultural competence within the study, the framework for intercultural teaching competencies suggested by MacPherson (2010) was used as a theoretical starting point in the data analysis in Article I. In her study, MacPherson first identified five aspects of intercultural teaching competencies by conducting a literature review of the research on intercultural teaching. In the empirical part of the study, she examined the collaborative online conversations of participating pre-service, in-service, and university teachers, and focusing on their decision making in the intercultural incidents that they encountered during their teaching (p. 274). Through these phases, MacPherson aimed to develop an empirically grounded intercultural framework "to integrate the various competencies, orientations, and critical consciousness associated with effective intercultural teaching" (p. 274). A fuller account of the content of the framework is given in section 4.1, as part of the description of the stages of this doctoral study.

3.4. Boundary crossing and Third Space in the process of intercultural knowledge creation

Whereas Deardorff's conceptualization of the development of intercultural competence focuses more on the outcomes of the process, and not so much on what actually happens during the process, in this study I have aimed to examine the developmental process leading to intercultural competence. In that endeavour, I have drawn on two sources: the theorizations of "boundary crossing" (Akkerman & Bakker, 2011) and "Third Space" (Bhabha, 1994) (see Article II).

Based on their comprehensive literature review of boundary crossing in the scholarship of educational learning theory, Akkerman and Bakker (2011) define the phenomenon of boundary crossing as movement in between two activity systems (for instance, school and everyday life) that share similar interests but have different cultures (p. 139). According to Akkerman and Bakker, "the boundary in the middle of two activity systems thus represents the cultural difference and the potential difficulty of action and interaction across these systems but also represents the potential value of establishing communication and collaboration" (p. 139). When looking at the process of boundary crossing in the context of this study, in a religiously governed teaching context the music teacher educator and her students can be seen as representing different activity systems, because of their different religious and cultural emphases and orientations. Following Akkerman and Bakker's theorisation, the music teacher educator can thus be perceived as *a boundary worker* who "not only act[s] as bridge between worlds but also simultaneously represent[s] the very division of related worlds" (Akkerman & Bakker 2011, 140). This kind of boundary work calls for boundary- crossing competence, "the ability to function competently in multiple contexts" (Walker and Nocon, 2007). Boundary-crossing competence in a culturally diverse context could be seen as a form of intercultural competence, a set of skills, attitudes, and knowledge that is required of a teacher when working at the boundary.

The boundary between two systems or 'cultures' is ambiguous: it both divides and connects sides (Akkerman & Bakker, 2011, p. 141). This shared space can also be described as a *Third Space* (Bhabha, 1994; applied in education, e.g. Gutiérrez, 2008; Hulme et al., 2009; Klein et al., 2013; Stevenson & Deasy, 2005; Waitoller & Kozleski, 2012; Williams & Berry, 2016). From Homi Bhabha's post-colonial perspective, the space that is created at the boundary can be interpreted as an expression of culture's hybridity and "the cutting edge of translation and

negotiation" (1994, 56). This "*inbetween* place" can be explored as a place where "we may elude the politics of polarity and emerge as the other of our selves" (p. 56, italics in original). This "process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation" (from "The Third Space: Interview with Homi Bhabha" in Rutherford, 1990, p. 211). In the context of this study, I find the notion of Third Space helpful in the attempt to reveal the modes of interaction between the teacher educator and the students. Bhabha's idea of hybridity, the intertwining of cultural influences and meanings in a liminal space, can invite new understandings and dialogue between the participants. Akkerman and Bakker also refer to the in-between space in the context of boundary crossing by describing the ambiguous nature of the boundary: it simultaneously "belongs to *both* one world *and* another" and "reflects a nobody's land, belonging to *neither* one *nor* the other world" (p. 141). They continue stating that for the "people or objects that cross or stand in between sites", this ambiguity causes 'a sandwich effect': "On one hand, they *enact* the boundary by addressing and articulating meanings and perspectives of various intersecting worlds. At the same time, these people and objects move *beyond* the boundary in that they have an unspecified quality of their own (neither– nor)" (p. 141-142). Thus, they propose that "both the enactment of multivoicedness (both-and) and the unspecified (neither-nor) quality of boundaries create a need for dialogue, in which meanings have to be negotiated and from which something new may emerge" (p. 142). On a similar note, Hulme and colleagues (2009) apply Third Space theory as their approach in practitioner inquiry, and want to highlight "the importance of space for dialogue between participants that is safe, secure and supportive, space that 'stands in between' the formal areas of practice" (p. 541). Ideally, the "negotiation of meaning and representation" (Rutherford, 1990, p. 211) can lead to new in-between practice, a *boundary practice* (Akkerman and Bakker, 2011, p. 146) that, in the context of this study, is understood as intercultural by nature.

4 Methodological framework and implementation of the study

The methodological aim of this study was to enable the mobilization of networks among and between the participating music teacher educators and researchers in two music teacher education programmes in two different countries. This was done by initiating discussion and reflection through focus group interviews and facilitated workshops, aiming at encouraging collaborative knowledge creation and networked expertise. By choosing a collaborative approach as its frame, this research has taken a social constructionist perspective as its epistemological underpinning, according to which knowledge and reality are produced in social and linguistic interaction. In other words, social constructionism focuses "on the collective generation of meaning as shaped by conventions of language and other social processes" (Schwandt, 1994, p. 127).

This epistemological orientation also influenced the methodological choices of this study, namely choosing the collaborative and interpretative approaches as its methodological orientations. The collaborative approach is applied in this research in the attempt to cultivate "a network of global scholars, researchers, and practitioners interested in working within cross-national collaborations on the study of teacher education" (Ball & Tyson, 2011, p. 412). By aiming to create networked expertise (Hakkarainen, 2013) among the participants and researchers, this study examined how a collaborative approach could be adopted in the development of teacher education programmes across national borders. The collaborative turn in qualitative research focuses on how collaboration manifests in different stages of conducting research as a guiding principle, and how the collaborative approach influences the contexts, collection, presentation, and analysis of data (Gershon, 2009, p. xvii). Pushor (2008) notes that collaborative research is a shared inquiry that is guided by a mutual interest in investigating and developing the surrounding environment. According to Pushor, collaborative research "steps away from a commonly held notion that theory is generated through research and by researchers and then transmitted to the field where it is taken up and acted on by policymakers and practitioners" (p. 2). In contrast to such a top-down model, "it promotes a side-by-side positioning in which the differing experiences and resulting knowledge that each individual brings to the research … is seen as valuable and valued" (ibid.). Everyone's voice and perspective counts. Thus, collaborative research is relational in its orientation, and the approach understands

the nature of research and practice as reciprocal and interdependent (Pushor, 2008, p. 3). In conducting collaborative research, there is a joint commitment to continuously provide "opportunities for engagement, voice and response for all research partners" (ibid.). This being said, the mutuality of the research is not understood as 'everyone doing everything together and at the same time'; rather, the research partners can agree on a certain division of labour, where some stages of the research can be carried out together and some separately (Pushor, 2008). In addition, the generative nature of the collaborative process means, in this study, that the discussions emerged through joint effort and contribution, and that trusting the 'flow' of the process was an important part of implementing the approach. The interpretative approach (e.g. Magnusson & Marecek, 2015) is applied in the orientation towards the research methods used in this research, and in how the data generation and analysis are approached. By using interpretative research methods, a researcher aims to understand (i.e. interpret) "the meanings that people ascribe to events and actions, how they make these meanings their own, and how they negotiate these meanings in interactions with other people" (Magnusson & Marecek, 2015, p. 1). In this study, the interviewees have been seen as part of their specific social contexts (such as organizations, institutions, learning communities), and meaning-making, interaction, and collaboration take place within these contextual frames.

Research on and with higher education teachers and *practitioner inquiry* are chosen as the strategies of inquiry used in this collaborative research. Practitioner inquiry shares many of the features and commitments with collaborative research, such as "collaboration among and across participants" (Cochran-Smith & Lytle, 2009, p. 41). As is the case with the study at hand, in practitioner inquiry professional contexts are treated as the sites for inquiry and professional practice is seen as the focus of investigation. Oftentimes, this also means that the boundaries between inquiry and practice are obscured. In a higher education context, this blurring of boundaries and roles can create "innovative programs of research and new kind of knowledge as well as new tensions and professional dilemmas" (Cochran-Smith & Lytle, 2009, p. 43). Similarly, as collaborative research considers all individuals as the holders and constructors of knowledge, in practitioner research "all of the participants in inquiry communities are regarded as knowers, learners and researchers" (p. 42). Although the practitioners (the music teacher educators that participated in the study) were not researchers, as is usually the case in practitioner inquiry (p. 41), all of the involved researchers, including

myself, were music educators, i.e. practitioners, and worked at music education programmes or doctoral schools in their respective countries at the time of the study. Although Heidi Westerlund and I belonged to the same faculty as the music education department at the Sibelius Academy, we were employed by a different department, MuTri doctoral school. This is why we were not in daily interaction with the interviewees although we shared the same educational background as many of the participants and at times worked with some of the music education department staff members. At the time of the study, Claudia Gluschankof was working as a lecturer at the music education department at the Levinsky College and was thus a colleague to many of the Israeli interviewees. Sidsel Karlsen is a docent at the Sibelius Academy and despite not working there permanently she knew some of the interview participants from previous lecture and supervision visits to the institution. My fellow researchers and I were not participating in the interviews as practitioners. This was a conscious choice in order to keep the space open for genuine discussion and to avoid the researchers' voice becoming dominant, which is an important aspect in collaborative research (Pushor, 2008). In the following description of the research stages (Chapters 4.1 and 4.2), I aim to present each phase rigorously and demonstrate the involvement of each researcher in order to clarify the division of work in the study. In addition, the statement of contribution to the co-authored articles is included in the beginning of the summary of this doctoral study.

In order to carry out this collaborative research, several research methods for data generation were used in different stages of research. These included: focus group interviews, individual interviews, and workshops inspired by the Appreciative Inquiry approach (Cooperrider and Srivastva, 1987; Cooperrider et al., 2005).

The methodological design of the study unfolded during the research process, and was developed along the way. As a result, the methodological choices that we made form a progressive design that can be described as cyclical (see Figure 2).

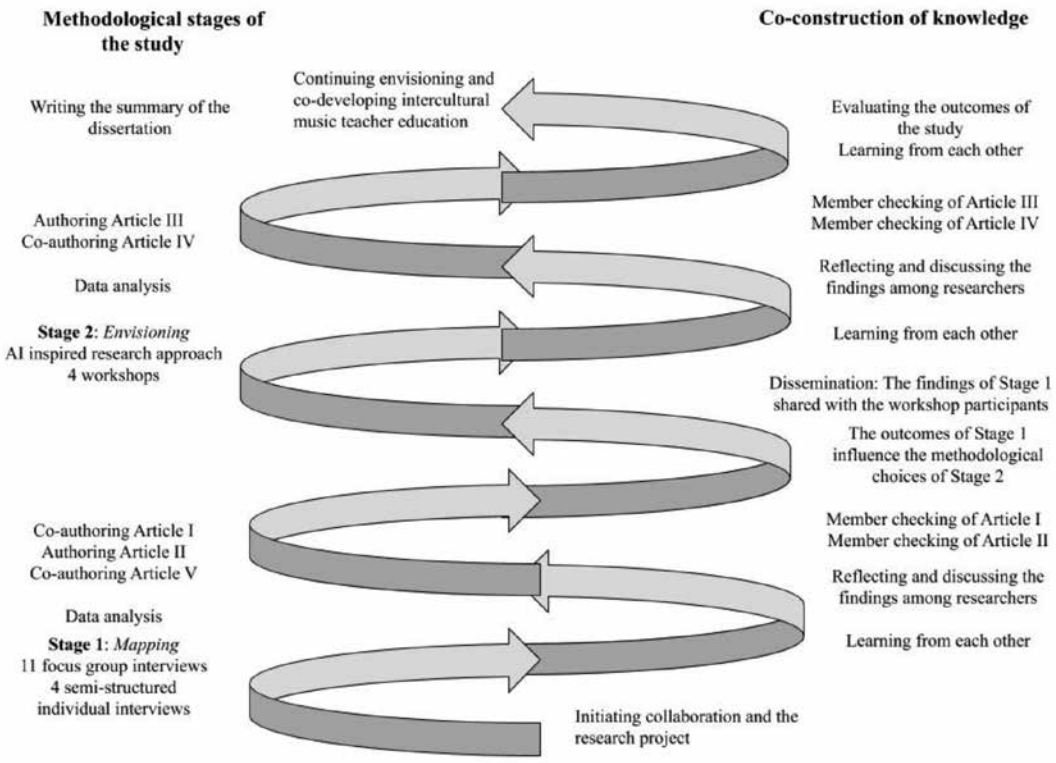

Figure 2. The methodological design of the study.

The cyclical progression of data generation and analysis created several layers of co-construction of knowledge between the participants and the researchers, both intra- and inter-institutionally. The methodological design of the study differs from a linear approach to data generation in its attempt to engage the participants and researchers in reflection and discussion at every step of the way. The aim of the research design was to create shared institutional spaces where the emergence of knowledge communities (Hakkarainen et al., 2011) could take place. The design also aimed to mobilize further discussion within the institutions. As mentioned above, in the following sections, 4.1 and 4.2, I will break down the components of the research design by describing the stages of the study in more detail. I will end this chapter with a discussion of the ethical and methodological considerations that arose at various stages while conducting the study.

4.1. Stage one: Mapping understandings and initiating knowledge creation

The following description of the research process in stage one is based on the depiction in our co-authored article (Article 1, Miettinen et al., 2018, pp. 72-75). The first stage of the study can be conceptualized as a 'mapping stage', since during this phase my fellow researchers and I generated data from the participants in order to create a map of practices for, and understandings of, enhancing intercultural competence in the music teacher educators' own work and within their institutions. In the first stage of data generation, focus group interviews were conducted. Focus groups are "useful in exploring and examining what people think, how they think and why they think the way they do about the issues of importance to them" (Liamputtong, 2011, p. 4). The aim was to facilitate in-depth discussions around the chosen topic and allow space for interaction (not consensus) (pp. 4-5). Focus group methodology also allows the participants to learn together and from each other, which was one of the guiding principles of the study as a whole. Thus, utilizing focus group interviews attended to the purpose of the study as initiating networked expertise and knowledge creation within its frame. We developed the interview questions jointly (see Appendix VI) by taking into account the theoretical underpinnings of the study as well as the personal experiences that the members of the research team had in the different contexts in which they were working. At the Sibelius Academy, I sent the interview invitation to the full-time staff of the music education department (two professors and 10 lecturers). The invitation was also sent to those part-time teachers who taught more than 30 hours per semester. Instrument teachers in the classical music department whose students included a large number of students with a major subject in music education were also invited to take part. At the Levinsky College, Claudia Gluschankof sent the invitation to the music education lecturers and field tutors from all the teaching certificate programmes and undergraduate programmes. Gluschankof also invited teachers who taught subjects such as methodology, field practice, curriculum planning, and didactics. In this way, our aim was to employ a purposive sampling (Creswell 2009) to best serve the aims of this study. We wanted to reach a wide variety of music teacher educators from different subject areas, but also limit the number of participants so that we could handle the data generation. We conducted 11 focus group interviews: six at the Sibelius Academy and five at Levinsky College. The focus group interviews were carried out in 2013 and 2014. After the completion of these interviews, we had recorded material amounting to approximately 18 hours and 331 pages of transcribed text. A total of 29 music teacher educators

were interviewed, and each focus group consisted of two to three participants. The interviews were conducted mainly in English, by two to four members of the research team. I was present in every conducted interview. Claudia Gluschankof, Sidsel Karlsen and Heidi Westerlund were present in all of the interviews in Tel Aviv whereas Gluschankof and I conducted the Helsinki interviews together. There was also a native speaker researcher present at all times, in case translation from either Hebrew or Finnish to English was needed. When conducting the interviews, the researchers who were present aimed to take the role of a moderator by "introducing the topics for discussion and facilitating the interchange" (Kvale & Brinkmann, 2009, p. 150). We also tried "to create a permissive atmosphere for the expression of personal and conflicting viewpoints on the topics in focus" (ibid.). As was noted earlier, the goal of the focus group interview was not to reach consensus among the participants about the discussed issues, but rather tease out different viewpoints and initiate discussion (ibid.). The focus group interviews could be described as conceptual in nature (Kvale and Brinkmann, 2009, p. 151), in the sense that the focus of the topics discussed revolved around the concept of intercultural competence. The interview topics were briefly introduced to the interviewees prior to the interviews in the invitation email sent to them. The interviews were mainly transcribed by professional transcribers fluent in both English and Finnish, who were not part of the research team. Claudia Gluschankof transcribed and translated the Hebrew parts of the interviews, and the English translations were then shared with the rest of the research team.

As already mentioned in section 3.3, we used the framework of intercultural teaching competencies (MacPherson, 2010) as a theoretical starting point for the data analysis. In a comprehensive literature review of the research on intercultural teaching, MacPherson identified five aspects of intercultural teaching competencies. We describe these competencies in our article as follows (Miettinen et al., 2018, pp. 73-74). The five competence aspects are: 1) *attitudes* – for example, empathy and "the ability to maintain high expectations and standards for all students, including minority learners" (MacPherson, 2010, p. 273); 2) *cultural responsiveness* – teachers' dispositions and endeavours to be interested in, for instance, "cultural knowledge and perspectives" (p. 273) that originate from outside the majority culture; 3) *curriculum and instruction* – the intercultural features that are given attention to and promoted in teachers' classrooms and practices and the course portfolio and curricula of the institutions, 4) *communication and language* – teachers' communicative competence, which includes "intercultural instructional

conversations … cross-cultural listening … and power dynamics" (p. 273); and 5) *critical perspectives* – reflective and informed understandings of the teacher's own "power and privilege" (p. 273) and of how cultural differences and social inequalities are connected with each other and how individuals' intersectional attributes further complicate this (Miettinen et al., 2018, pp. 73-74). We used these five aspects of competence as an analytical framework. The concept of abduction (Alvesson & Sköldberg, 2017) acted as our guiding principle through the phases of analysis as we shifted between the inductive and deductive approaches.

In the beginning of the analysis process, all the members of the research team read through the focus group interview transcriptions. This was done to gain an overall understanding of the data and its contents. At this point, we also discussed preliminary impressions and interpretations amongst ourselves. Next, Gluschankof and I performed a deductive coding according to MacPherson's categories of intercultural competence. This was done in order to address the first research question of the sub-study, on music teacher educators' own intercultural competence. We coded the whole body of data separately at first, and after that, aiming to provide "coder reliability" (Kvale & Brinkmann, 2009 p. 205) and reach "intersubjective agreement" (p. 205), we discussed our work to attain consistency in the categorization. Karlsen and Westerlund then joined in critically examining and cross-checking the results of the coding process, in order to enhance the validity and reliability of the coding. Following the deductive analysis, I carried out an inductive coding of the entire data set. In doing this, I followed the principles of qualitative content analysis (Kvale & Brinkmann, 2009, p. 202). This involves developing codes through readings of the data , meaning condensation to "data- driven coding" (p. 202), and finally producing categories under which the codes could be organized. At this stage, I used HyperResearch, a qualitative research software package, as a tool for managing the coding of the large data set. This stage of the analysis provided us with some new perspectives on the data. It was also a way to overview the whole body of material again, looking past MacPherson's pre-established categories and forming additional categories for the purpose of the exhaustive analysis. This stage was important for addressing research questions two and three, which had to do with the intercultural competence that the programme provided for the students and the challenges and future needs on an institutional level relating to this competence.

Lastly, we used the developed inductive codes and categories to broaden and clarify the findings of the deductive coding. The whole research team participated in this last part of the analysis process, by reviewing the interrelations between the codes and categories and their relations to MacPherson's framework. Researcher triangulation and method-of-analysis triangulation (Hammersley & Atkinson, 2007) was used throughout the analysis process by the whole research team. This strengthens the validity of the findings. I also sent the final manuscript of the article, which reported the first stage of the study, to the participating interviewees for member checking (Creswell, 2009, p. 196). Interviewees' comments were taken into consideration when revising the article. The findings of the first stage of this study were published in a co-authored article (see Appendix I).

Following the analysis of the focus group interviews, I conducted four semi-structured individual interviews. One music teacher educator was interviewed at each institution. Each of these teacher educators was interviewed twice. The interviews with the Finnish music teacher educator were completed in 2015 and 2016. The interviews with the Israeli music teacher educator were conducted in 2014 and 2015. All the interviews followed a semi-structured interview guide (see Appendix VI). The length of each interview session was 90-120 minutes. I interviewed the Finnish teacher educator in Finnish and the Israeli teacher educator in English. Both of the interviewees had participated in the first-stage focus group interviews. In choosing the interviewees, I followed the principle of purposeful sampling (Merriam & Tisdell, 2016, p. 96), These educators had extensive experience of teaching diverse student populations and a high capacity for self-reflection. I was also interested in gaining more in-depth information on those topics that were discussed in the first-round focus group interviews (see Miettinen et al., 2019; Miettinen, in press). The findings of the individual interview data have been published in two single-authored articles (see Appendices II & III). In Article II, I focus solely on the data from one of the interviewees (71 pages of transcribed text), whereas in Article III I use the interview data from both of the interviewed music teacher educators (109 pages of transcribed text). Theoretical reading analysis, a theoretically informed reading of the interview data (Kvale & Brinkman, 2009, p. 235), was used as the analysis method in article II. In Article III, I used Deardorff"s categorization of the process model of intercultural competence (2008, p. 36, see section 3.2) as the theoretical starting point for the content analysis conducted on the data.

In between the stages 1 and 2, my fellow researchers and I reflected upon and discussed the outcomes of the first stage in order to further develop the methodology. This reflective stage was repeated after both of the research stages, and functioned as a space for collaborative knowledge creation. Through reflection and discussion, we were able to develop the study and its methodology in the collaborative and co-creational spirit of the overarching *Global Visions* research project. The participants were included in the progression of the data generation and analysis by providing them with the opportunity to read and comment on the article drafts that they were involved in as interviewees. The engagement of the interviewed music teacher educators through member checking (Creswell, 2009, p. 196) was an important part of the overall research design, and fortified the methodological orientation towards collaboration in this study.

4.2. Stage two: Envisioning and learning from each other

The following description of the research process in stage two is based on the depiction in our co-authored article (Article IV, Miettinen et al., 2019, pp. 182-184). The second stage of the study can be described as the envisioning stage. This second round of data generation was inspired by the Appreciative Inquiry (AI) approach (Cooperrider and Srivastva, 1987; Cooperrider et al., 2005). Appreciative Inquiry emphasizes positive aspects of the past and the present of a group or organization as the driving force for envisioning the future (Cooperrider et al., 2005, p. 4). In the practice of Appreciative Inquiry, inquiry into what is possible takes an appreciation of "what is" as the point of departure (ibid.). Appreciative Inquiry seeks out new information and knowledge that is applicable to and eventually validated in action. Furthermore, in exploring "the human potential of organizational life", Appreciative Inquiry should be collaborative in nature (ibid.). The starting point of the second stage of the study was co-constructing visions through a positive mindset of what the future of an interculturally aware music teacher education programme could look like. By choosing Appreciative Inquiry as the 'inspiring approach', the epistemological standpoint of the study moved more strongly towards a constructionist orientation. Of the four Appreciative Inquiry stages ('discovery, dream, design, and destiny') we employed the first two, the stages of discovery and dream. These two stages were chosen because they are more research-led than the latter two, and were thus easier to facilitate and supervise by the researchers. Through this methodological choice, the intention was to test the Appreciative Inquiry approach and provide insight into the ways in

which the approach could work when conducting institutional research in music education. In the second stage of the study, we sent the workshop invitation to all the music teacher educators who taught as part of the music-education studies in both programmes. As in the first stage of the study, I sent the invitations for the music teacher educators at the Sibelius Academy, whereas Claudia Gluschankof took care of the invitation sending process at Levinsky College. This time, however, at the Sibelius Academy we excluded the classical-music instrumental teachers from the list of potential participants. This decision was justified by the fact that the instrumental teachers were employed by another department, and because of this they were not involved in the developmental work of the music teacher education programme, which was after all the central focus of the workshops.

Altogether four workshops were held, two at each site, with a total of 24 participants. I was present in all of the workshops. Claudia Gluschankof and Heidi Westerlund were both present in the Tel Aviv workshops whereas Gluschankof and I held the Helsinki Workshops together. Sidsel Karlsen did not take part in the second stage of the study. The workshops were designed to consist of three parts: 1) an introduction; 2) small-group discussions; and 3) reports and discussion with the whole group. In the half-hour introduction, I presented the preliminary trans-national findings of the first stage focus group interviews from both sites. This was done in order to share the outcomes of our analysis of the first-round data generation with the participants, some of whom took part in the first-round interviews, and to initiate a sense of involvement and participation in the research process. For the second part of the workshop, the participants were asked to divide into two to three small groups. These groups were asked to discuss in their own language among themselves the four Appreciative Inquiry model-based questions (see Appendix VII). The questions had been sent to them by email before the workshop. This part lasted between 45 and 60 minutes. The participants were gathered together in the third part. Each small group reported their discussions to the researchers and the other groups. A joint reflection period followed these reports. The third part lasted between 53 and 84 minutes. The joint reflections and small-group reports on which they were based were recorded by the researchers, and formed the data set for the second-stage of inquiry (105 pages of transcribed text).

In analysing the data, my colleagues and I followed the approach of "narrative creation" (Bold, 2012, 148) in order to avoid creating comparative lenses between the two programmes. First, we gathered together different accounts of the data that addressed the same issues and seemed to fit together. Then, we composed them in a way that "made the narrative flow" (ibid.). The aim was not, therefore, to compare the data collected from each institution, but to build "representative constructions" (p. 153) out of the different views and experiences of the participants in order to construct a collective 'professional voice'. The constructions were composed through direct data quotations taken from the whole body of recorded and transcribed material. Following this particular analysis method, we did not use any preliminary categories or themes in the analysis. Instead, we looked for the ideas and ideologies and even visions of the future co-constructed by the participants, and condensed them through a collectively conducted analysis by the researchers. The 'conversational co-construction' (see Gergen, 2015) was realized on various levels during the second stage of the study. The findings of the first-stage focus group discussions influenced the design of the second-stage workshop discussions. In the workshops, the music teacher educators shared and discussed their ideas in smaller groups and then composed a report of these ideas collaboratively. Although possible disagreements may not have taken the centre stage in the reports because of compromises made in the co- construction process, the reports evoked further discussion wherein the participants could also express their dissenting opinions. These remarks were also part of our data, adding one layer of co- construction to the discussions. Subsequently, the analysis carried out jointly by the researchers added yet another layer of co-construction to the process. An opportunity for member checking (Creswell, 2009, p. 196) was offered to the interviewees by sending them the final draft of the article to read and comment. The received comments were taken into consideration when revising the article.

4.3. Reflections on the methodology and ethical issues of the study

Considering that this study has been positioned within the social constructionist and collaborative paradigms of qualitative research, attending to the evaluation of trustworthiness is fundamental when considering the validation of the qualitative inquiry. During the research process, I, together with the co-researchers, have aimed for transparency in the description of the research stages, including the theoretical starting points, data generation, and analysis, as well as providing the

reflections on my own researcher's position and the ethical aspects of the study. Adhering to the postmodern grounding of social constructionism in the realm of this study, the validity of the study is connected to the understanding of 'truth' as a sought-after outcome of the research process. In the postmodern orientation, which includes the constructionist standpoint, "truth is constituted through a dialogue: valid knowledge claims emerge as conflicting interpretations and action possibilities are discussed and negotiated among the members of the community" (Kvale & Brinkmann, 2009, p. 247). Validity is thus seen as the quality of the *craftmanship* during a research process, dependent on the researcher's continuous effort of checking, questioning, and theoretically interpreting the findings (ibid.). In addition, validity can be evaluated through the constant communication of knowledge among the research community members, and finally by emphasizing the *pragmatic* proof of the validity of the gained knowledge through action (ibid.).

This study has been carried out in following the ethical requirements of the Finnish Advisory Board on Research Integrity (2012) and the code of ethics of the University of the Arts Helsinki. Because the study was cross-cultural (see Liamputtong, 2010) in the sense that the participating music teacher educators represented two music teacher education programmes in two different countries, the researchers represented three different countries, and the study focused on trans-national and trans-organizational collaboration, the ethical issues regarding language, communication, and other cultural aspects of the study were central. Some of the following ethical challenges and considerations presented below are discussed in our co-authored article (Article 1, Miettinen et al., 2018, p. 73) and also in the co-authored book chapter (Article V, Karlsen, Westerlund & Miettinen, 2016). The ethical challenge regarding language was present at all times, both among the researchers and in the interview situations. English, which was not the native tongue of anyone involved, was used as a common language throughout the research process, although there was always the possibility to discuss in one's native tongue. In addition, the individual interviews with the Finnish music teacher educator were carried out in Finnish, and I then translated the citations used in the article to English with her permission. In both contexts, there were music teacher educators who did not feel confident enough to express their ideas or opinions in English. Because of this linguistic challenge, we had to be cautious and careful of the use of translation in the interview situations, and also with our interpretations when conducting the analysis. As a result, we were conscious of "the multitude of cultural factors that affect the relationship between interviewer

and interviewee" (Kvale & Brinkmann, 2009, p. 144) and aware of "disparities in language use, gestures, and cultural norms" (p. 145) in the interview situations. In order to diminish the influence of the language factor in the research, we ensured that there was always a researcher who was also a native speaker present in the interviews, acting as a translator when needed. Also, in the second stage workshops the participants could discuss the topics in smaller groups using their native language, which may have been a more comfortable experience for them.

When considering the role of transcribing and translation in this study, some issues have to be discussed. Steinar Kvale and Svend Brinkmann (2009) note that "transcriptions are translations from an oral language to a written language" (p. 178). In transcriptions, the body language of the interviewees, as well as their tone of the voice and other expressive features of speech, are lost. This matter in itself makes transcripts "impoverished, decontextualized renderings of live interview conversations" (ibid.). In addition, in this study translation was used both during and after the interviews, and the translation was sometimes made by different persons. This created several layers of translation. Thus, it has to be acknowledged that there is a possibility that in some cases the meaning of spoken statements may have slightly skewed or even changed.

The ethical issues concerning confidentiality (Kvale, 2007, pp. 27-28) were present throughout the project, especially in the focus group interview situations where two to three people were present and discussing at the same time. It has to be acknowledged that sharing sensitive or personal information in the presence of fellow employees could have caused discomfort to some of the participants,because although the researchers could ensure their confidentiality on their own behalf, there was no way of ensuring that on behalf of the other participants (see also Liamputtong, 2011). Indeed, there may have been situations where the participants left things unsaid because of the sensitive or critical nature of the remark, if they were unsure of the trustworthiness of their counterparts or the researchers in the room. Also, an ethical challenge was encountered in the way the participants might have experienced the presence of the locally bound researchers in the interview situation, where their role was to be the researcher but where they were actually also the colleagues of the interviewed music teacher educators. This was the case with both Claudia Gluschankof in Tel Aviv and Heidi Westerlund in Helsinki. For this reason, Heidi Westerlund did not take part in the focus group interviews conducted at the Sibelius Academy. By contrast, Claudia

Gluschankof was present in the interviews at Levinsky College, despite her being a staff member. This decision was made for pragmatic reasons, since she was the only one of the researchers who could act as a translator from Hebrew to English whenever needed. However, this particular researcher position has surely influenced the variety of topics that were brought up in the interviews and the depth to which they were discussed. Also, this may have unconsciously compromised the participants' integrity, if they felt that they could not express their opinions and experiences on the topics that were discussed. Partly for this reason, in the second round of data generation we aimed to minimize the role of the researchers as the ones leading the conversation by inviting the participants to conduct the small-group discussions without the input of the researchers, and in their native language.

In following the ethical principles of research, the researcher has to put in every effort to protect the participants' anonymity in reporting the research. In order to provide the participants with information on the rights and responsibilities pertaining to the interviews and data generation, appropriately signed informed consent forms (Kvale, 2007, p. 27) were collected (see Appendix VIII). In addition, research permits were obtained from the institutions (see Appendix IX). When conducting research in institutional settings, there is always a possibility that colleagues or leaders of the institution might recognize individual voices. In this study, great care was taken by the researchers to prevent this, by using pseudonyms or omitting quotations that might reveal the identity of the speaker. Still, it might not be possible to prevent recognition, at least by close colleagues. This means that criticizing employers and the workplace might have negative consequences if the participant's voice were to be recognized. For this reason, in stage two we chose a different analysis method that allowed us to go beyond comparing the data of each institution and instead form a narrative co-construction of visions that could resonate with music teacher educators at a more global level. In attending to the validity of the data analysis and interpretations made, I sent the article manuscripts to the participants prior to submitting for member checking (Creswell, 2009, p. 196). The participating music teacher educators had the opportunity to read, comment on, and correct the text. Member checking also allowed me to ensure that the participants agreed with the level of anonymity in the data quotations. It has to be acknowledged that although the study adheres to the principles of collaborative research, the research part (generating and analysing the data and producing research articles as a result) involved only the researchers

of the study. The participants of the study were offered an opportunity for member checking and in that way be involved with the process. Thus, the collaborative aspect was present among the researchers in the research processes that resulted as co-authored articles but did not include fully the participants of the research. This is why the ownership of the collaborative work of the articles is shared inclusively with the co-authoring researchers.

In considering power relations in qualitative research interviews, Kvale and Brinkmann (2009) state that there is a clear power asymmetry between the researcher and the interviewee(s), in favour of the researcher (p. 33). Although in this study the intention was to mitigate the power asymmetry by following a collaborative research approach as the methodological frame, and using focus group and group discussion methods in generating the data, the participants may still have experienced imbalance in how power was distributed in the interview situations, and in the research process as a whole. Member checking offered the participants the opportunity to question or negate our interpretations of the data, and through that process our relationship may have grown to be more equal.

Looking back at the research process and reflecting on the collaborative aspects of the study, some issues can be highlighted. First, it was crucial that we had Claudia Gluschankof as a co-researcher and contact person at Levinsky College. Without her involvement it would have been difficult to organize the interviews and set up meetings with the administrative staff of the department for the purpose of informing them about the progression of the study and discussing related issues. It was also helpful that she could act as a translator in the interviews and workshops. Without her knowledge of Hebrew, the data would have been much more shallow. She also provided me with useful information on the Israeli context. Overall, I found it helpful to have a multi-national (Finnish, Israeli, Norwegian) research team of four researchers involved in stages one and two, when carrying out the focus group interviews and workshops in the two sites. My co-researchers' involvement was crucial, especially in the first-round focus group interviews that were conducted in Tel Aviv, because at the time I was in the third trimester of pregnancy and was not able to travel to Israel. As a consequence, I participated in the interviews via Skype while my fellow researchers were present at Levinsky College. In conducting the data analysis, the researcher triangulation helped to form the findings, and also strengthened the validity of the findings. Having joint conversations and reflections with the fellow researchers, as well as

co-authoring together, fortified the co-constructive and collaborative frame that was used in the study. At the same time, it was somewhat challenging to maintain the collaborative orientation with the research participants because of the long distance between the research sites. As building trust and nurturing relationships takes time and proximity, and at times it felt frustrating not having the opportunity to have an immediate connection, especially with the music teacher educators at the Levinsky College. Thus, it has to be acknowledged that this distance involved diminished the strength of the collaborative and practitioner inquiry aspects of the research.

Since this study draws from the collaborative research approach, it is beneficial to reflect on the collaborative aspects that surfaced during the process. In the course of the study, I collaborated with my co-researchers. Our collaboration generated reflections and conversations about the research process and the possible further outcomes of the study. The collaboration between us also produced new knowledge, in the form of the findings derived from the joint data analyses presented in the three co-authored articles (Articles I, IV and V). I was also collaborating with the two music teacher educators whom I interviewed for the single-authored articles (Articles II and III). I produced new knowledge in collaboration with them, as I analysed the interview data and they were able to comment on the article drafts and findings that came out of the analysis. As part of the research group, I also collaborated with the focus group interviewees as well as the workshop participants in the joint discussions. In the same fashion, the music teacher educators who were participating in the interviews and the workshops collaborated with each other, co-constructing new knowledge and visions as part of the research. Although not all of the participating music teacher educators from Finland and Israel were in contact with each other during the study, mobilizing networks were nevertheless formed between them, for instance through conference participation and further collaboration intra- and inter- institutionally. Collaboration and sharing also took place between the researchers and the members of the advisory board who were involved in the *Global Visions* project in the form of meetings, discussions, reflections, and supervising.

In sum, it can be said that there were numerous parties involved in this study who collaborated with each other. This collaboration also produced outcomes benefitting the *Global Visions* project, which in turn may have had an impact on the wider framing of the project. One element that could have been strengthened in

this research was the collaboration between the Finnish and Israeli music teacher educators. Unfortunately, the study did not have the financial resources that would have been required to enable the face-to-face meetings of all participants. As a substitute, the website of the *Global Visions* project (https://sites.uniarts.fi/web/globalvisions) acted as a medium containing information about the phases of the project. In addition, all of the publications that were produced within the project are open access and available to everyone who may be interested. On the whole, the collaborative research approach provided us with the possibility to "bridge the gap between research and practice" (Pushor, 2008, p. 5). An attempt to involve the participating music teacher educators in the developmental work of the programmes was implemented in this study through the presented outcomes. Additionally, it has to be noted that although this particular study was completed, the work at these sites still continues as part of the *Global Visions* project and beyond.

5 Published results of the research project

In this chapter, I will present the summaries of the five articles and book chapters (sections 5.1-5.5) that comprise this larger work: two separately published peer-reviewed journal articles (Articles I and III) and three separately published peer-reviewed book chapters (Articles II, IV and V). Articles I-IV each report the results of a specific stage of the research process. Also, to attend to the overarching research task, each of the articles address one of the four research questions (see Figure 3). The fifth article considers the ethical and methodological issues of this work as one of the cases examined in the book chapter.

ARTICLE I (Appendix I)	1. How do music teacher educators in the two contexts articulate their own intercultural competence and the competence the programme provides, and how do they perceive the challenges and future needs regarding their competence at an institutional level?
ARTICLES II AND III (Appendices II and III)	2. How do the two interculturally experienced music teacher educators in the two contexts perceive themselves as teachers and negotiate with the students when teaching in culturally complex situations, and how can such perceptions and negotiations be understood as intercultural competence? In relation to the second research question, the following sub-questions were asked:
Article II	• How does the music teacher educator describe her own position in the music education class in terms of her professional and religious identity? • How does the music teacher educator experience the relationship with her students from this perspective?
Article III	• What aspects of intercultural competence can be detected in the accounts of the two music teacher educators?
ARTICLE IV (Appendix IV)	3. What visions of intercultural music teacher education can be co-created through institutional collaboration? In relation to the second research question, the following sub-questions were asked: • How is change narrated in music teacher educators' conversational co-creation for intercultural music teacher education at the Levinsky College of Education and the Sibelius Academy?
ARTICLE V (Appendix V)	4. How can intercultural practice in music education be considered as, and turned into, research – and vice versa – from an ethical perspective?

Figure 3. Research questions posed in each article.

5.1. Summary of article I

This co-authored article (see Appendix I) grew out of the need to explore more deeply how music teacher education programmes respond to the challenges and opportunities that cultural diversity creates. In the first stage of the study that is reported in this article, we used focus group interviews as a method to map the intercultural competence of music teacher educators at the Levinsky College of Education in Tel Aviv and the Sibelius Academy, University of the Arts Helsinki. One of the leading ideas in the article, and in the research process as a whole, is that reflexive exchange and 'learning from each other' (Darling-Hammond & Lieberman, 2012, p. 169) will increase our understandings of who we are as music teacher educators, including in international contexts. This, in turn, may have an influence on how future music teachers teach (Gay, 2014, p. xiii). This intra- and trans-institutional learning aims for trans-national reflexivity. The article contributes to the research question I of the overall study: How do music teacher educators in the two contexts articulate their own intercultural competence and the competence the programme provides, and how do they perceive the challenges and future needs regarding their competence at an institutional level? The three research questions that guided the research process were: 1) How do music teacher educators in Israel and Finland articulate their own intercultural competences; that is, what kinds of 'knowledge, skills and attitudes' (Deardorff, 2006 p. 248) do they need in their work? 2) How do these teacher educators articulate the competences that their programmes provide for the students? 3) How do these teacher educators perceive the challenges and future needs regarding their intercultural competences on an institutional level?

This first-stage study is a multi-sited instrumental case study (Stake, 1995), conducted at two different sites in two different countries. We also followed the principle of "compatibility that does not require comparability" (Strathern, 2004, p. 35); in other words, our aim was not to compare the two contexts, but rather to make use of the richness and commonalities of the two contexts. In all, 11 focus group interviews were conducted, six at the Sibelius Academy (with 15 music teacher educators) and five at the Levinsky College (with 14 music teacher educators).

As a theoretical starting point for the content analysis of the data, we used the framework for intercultural teaching competencies suggested by MacPherson (2010). As part of her study of exploring preservice, in-service, and university

teachers' collaborative conversations on culture, MacPherson conducted a comprehensive literature review in the field of intercultural teaching, and detected five competence aspects: 1) attitudes; 2) cultural responsiveness; 3) curriculum and instruction; 4) communication and language; and 5) critical perspectives. We used these five areas of competence as the basis for the analysis.

In general, the aspects of interculturality that were most touched upon in the interview data when talking about the music teacher educators' own intercultural competence included competence in teaching students from different musical backgrounds, music diversity, diversity due to ethnic and religious differences and teaching in different languages. In addition, the consideration of different learning styles as an aspect of teaching was also mentioned. Other aspects that were referenced to a lesser degree included differences in ways of thinking and conceptualizing, and gender issues. Furthermore, attending to the first research question on the music teacher educators' own intercultural competence, we demonstrated the outcomes of our analysis by categorizing the findings under MacPherson's five competence aspects. The **attitudes** that were recognized as central in intercultural interaction included tolerance, openness, acceptance, mutual respect, and empathy. Other identified important **skills and abilities** included an awareness of the differences and similarities in the learning styles and cultural backgrounds of students, and sensitivity to the experiences of others. Only a few of the music teacher educators could identify how their efforts to recognize and account for the diverse backgrounds of students in the teaching content had changed their courses. Thus, it was challenging to pinpoint how **cultural responsiveness** manifested in their teaching. However, the teacher educators reported the challenges that religious restrictions created in both contexts in terms of practices, musical repertoire, and communication in class. The religious aspect was also present in the discussion on **curriculum and instruction**. Music teacher educators in both contexts recognized how their students' reluctance to learn beyond their religious and cultural beliefs can hinder further intercultural learning. In terms of **communication and language**, especially in the Israeli context, the Hebrew-speaking teacher educators found it challenging to teach a class where the students' first language was Arabic. As shown in one of the examples, when the teacher educator lets the students be the experts of their own cultural content, including language, and when they are trusted to make their own choices of, for instance, what content to bring to class, this may create a dialogue and connection between them. **Critical perspectives**, or "understanding of one's own power and

privilege" (MacPherson, 2010, p. 273), were scarce in the data. Political dilemmas were mainly discussed in the Israeli context, and they were mostly connected to the Israeli-Palestinian conflict. Many of the interviewed teacher educators thought that the subject of music should be politically neutral.

It was difficult for the interviewed music teacher educators to find answers to the question of what kind of intercultural competence was provided by the programmes. Many of the teacher educators admitted challenges in seeing the bigger picture: how the courses and modules of the programme were constructed, and how their own course was part of that picture. Also, the lack of joint meetings and the large number of part-time teachers made it harder to establish and maintain a knowledge community (Hakkarainen et al., 2011), or conditions where the staff members could "learn from each other" (Darling-Hammond and Lieberman, 2012) in terms of developing their intercultural competence.

Attending to the third research question of the first-stage study, the teacher educators were asked to suggest future needs, and propose suggestions for how their institutions could develop intercultural competence. At both institutions, music teacher educators expressed the need for stronger interaction and better communication, both between departmental faculties and among the staff members of those faculties. They also identified a need for strengthening contacts with the in-service music teachers, in order to have a better understanding of the reality faced by the schools and intercultural challenges in the field. There were also suggestions of including intercultural issues as part of different courses, offering courses that focused inclusively on intercultural issues and challenges, and choosing field practice sites according to the level of cultural diversity represented in that particular school.

In the discussion section of the article, we pinpoint three potential challenges that can be identified in the findings of the study when compared against the research literature of the field. First, the study suggests that there is a need to employ a more holistic perspective when considering intercultural competence in learning institutions. In music teacher education programmes, this would mean going beyond enhancing the musical diversity of the study content and considering the social, emotional, political, and historical aspects as part of intercultural music teaching and learning. Second, the tendency to emphasize individual teacher educators' responsibility for only taking care of issues of diversity and their own

course content prevents them from perceiving the wider structural barriers that may stand in the way of improvement on intercultural issues. Thus, what this article suggests is that institutions should take responsibility for encouraging staff members to develop critical views on issues of diversity also at a wider, institutional level. The interaction and discussion on the issues and experiences regarding cultural diversity could also reinforce professional learning about ethical issues and enhance the understanding of how power is produced at the institutional level and how music, music education, and music institutions *produce* social justice - as well as injustice - within their frames. Third, the study confirms the argument put forward by other authors (Gay, 2014; Gollnick, 2008; Mills & Ballantyne, 2010) that there is a need for issues of diversity to be incorporated in the studies throughout the study programme. In sum, the study indicates that reflection, communication, and collaboration are the key components for creating "knowledge communities" (Hakkarainen, 2013) and fostering mutual learning among teacher educators, researchers, and other staff members about issues of diversity and the development of intercultural competence, both at the individual and institutional level.

5.2. Summary of article II

The second article (see Appendix II) presents the case of an Israeli Orthodox Jewish music teacher educator who works with ultra-Orthodox Jewish female students in a music-teacher education programme designed especially for them. In her day-to-day work she has to adjust her teaching to the expectations of the ultra-Orthodox Jewish religious context and the restrictions regarding teaching music in that environment. The ultra-Orthodox Jewish community in Israel is segregated to a high degree from the surrounding society: for instance, the ultra-Orthodox have their own separate educational system, and the members of this religious community are exempted from the mandatory military service. This voluntary segregation can create conflict and prejudice between the ultra-Orthodox and other members of the Israeli society. The women in the ultra-Orthodox community are often both home-makers and the main bread-winners in the family. Becoming a music teacher is an accepted choice of profession for ultra-Orthodox women, despite the community's manifold restrictions that concern performing, teaching, and listening to music.

This article contributes to the research question II of the overall study: How do two interculturally experienced music teacher educators in the two contexts perceive themselves as teachers and negotiate with the students when teaching in culturally complex situations, and how can such perceptions and negotiations be understood as intercultural competence? The data of the study was generated through two semi-structured interviews with an Israeli music teacher educator, conducted in 2014 and 2015. Using the notions of identification (Bauman, 2000; 2004) and boundary crossing (Akkerman and Bakker, 2011) as lenses in conducting a theoretical reading analysis (Kvale & Brinkman, 2009) of the data, I asked two guiding questions:

1. How does the music teacher educator describe her own position in music education class in terms of her professional and religious identity?
2. How does the music teacher educator experience the relationship with her students from this perspective?

In attending to the first research question, I turned to Rina's (pseudonym) reflections of herself as a teacher educator in the ultra-Orthodox religious context, and interpret her accounts with the help of Bauman's notion of identification, drawn from his theory of Liquid Modernity (2000, 2004). In Bauman's theorisation, identification refers to the idea of the crossing of different identity markers such as gender, age, class, nationality, ethnicity, and religion, and how this process is ongoing and fluid by nature. The interpretation of the data suggests that Rina is balancing between the flowing sub-identities that are involved in her professional identity construction and the demands of the ultra- Orthodox programme. Her efforts are fuelled by the satisfaction that she gets from teaching, even if the conditions are culturally demanding.

In attending to the second research question, I have taken a closer look at the relationship that forms between Rina and her students, according to her own accounts, as interpreted following the theorization of boundary crossing (Akkerman & Bakker, 2011). In the context of this study, boundary crossing, a movement between two activity systems, takes place between the cultural and religious backgrounds, orientations, and aspirations of the music teacher educator and the students. Boundary crossing between two different cultures can create both "potential difficulty of action and interaction across these systems but also represents the potential value of establishing communication and collaboration"

(Akkerman & Bakker, 2011, p. 139). The findings of the analysis further suggest that Rina uses her personality strengths - such as flexibility, humour, negotiation skills, and a respectful attitude - to navigate in the complex matrix of the religiously oriented teaching context. Examining her accounts of the identification processes and the interaction more closely, I argue that the music teacher educator can be seen as a boundary worker (Akkerman & Bakker, 2011), an individual who is stepping in and out of the space that takes shape in between the teacher and her students, and where boundary crossing can happen. I suggest that this space can also be understood as a Third Space (Bhabha 1994), where there is a potential for negotiation of different understandings and identities and mutual learning. Moreover, as a consequence of my interpretation I suggest that, as a boundary worker, Rina uses her intersecting sub-identities and identity work as a source of boundary competence (Walker & Nocon, 2007) or intercultural competence (e.g. Deardorff, 2006) when she works at the boundary.

Whilst in this case religion plays a large part in the pedagogical choices that the teacher educator has to make, it can be argued that any kind of cultural factor in the classroom will change the way the teacher considers her teaching and interaction in class. Thus, taking a culturally responsive approach to higher music education and to music teacher education will help music teachers navigate the culturally complex situations they encounter at their work. As a conclusion, the study suggests that in a culturally diverse classroom, music teachers and music teacher educators could emphasize the common experiences of what it is to be human, rather than concentrating on differences between individuals. In a music class, making music together offers an excellent platform for our shared endeavour of being human together.

5.3. Summary of article III

The third article (see Appendix III) investigates how self-reflection and reflexivity are connected to the development of intercultural competence and relational professionalism in music teacher education. The participants of this sub-study were two music teacher educators, one from Finland and one from Israel, who both had extensive experience working in culturally diverse contexts. The two participating music teacher educators took part in the focus group interviews reported in Article I. The selection criteria for the interviewees of this sub-study included a high degree of self-reflection and significant experience working with

students from culturally diverse backgrounds. Additionally, by choosing these two participants, I wanted to gain more information on the topics discussed in the focus group interviews. The data consisted of four semi-structured individual interviews, two interviews with each of the music teacher educators, conducted between the years 2014-2016. The article contributes to answering research question II of the overall study: How do two interculturally experienced music teacher educators in the two contexts perceive themselves as teachers and negotiate with the students when teaching in culturally complex situations, and how can such perceptions and negotiations be understood as intercultural competence? The research question that guided data analysis was: What aspects of intercultural competence can be detected in the accounts of the two music teacher educators? As the theoretical starting point of the data analysis, I used the categorization of the process model for intercultural competence formulated by Deardorff (2006). As presented in section 3.3, these categories are: *attitudes*, *knowledge and comprehension,* and *skills*.

Two additional categories created by Deardorff are: the internal outcome of *informed frame of reference shift*; and the external outcome of *effective and appropriate communication and behaviour in an intercultural situation*. These categories informed the analysis by setting guidelines for the categorisation. The method of content analysis was used to analyse the data, and the analysis included both inductive and deductive phases.

In attending to the research question posed to the data, the following themes emerged. I grouped them under Deardorff's categories as follows:

Attitudes

- Commitment, passion, and curiosity as the fuel for intercultural teaching
- Authenticity as a central principle of being a teacher
- Colliding values as a part of intercultural teaching

Knowledge and comprehension

- Learning together and from each other in intercultural situations

Skills

- Communication and negotiation skills as the basis of intercultural awareness
- Stepping in and out of comfort zones: coping with uncertainty

The internal outcome of the process of developing one's intercultural competence

- Sensitivity and flexibility as the core qualities of an informed frame of reference shift

The external outcome of the process of developing one's intercultural competence

- Creating a safe space for exploring and experiencing in an intercultural situation

In the discussion, I argue that several aspects that surfaced in the analysis of the interview data can be connected to *relational professionalism* (Frelin, 2013), in which the educational relationship between the teacher and students is regarded as central when exploring the event of teaching and learning. The study suggests that acknowledging intercultural competence within the framework of relational professionalism draws attention to *both* the contextual and relational conditions *and* the capabilities of the teacher as essential aspects of intercultural music teaching. Both are to be acknowledged when the goal is to build an intercultural educational relationship. I also argue that in the development of intercultural competence within relational music teacher professionalism it is vital that the music teacher educators are provided with opportunities for critical self-reflection. In order to enhance the conceptual and experiential understanding of intercultural music teaching, the music teacher educators could share and discuss their own intercultural teaching experiences with their colleagues and the students. In this way, both the music teacher educators and teacher students have an opportunity to learn from and with each other on what it is to become relationally strong and interculturally competent music education professionals. Moreover, through enhancing critical self-reflection the development of reflexivity becomes possible.

5.4. Summary of article IV

The co-authored fourth article (see Appendix IV) presents the findings of the second-stage of the overall study. The objective of the study was to further explore the themes that emerged in the first stage focus group discussions among the music teacher educators at the Levinsky College and the Sibelius Academy. The article contributes to research question III of the overall study: What visions of intercultural music teacher education can be co-created through institutional collaboration? As the guiding question of this article we asked: How is change narrated in music teacher educators' conversational co-creation of intercultural music teacher education at the Levinsky College of Education and the Sibelius Academy? The constructionist pre-understanding that guides this study is that music teacher education programmes should be developed through conversation and joint reflection. The idea of "narrating change" (Faber, 2002) through discussion acted as the theoretical starting point of this study. In this study, we have also assumed that music teacher education should be developed through both global and local discussion. The participating music teacher educators were provided with spaces where they could discuss further the ideas and findings that emerged in the first stage of the overall study. The idea behind this was that through these discussions, they could start to co-construct institutionally relevant visions and become aware of new possibilities related to interculturality and diversity. As described in the previous chapter, methodologically, the second stage of the discussions was inspired by the Appreciative Inquiry approach (Cooperrider and Srivastva, 1987; Cooperrider et al., 2005), in order to bring out the positive as a starting point for co-creating future visions of intercultural music teacher education. The data consists of recorded workshop discussions carried out in both of the involved music teacher education programmes. Four workshops were held, two at each site. A total of 24 music teacher educators participated. The themes of the discussion emerged from the findings of the first-stage focus group interviews, which mapped the current situation in the institutions. In analysing the data, the process of "narrative creation" (Bold, 2012) was applied. The co-constructed narratives of the study involve two larger themes: 1) dealing with the uncertainty that stems from diversity, and 2) developing a collaborative institutional mindset. Derived from these two broader thematic areas, four emerging themes could be identified: 1) problematizing the endless diversity; 2) addressing flexibility and openness as desired qualities for both music teacher education and future music teachers; 3) envisioning music teacher education as a space for the pedagogical co-construction of knowledge; and 4) initiating change through collegial dialogue and sharing.

The participating music teacher educators reflected upon the first theme of problematizing the endless diversity by pondering the core values of their institutions, and how values such as versatility and expertise could guide the pedagogical and musical foundations of their programmes. The topics of value relativism, the limitations of music teachers' cultural identity, tolerance for difference, and entrance examinations as the 'gatekeepers' of diversity in the respective institutions were also discussed as part of the first theme. In the discussions around the second theme of **desired qualities** for both future music teachers and music teacher education programmes, flexibility and openness were singled out. On the programme level, the need for making the curriculum more flexible and open was highlighted, as well as the need for engaging with diversity being a mandatory part of the studies. On the individual level, the music teacher educators discussed how responding constructively to the uncertainty evoked by cultural diversity requires a mindset recognizing that although anything can happen in a class there is always a way to cope with the situation. Moreover, learning to be more flexible and open would make music teachers more able to meet the needs of a constantly changing surrounding society. A desire to engage the teacher students in **co-creation of pedagogical knowledge** also emerged among the participating music teacher educators. Cultivating openness and sensitivity toward diversity and encouraging risk-taking were identified as central means in the process, although it was difficult for the participants to pinpoint how they could implement this co-creation in class. However, mutual learning, or 'learning from each other' (Darling-Hammond & Lieberman, 2012) was recognized as such a medium. Lastly, the music teacher educators discussed **how change could be initiated through collegial dialogue and sharing**. They called out more opportunities to meet, share and discuss experiences in terms of cultural diversity. Suggestions on how to enhance collaboration and how to be more prepared for culturally diverse teaching situations were presented.

In sum, the study presented in the article indicates that, in the two programmes, there is a growing need for creating shared spaces where music teacher educators and teacher students can find creative ways to face uncertainty elicited by diversity. In these spaces, music teacher educators could take risks safely without the fear of failing. The study also suggests that efforts should be made to increase the openness and flexibility of both music teacher educators and the programmes regarding issues of diversity, instead of seeking to find fixed models and approaches to apply in challenging classroom situations. Lastly, the study argues that working

collaboratively and discussing more openly about the emotions and fears that facing diversity in teaching may evoke can make the vision of a more pluralistic and intercultural music teacher education more attainable.

5.5. Summary of article V

The fifth article (see Appendix V) addresses the research question IV of the overall study: How can intercultural practice in music education be considered as, and turned into, research – and vice versa– from an ethical perspective? The examples in the study are drawn from the past or on-going projects at the Sibelius Academy, namely, a Finnish-Cambodian intercultural project (http://mcau.fi/), a project on co-constructing Nepalese music teacher education through Finnish-Nepalese collaboration (Treacy, 2020), and - the topic of this doctoral dissertation - the collaborative project on visions for intercultural music teacher education in two music teacher education programmes in Israel and Finland (Miettinen et al., 2018). The latter two projects came to construct the contextual frames for the *Global Visions* project.

The intercultural projects that were used as examples demonstrate the ethical challenges that may arise when conducting cross-cultural research in music education. In order to theorize the experiences gained from the projects, the aspects of the presented intercultural projects were reflected on through the literature on ethical considerations and challenges of cross-cultural (Liamputtong, 2007, 2008, 2010, 2011) and ethnographic (Lather, 2007; Skeggs, 2007; Van Loon, 2007) research.

By examining the ethical aspects of the projects, seven ethical issues were identified that need to be considered when developing intercultural practices and conducting intercultural research in music education. They were:

In the Finnish-Cambodian intercultural project:

1. the possibility for exploitation
2. whose voice is presented in research

In the Finnish-Nepali collaborative project:

3. the limits of stress in intercultural learning
4. language barriers and the limits of mutual understanding
5. institutional power and the danger of colonialism

In the Finnish-Israeli collaborative project:

6. research interpreted as a political stance
7. integrity of participants

In the book chapter, I contributed to the co-authoring process principally in sections that involved the Finnish-Israeli collaborative project, the study presented in this doctoral dissertation. The ethical issues that were discussed in the article regarding the study dealt with two main areas, namely: 1) research interpreted as a political stance, and 2) the integrity of participants. I have considered the first aspect in section 1.4, when discussing the researcher's position. The second aspect is discussed further in section 4.3, as part of the methodological and ethical reflections of the study. At the time of writing this book chapter, the overall study was on-going and only in its first stage. Thus, as was demonstrated earlier in section 4.3, other ethical considerations also surfaced in the course of the study such as language and division of power in the research context. The book chapter sought to answer the fourth research question of this dissertation: How can intercultural practice in music education be considered as, and turned into, research – and vice versa – from an ethical perspective? What the book chapter suggests is that considering the ethical issues that arise in the practical work of music teacher educators in diverse teaching contexts, the music teacher education programmes receive valuable information on how to approach those contexts and what ought to be considered from an ethical perspective in intercultural interaction in music education. This is why it is important that not only intercultural practice can be understood as research but also the other way around; information gained from conducting intercultural research in culturally diverse contexts can be used as ethical guiding posts in music teacher educators' practical work.

6 Discussion

The overarching research task of this study has been to explore the understandings and visions of interculturality in music teacher education that arose through the institutional collaboration between the two involved music teacher education programmes in Finland and Israel. In this chapter, which discusses the results of the research project as a whole, I will discuss the conceptualization of the development of intercultural competence in Deardorff's model and propose how the conceptualization could be expanded based on the results of this study. I will also discuss different ways through which the envisioned goal of intercultural music teacher education could be implemented. In doing this, I will draw on the theoretical and conceptual starting points that were presented in chapter three, but also widen the theoretical scope of the study by inviting a number of scholarly voices to join in the discussion as possible theoretical 'end points'.

6.1. Expanding on the conceptualization of intercultural competence

The UNESCO document on intercultural competences (2013) states that "Intercultural competences are abilities to adeptly navigate complex environments marked by a growing diversity of peoples, cultures and lifestyles […]" (p. 5). Navigating one's way in culturally complex situations is arguably one of the most important skills to be learned when studying to become a teacher. If we think about classroom environments as landscapes and routes that no-one has explored before, in order to be able to navigate one would need a map, a compass, and knowledge of how to interpret different symbols on the map and the signs in the immediate surroundings. In this endeavour, previous experience of using a map and navigating helps. In a culturally diverse music classroom, the music teacher educator does not have to be alone in her or his quest to find the way. Negotiating with students about the goals and purposes of intercultural music teaching and learning, and the ways in which these goals and purposes could be reached, helps the music teacher to navigate and make educationally mindful decisions. Thus, as I have argued in Article III, the implementation of the music teacher educator's intercultural competence depends greatly on the situational and relational aspects that inform one's judgment, choices, and actions in a music education class.This study examined the understandings of intercultural competence more closely through music teacher educators' reflections on the concept in relation to their work in music teacher education programmes. In

the study, Deardorff's process model of intercultural competence has served as a preliminary analytical lens, through which I have examined the findings presented in Article III. By using this model as a starting point in the analysis, I wanted to explore the potential it might have for analysing the empirical data. Although the model itself is versatile in its attempt to include many possible aspects of the process of becoming interculturally competent, this research revealed some aspects that could be emphasized more in such a process. In her article on teachers' intercultural learning, Katri Jokikokko (2016) argues that despite contributing to the understanding of the process of intercultural learning, developmental models such as Deardorff's have certain weaknesses (p. 218). Jokikokko notes that these models seem to be based on the assumption "that belonging to a certain cultural group can predict behaviour" (p. 218; see also Article V in this dissertation). This supposition leads to an essentialist position towards the individuals, who are automatically seen as a member of a particular cultural group, and because of that it is assumed that they will behave in a certain way, thus depriving them of their "right to be seen and treated as individuals" (ibid.; see also Sleeter, 2010; Karlsen, 2013; Karlsen & Westerlund, 2015: Westerlund, 2017). Indeed, as Dervin and Machart (2015) argue: "often it is not the Other that we meet in intercultural situations, but our imagination of his/her culture as it is conveyed through different types of discourses on which mass (and nowadays social) media tend to focus" (p. 3). Thus, Dervin and Machart conclude that because of the illusion of the Other and the culture she/he represents, we do not recognize others as individuals "in their diverse diversities (gender, social class, religion, age etc.)", but instead follow a stereotypic classification (the process of Othering) that makes the encounters pre-conditioned (ibid.).One of the contributions that this doctoral study has made is that within its frame there has been an attempt to promote an intercultural approach in music teacher education which encourages music teacher educators to examine and reflect on their *own* beliefs, attitudes and preconceptions related to cultural diversity of students. In this approach, music teacher educators are encouraged to try to really *see* individuals and their "diverse diversities" within the often stereotyped, taken-for-granted views of cultural groups reinforced by media and society. The intercultural approach reaches further from the multiculturalist perspective in music education where the focus is often on the musical diversity of the repertoire and the pedagogical ways of transmitting different musical styles in music teaching. By emphasising interaction and encounters together with the content-related issues, the scope of teaching and learning is widened to include also the social, emotional and relational aspects of music teaching.

Moreover, the findings in Article I suggest that a more holistic and critical perspective on intercultural competence should be employed when examining them in the realm of intercultural music teacher education. Indeed, Deardorff herself points out the need for a more holistic exploration of the *process* of intercultural competence development in her editorial (2015), and lists questions that still have to be explored when defining, developing, and assessing intercultural competence. With regard to cultivating such competence in individuals, questions about the best practices and learning experiences, and the role of the individual's personality traits, identity, and emotional intelligence, amongst other factors, in intercultural competence development are raised (p. 4). Regarding the conceptualisation and development of intercultural competence, the focus in this doctoral study was to consider critically the instrumental value of Deardorff's model through its use as a conceptual starting point and analytical lens of the study, and expand on its frame by investigating the aspects that then surfaced. Based on the findings of the research articles presented in this study, and in line with the arguments made by Jokikokko (2016) and other researchers (e.g. MacPherson, 2010), I further argue that in order to form a more holistic and critical understanding of the development of teachers' intercultural competence it would be beneficial to focus on examining the *process* as well as the outcomes, with an emphasis on the social and emotional aspects of the process. I also argue that, although aiming to be comprehensive, Deardorff's model of intercultural competence does not adequately consider the possibility of both negative and positive feelings and emotions arising from the contradiction between the teacher's prior beliefs, attitudes, and preconceptions and the cultural diversity of students in the classroom. These emotions, if not examined, can have a strong influence on the teacher's decision-making in culturally complex situations.

Teacher's reflective practice and the emotional aspect of intercultural competence

What is it about intercultural communication that makes it challenging? What are the misunderstandings that can take place in an encounter, and why is it so hard to try to understand and relate to the other's worldview and perspective? In reflecting on these questions, highlighting the affective aspect of intercultural competence along with the relational perspective - in other words, exploring the emotional states that ideas, thoughts, preconceptions and stereotypes of another culture or people create - is important for the holistic and critical understanding of the concept. Trying to see beyond those stereotypes through becoming aware

of how emotions are connected to them, and then challenging our own thoughts and actions in a situation, requires self-reflection and emerging reflexivity as is argued in Article III of this dissertation. Furthermore, being conscious of our own preconceptions and thought patterns helps us make value judgments about them: am I communicating, acting, and behaving ethically and in an appropriate way in this particular situation, or should I reconsider my thoughts, attitudes, emotional reactions, and actions? Jokikokko (2016), who has also reframed teachers' intercultural learning as an emotional process, reflects on the different understandings of teacher's intercultural learning and competence. According to her, two main approaches can be distinguished: the first approach sees the teacher's work mainly as a practical craft, and in this approach teachers' intercultural learning affects the development of different pedagogical and didactic means for "working effectively with students from different cultural backgrounds and learning how to behave appropriately in intercultural encounters" (p. 220). The second approach sees the teacher as a reflective and autonomous professional who, in the context of intercultural learning, is "reflecting critically upon situations and taking the context into account, understanding the power issues involved in intercultural encounters and accepting the fact that one is never (fully) 'interculturally competent'" (ibid.). As I argue in Article III, critical self-reflection and reflexivity are connected to a teacher's professional development in intercultural competence. The capacity of self-reflection was visible in how the interviewed music teacher educators in Articles II and III described their ways of approaching music teaching and their students in culturally diverse contexts. Jokikokko connects this 'critical-reflective' approach to critical pedagogy's stance, in which "the focus of teachers' intercultural competence and learning should be on inequalities in education and the complex and ambivalent association between power and knowledge" (ibid.). Through adopting this approach, "instead of just 'knowing what to do' in a multicultural classroom, the reflection upon, and reconstruction of different ideas and practices becomes significant for a teacher" (ibid.). The sub-studies also demonstrated that music teacher educators became aware of their position in culturally complex situations, and became able to reflect on the preconceptions, attitudes and emotions that were involved, helping the music teacher educators act and interact appropriately and in a culturally responsible way.

Indeed, as is argued in Articles I and IV, in order to be critically self-reflective and reflexive there has to be a willingness on the music teacher educator's part to examine one's difficult feelings and emotions regarding culturally diverse

teaching contexts and learners in those settings. Operating outside of one's comfort zone is likely to arouse negative feelings such as uncertainty, anxiety, and fear of failure. Thus, managing one's difficult and discomforting feelings and stress in these situations can be seen as an essential part of a music teacher's and music teacher educator's intercultural competence (see also Kallio & Westerlund, 2019; Westerlund, Partti & Karlsen, 2015). Indeed, according to Geert Kelchtermans (2009), "Emotions have to be acknowledged as part of educational practices, driven by moral commitment and care for others for whom one feels responsible" (p. 269). To him, emotions are the driving force in the process of building up educational relationships. Sharing those difficult emotions with students and colleagues makes the teacher emotionally vulnerable. However, this vulnerability, if employed as a conscious strategy, can enhance the emotional connections between the teacher and the students, and the teacher's emotional availability can have a positive influence on students' emotional processing of what they are learning (Cutri & Whiting, 2015, p. 1021). As Jokikokko (2016) argues, "The conceptualisation of emotions as a functional component of teacher's intercultural learning normalises emotions as a valuable resource, rather than a source of incompetence, to be incorporated into each teacher's professional development" (p. 226). She continues that "Examining one's feelings can be a catalyst for problematizing and transforming one's own perspectives as well as practices in education" (ibid.). Through the reflective practice, the teacher can access the moral, political, and emotional dimensions of teaching and educational relationships (Kelchtermans, 2009, p. 268).

Learning from the Other: Discussing the relational aspect of intercultural competence

When considering Deardorff's process model of intercultural competence, the social aspects of the model could also be deepened: Drawing attention to the relationships and dynamics between the teacher and the students, and not forgetting that there are always at least two parties involved in an interaction, would widen the conceptualisation of intercultural competence significantly. As Dervin (2010) points out, "Most definitions [of intercultural competence] only mention the "user" of the competence and ignore the influence of the interlocutor and the context of interaction on acts of interaction. […] The integration of these acts of co-construction of discourse and interaction seems vital in the definition of intercultural competence" (p. 163). In the same way, Deardorff's process model of intercultural competence focuses on the 'user', and does not consider in more detail

the interlocutor or the context of the process. In this research, the focus has been on the music teacher educators: on their experiences of and reflections on intercultural competence and intercultural relationships. However, there are always at least two people involved in a relationship, and both of them offer their input to the situation and interaction. They are also both responsible for their own thoughts, behaviour, emotional reactions, and actions in that situation. This also applies in the context of (music) teacher education, where the educational relationship between the teacher and the students is central in intercultural teaching and learning.

As is shown in Articles II and III of this dissertation, vulnerability, honesty, and openness are the keys to creating trust in educational relationships. Openness in the face of the unknown was seen as a desired quality for future music teachers by the music teacher educators who participated in the workshops as reported in Article IV. Furthermore, Article II argues that being vulnerable in front of the students requires courage from a teacher. Admitting that one does not know an answer to a question, or how to play an instrument that is central in students' musical tradition, can open up a space for learning with and from the Other. In this approach to learning, the focus is on the relations of the individuals that are involved in the process. In her book, Sharon Todd (2003) explores the ethical possibilities in education in relation to learning from the Other. She notes that:

> *...it is precisely because our capacity to relate to others is premised on our susceptibilities, vulnerabilities, and openness to the Other, and not on knowledge, that forms of relationality resist containment within rational appeals to principles, or through any ethics understood as a codified system. That is, the conditions for relating to one another carry tremendous ethical weight and do so outside the systemic bounds of rules or regulations. Teaching, then, would not be focussed on acquiring knowledge about ethics, or about the Other, but would instead have to consider its practices themselves as relations to otherness and thus as always already potentially ethical— that is, participating in a network of relations that lend themselves to moments of nonviolence. In this sense, the way in which we engage the Other becomes a central question* of *ethics and* for *education.* (p. 9)

Thus, according to Todd, the relationship with the Other can be approached from two different positions: learning *about* or learning *from* the Other. Learning about implies that gaining knowledge qualifies me to think that I know and

understand the Other, but might actually mean that by doing so I have forced the Other to assimilate my own preconceptions and worldview. When learning from the Other, by accepting that I cannot understand or assimilate, and by remaining open and attentive and respecting the differences between us, I can learn from the Other and move toward "an ethical horizon of possibility" (p. 15). In her study on encountering and learning from the Other in a music education setting, Saether (2010) points out, following Todd, that learning to meet the Other is a complex process, particularly because everyone involved has to be prepared to reshape their own context and, in that process, it is not only the form and content of music teaching that needs to be rebuilt, but also we as human beings (p. 57). The attitude of 'learning from the Other' is visible in every sub-study of this research, most especially in the Articles II and III which are based on the in-depth interview data of two music teacher educators in Finland and Israel. The results of these sub-studies show that maintaining an open and curiously respectful attitude helps the music teacher educators to establish trusting relationships with the students from diverse cultural backgrounds in spite of cultural differences and negotiations. This strengthens the intercultural approach in their music teaching.

Relations play a central role in both Todd's exploration of the ethical possibilities of intercultural encounters in education and Saether's attempt to enhance knowledge of music education in multicultural environments by listening to the Other. Anneli Frelin (2013) frames her study on teachers' relational teaching practices as *relational professionalism*, in which "A focus on relationships, as opposed to the characteristics of individuals, highlights the intersubjective processes that play an important part in understanding professionality as human action" (p. 27). According to Frelin, when taking a relational approach to teacher professionalism, teaching and learning is seen "as communication that is neither linear nor easy, but dependent on meaning-making" (p. 27). In Article III, I suggest that in order to gain a more holistic view on what really is at stake in intercultural music teaching, it would be beneficial to consider intercultural competence within the framework of relational professionalism. This broader view would acknowledge *both* the capabilities of the music educators *and* the contextual and relational aspects of music teaching as central dimensions of intercultural music teaching. This in turn could help the teacher in her or his pursuit of forming an educational relationship, i.e. "a negotiated and dynamic relationship that is conceived as a precondition for the fulfilment of the task of teaching" (Frelin, 2013, p. 57). Framing intercultural music teaching as relational instead of solely

competence-based in music teacher education would facilitate reaching beyond mere musical diversity. In sum, I argue that giving more space for the consideration of the *process* of developing one's intercultural competence and of the emotional and relational aspects of the process and then, through self-reflection, connecting experiential knowledge of teaching in culturally diverse settings with theoretical knowledge of the development of intercultural competence is a meaningful way of learning to become interculturally competent as opposed to only reading about the concept or applying the model in practice.

Becoming educationally wise: Looking beyond the competence-based approach in intercultural music teacher education

When discussing the development of intercultural music teacher education, I am also interested in finding alternative perspectives on music teacher educators' professionalism and competence in terms of cultural diversity. That is why I now turn to Gert Biesta's ideas in his book *The Beautiful Risk of Education* (2013), and how he critically examines the notion of teacher competence. In Biesta's view, there is a risk that the competence discourse begins to monopolize the discussion about teaching and teacher education, and thus these relatively uncontested and unreflected views on competencies should be challenged by offering alternative ways of thinking and talking about teacher education. Biesta also makes a point that "the ambition to cover all aspects of teaching focuses the competencies discourses strongly on the past – trying to cater for everything that we know so far about what might happen and might be relevant in educational settings – thus making it far less open toward the future" (p. 120). In other words, according to Biesta, the notion of competence only includes the ways of doing things that have worked in the past, although there is no guarantee that they will work in the future. He suggests that instead of presenting long check-lists of things that teachers should be competent in, the discussion should focus more on the role of *judgment* in educational situations (pp. 120-123).

As Biesta highlights, making appropriate educational judgments can be seen as part of teacher professionality, and he sees these judgments as multidimensional in nature, i.e. the teacher has to judge in every given situation what would be the educationally most desirable decision to make, considering the different dimensions or domains that are involved in education. These dimensions are, in Biesta's terms, *qualification* (equipping the individual with knowledge, skills, and

attitudes), *socialization* (socializing the individual into the norms and orders of society), and *subjectification* (education's impact on the individual outside the orders of society) (pp. 128-129). Balancing this multidimensionality requires setting priorities, to whose purpose or goal the teacher decides to commit in a certain situation and with certain students. In other words, the educational judgments are always made in the moment. According to Biesta, it is this situational aspect of teachers' decision-making that sets it apart from the competence discourse. He argues that, while becoming competent is desirable for a teacher, "competence, the ability to do things, is in itself *never enough*" (p. 130, italics in original). He continues to say that, "a teacher who possesses all the competences teachers need but who is unable to judge which competence needs to be deployed when, is a useless teacher" (ibid.). In reframing teacher education from this perspective, Biesta suggests taking this ability to make wise educational judgments as a point of reference, and calls out for a virtue-based approach to teacher education where the development of *virtuosity*, i.e. becoming educationally wise, would be the goal instead of merely becoming competent in teaching. As a conclusion, Biesta suggests that teacher education should adopt a *judgment-based* or *judgment-focused* professional perspective as its guiding principle. Such a formation "constantly engages with the question as to what is educationally desirable in relation to a particular constellation of educational purposes" (p. 135). This form of professional development would be concerned with the formation of the whole person (professionally), and the virtuosity of making wise educational judgments would be learnt only by practicing that ability (ibid.).

Indeed, in discussing music teacher professionalism, Randall Allsup and Heidi Westerlund (2012) find it necessary to reflect "on the 'whats,' 'hows,' and 'whys' of teaching and learning, not only from musical perspectives, but also from educational and ethical perspectives that emerge within educational situations" (p. 126). They argue that a music teacher's reflective practice leads to ethical deliberation, i.e. making "judgments that are not merely technical, professional, or musical in nature, but those that deal with the growth and cultivation of a changing self" (p. 126). Similar to Biesta's idea of situational judgment-making – in other words, making wise educational judgments according to a particular time and place – an understanding of music teacher professionalism that is based on situational ethics practiced in the classroom reaches beyond the competence-based approach in the teacher's "capacity to reconstruct the means and ends of teaching into a constant *re*-organization of values for the good and growth of

oneself and others" (p. 126). When applying the ideas presented above to the context of this study, shifting focus from a competence-based to a judgment-based approach in intercultural music teaching frees the music teacher educator to navigate according to her inner compass of what is considered to be ethically sound in any given situation. Through this shift, the focus of becoming interculturally competent moves from external validation – executing 'check-lists' or following models – to internal engagement – making ethically- driven decisions that are based on experiential knowledge and sense of common good. This turn from mostly externally dictated validation to self-reflective internal engagement is one possible alternative to the approach that Deardorff's model also promotes and as such is something to be considered when striving for the more holistic approach in the interculturalization of music teacher education.

Intersecting sub-identities as a source of intercultural competence

Adding to the previous discussion on professional identities in music teacher education (see e.g. Ballantyne, Kercher & Aróstegui, 2012; Bernard, 2005, 2007; Bouij, 2007; Dolloff, 1999, 2007; Kastner et al., 2019; Roberts, 2007; Stephens, 2007), in Article II I attempt to widen the scope of the discussion to include an understanding of the relationship of music teacher educators' identification processes and intercultural competence when faced with the demands of a culturally complex music classroom. By analysing the data using Bauman's notion of identification (2000, 2004, 2008) and Akkerman and Bakker's theorization of boundary crossing (2011) as analytical lenses, my intention was to provide knowledge about what occurs in an intercultural teaching situation. In the article, I refer to the Orthodox Jewish music teacher educator as a 'boundary worker' (Akkerman & Bakker, 2011) who crosses boundaries between herself and the ultra-Orthodox Jewish students in her attempts to navigate and negotiate the cultural and religious understandings and world views in an educational setting. In other words, the music teacher educator is pursuing intercultural negotiations in a professional space where intersecting religious boundaries are crossed. Further discussing the position of the music teacher educator, I suggest that the continuous self-reflection around questions such as 'Who am I at this moment?' and 'Who do I want to become?' (see Beijaard et al., 2004 p. 122) may also direct her dispositions and actions towards ethically-oriented interactions with culturally diverse students. Supported by Beijaard and colleagues' finding that "a teacher's professional identity consists of sub-identities that more or less harmonize,"

(2004, p. 122), I propose that this balancing act between sub-identities is part of the identification process, and offers the music teacher educator a source of intercultural competence despite the anguish and uncertainty that tending to this continuous process may create. In other words, one's intercultural competence are strengthened through a continuous and critical self-reflection on these intersecting sub-identities. This process might in turn provide the music teacher educator with an understanding of multiple perspectives, allowing her to both use her personality strengths to her advantage in intercultural negotiations and feel empathy towards the different ways of life represented in the classroom. Thus, nurturing and enhancing music teacher educators' and music teacher students' capacity for critical self-reflection is central when striving for interculturally competent music teacher education. Furthermore, Westerlund and Karlsen (2019) envision that music teacher education should be reconstructed through the idea of music teachers' collective identity work, which "is not grounded in an assumed neutrality of musical knowledge but is a resource for teacher reflexivity" (p. 216; see also Westerlund, 2017). This collectively attained reflexive capacity helps music teachers and teacher educators to "face ambivalence, paradoxes, social struggle and ethics" (ibid.). As I have argued in Article III, reflexivity is part of the development of intercultural competence, and becoming reflexive in one's work requires the capacity of critical self-reflection. This is why, when striving for a vision of collective teacher identity work and reflexivity in intercultural music teacher education, it is crucial that spaces and opportunities for both individual and collective reflection and reflexivity are offered by the programme.

6.2. Shared spaces as places of recognition, negotiation, and creativity in intercultural music teaching and learning

Within the relational approach, learning is seen as meaning-making and education is seen as communication that makes the process of meaning-making possible. In his examination of the nature of an educational relationship between teacher and student and the *location* of education, Biesta (2004) proposes "that education is located not in the activities of the teacher, nor in the activities of the learner, but in the interaction between the two itself. Education, in other words, takes place in the gap between the teacher and the learner" (pp. 12-13). This gap in-between enables communication – and through that, education. In Article II, I have discussed the 'in-between' place in the context of intercultural interaction and

communication. I suggest that the space where the interviewed Orthodox Jewish music teacher educator works can be interpreted as a Third Space (Bhabha, 1994), a space where "we may elude the politics of polarity and emerge as the others of our selves" (p. 56). This space, or gap to use Biesta's term, has educational potential, although entering into this in-between space in an educational setting makes the meaning-making process ambivalent and uncontrollable. Nevertheless, this space is a necessary condition for communication (p. 20). When thinking about the Third Space from the point of view of intercultural education and communication, it offers an opportunity to move away from and look beyond the predetermined cultural markers of individuals, and instead allows whoever is entering that space to speak, to reveal who they are as individuals and not as members of a certain cultural group. In other words, the space allows for the possibility of expressing agency (p. 22). This agency is enunciative by nature. What follows from the approach to communication that Bhabha suggests is that one can only represent this gap or Third Space in and through communication itself. According to Biesta:

> *The unrepresentability of what makes education possible rather highlights the performative nature of the process of education, that is, the fact that education exists only in and through the communicative interaction between the teacher and the learner. It highlights, in other words, the enunciative nature of all education.* (Biesta, 2004, p. 21)

Biesta's contemplation on the nature of educational relationship brings forward the *relationality* of that relationship since, following his view, education can only happen 'in relation'.

In Article II, I discussed the emergence of a *shared space* for the teacher and the students in which they can negotiate their identities and understandings together. Although, as I have understood it, in Bhabha's conceptualization of Third Space, the space is neither positive nor negative in nature, it just *is* – in its ambiguity there exists the possibility of change, of agency. If that space can only be created in and through communication, then, I argue, this communication and interaction – relationality between people who exist in that space – is positive in that it enables rather than precludes, it *includes* rather than *excludes*. In that sense, it can be argued, this relational space where education is bound to happen is also *inter*-cultural, as there is a possibility of stripping away all the previous definitions of the people involved and creating them anew. Indeed, as Bhabha

(1994) points out, "it is the 'inter' – the cutting edge of translation and negotiation, the *inbetween* space – that carries the burden of the meaning of culture", and the theoretical recognition of this in-between place, the Third Space, "may open the way to conceptualizing an *inter*national culture, based not on the exoticism of multiculturalism or the *diversity* of culture, but on the inscription and articulation of culture's *hybridity*" (p. 56, italics in original). Thus, in following Bhabha's line of thought, the concept of *intercultural* in itself includes a promise of an emerging space of new understandings and a hybridity of cultures. Indeed, as I propose in Article II, in the context of intercultural music teaching and learning, the process of cultural hybridity that "gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation" (Rutherford, 1990, p. 211) can begin in this shared place through music making that fosters a connection between individuals. This shared creative and reflective process may initiate culturally sensitive, ethically oriented learning that recognizes cultural differences as the fuel of creativity. I also suggest that in this space the critical co-construction of new understandings of oneself, others, and the world can begin.

How then are the notions of safe space, Third Space, and stepping out of comfort zones related to each other in intercultural contexts? As the findings in Articles I and IV indicate, the music teacher educators called for shared spaces where issues of cultural diversity in music teaching could be discussed together among peers – and with music teacher students – and where taking risks could be practiced in a safe environment. Based on the findings of her study on intercultural teachers' decision-making and experiences, MacPherson describes these 'safe' spaces as places where, through discussion, different perspectives on cultural diversity could be negotiated, and where making cultural mistakes would be allowed and learned from (p. 279). However, these spaces may not be easy to inhabit, since the discussions and negotiations regarding topics such as racism and inequality can be emotionally demanding. In my view, the connection between these proposed shared, safe spaces and Third Space can be recognized in the orientation towards an open and unconditioned space where creative interaction can happen between the persons involved. In these spaces, the autonomy of students and an openness to embracing diversity are equally supported, and risk-taking and safety can co-exist. In Article IV, we refer to this contradicting space as an 'epistemological pandemonium', the condition in which music teacher educators are required to learn to live. Stepping out of one's comfort zone is central in the developmental

process of becoming interculturally competent, and the notion relates to the idea of a space, both mental and physical, out from which the teacher can step in her attempt to reach out to students, as a way of building relations and trust between them in a culturally complex situation. Stepping out of one's comfort zone implies a more personal space where the teacher's inner dialogue takes place. I also see a connection between the negotiation that takes place in the personal space or zone and Deardorff's 'internal outcome of informed frame of reference shift' (2006), where, through a process of internal dialogue and negotiation, the perspective of the teacher shifts, resulting in a change in behaviour or actions more aligned with what is interculturally appropriate in that situation. What I recognize as the common feature of all these proposed spaces is that functioning in them requires vulnerability and courage, the fuelling ingredients of transformation and change. The reference shift also entails a shift from self-reflection to reflexivity, which happens "when informed and intentional internal dialogue leads to changes in educational practices, expectations, and beliefs" (Feucht, Lunn Brownlee & Scraw, 2017, p. 234). As proposed in Article III, providing music teacher educators and teacher students with opportunities to engage in self-reflection regarding issues of cultural diversity within music teacher education programmes may potentially lead to the emergence of reflexivity as part of their professional development.

6.3. Creating knowledge communities within intercultural music teacher education

In this section, I want to shift the focus from the individual music teacher educators - their characteristics and competence, and the relationships between the music teacher educator and the students, and in a wider respect within music teacher education programmes – to the relationships between music teacher educators and her/his colleagues and the administrative staff of their programmes. Since the aim of this study, supported with the chosen methodology and design, concerned the development of the two involved music teacher education programmes in terms of interculturality, the process of collaborative knowledge creation is discussed. In Article I, we argued that only by interacting with other experts at different levels of a programme is it possible to challenge the social structures that often act as barriers when striving for institutional change; the change in the context of this research being the interculturalization of music teacher education. Focusing on the quality of relationships and interactions within a programme may enable communication, reflection, and collaboration, the key components for creating

knowledge communities that "rely on social practices, knowledge practices tailored to promoting continuous innovation and change" (Hakkarainen et al., 2011, p. 71).

Collaboration between the music teacher educators in the programmes acted as a catalyst for the sharing of experiences and ideas about the intercultural situations and contexts in which they had taught. Although working in teams might have been a familiar method to some of them, articulating one's thoughts in a group, and interacting with colleagues in search of common understandings of issues related to interculturality in their institutions, was perceived as challenging, but at the same time necessary. As presented in section 3.1, the theoretical framework that informed this research consisted of the following notions related to collaboration in institutional settings: learning institutions as mobilizing networks (Davidson & Goldberg, 2010), and networked expertise and knowledge creation (Hakkarainen, 2013). The implementation of the cyclical methodological design of this study aimed at the co-construction of new knowledge about different aspects of cultural diversity and interculturality in music teacher education, and mobilizing networks were created between the participants and researchers alike in the course of the study. These networks promised of an emerging knowledge community among the participants where the expertise of individual practitioner emerged as collective, networked expertise. Although, within the frame of this study, this promise was seen to blossom only briefly in the form of group interviews, conversations and workshops, the process and results of collaborative developmental work were captured in the research articles and the summary of this dissertation thus providing new knowledge to the global music education community. In addition, using the notion of 'learning from each other' (Darling-Hammond & Lieberman, 2012) as the guiding principle helped direct our intentions toward intra- and cross-institutional sharing and trans-national reflexivity with a 'listening attitude'. When considering the different phases and aspects of the study, I see that the process of creating new knowledge resonates in many ways with the holistically understood process of intercultural competence that I have discussed in the previous sections. Indeed, as Deardorff (2015) asks when mapping the future research agenda of intercultural competence, what does having an interculturally competent organization really mean? (p. 4) In contemplating the emotional and relational aspects of the development of collective intercultural competence in a learning organization, the features discussed in section 6.1 may also apply in the process of co-creating new knowledge within the frame of this study. For instance,

sharing one's thoughts and ideas with colleagues and other experts predisposes the individual to vulnerability (Hakkarainen, 2013, p. 23), and that is why the space in which the co-creation takes place has to feel safe. According to organizational researcher Amy Edmondson, caring about psychological safety in the organization has several benefits with regard to collaboration and learning, such as the encouragement to speak up, support for productive conflict, mitigation of failure, and promotion of innovation (2012, p. 126). A feeling of being psychologically safe builds up trust between the team members who are to collaborate and learn together. Indeed, according to Peter Renshaw, "For collaborative learning to 'work' in practice and to be a catalyst for development, it is essential to create conditions that are based on shared trust" (2013, p. 237). In collaborative projects, such as in the study outlined in this doctoral dissertation, there has to be a person or persons, in this case the researchers, who initiate the collaboration; and through this, given that the initiative is welcomed, the building up of the environment of trust begins. This, in turn, may enable collaboration and innovation. Thus, in addition to the initiating forces, there needs to exist an institutional climate that supports the initiative in the first place. When these conditions are fulfilled, the outcome can be rich: intercultural practice can turn into research, and research can be turned into intercultural practice, as suggested in Article V. However, trust between the collaborators is crucial, since without it the multifaceted and meaningful outcome cannot be achieved. The participants who have confidence that the research process is carried out following an ethical framework (see Article V) can feel psychologically safe and trustful. This means, for instance, that their integrity and protection are ensured, both at the individual and institutional level.

In discussing the ethical and political characters of diversity in the context of organizational development, Ahonen and Tienari (2015) refer to the views taken in that discussion as often "ocularcentric", i.e. one-sided. In an attempt to avoid such one-sidedness of perspectives in the context of music teacher education and music education research on issues of diversity, Westerlund and Karlsen (2017) call for the development of a "wide-ranging form of reflexivity" (p. 81) through engaging in multiple frameworks, diverse contexts, and trans-institutional and trans-national collaboration. Indeed, in this study, and also in the whole *Global Visions* project, the aim has been to facilitate the processes of trans-institutional and trans-national knowledge production, and at the same time to develop "a heterogeneous, ethically, politically and future-oriented reflexivity" (p. 85) through which to examine different aspects of these knowledge-creation processes and evaluate the

outcomes of the project, including the organizational development of the involved music teacher education programmes.

The involvement of the two different and diverse contexts within this study has provided me with opportunities to develop the above-mentioned wider reflexivity in many ways. For instance, examining the intersections of religious identities and worldviews within music teacher education in Israel (see Article II) enhanced my own reflexivity on how religiousness is and has been expressed in music educational contexts also in Finland, and how the discussion on the assumed religious neutrality of Finnish public schooling actually consists of a complex entanglement of opposing views and arguments on the matter (see Väkevä, 2019). Indeed, one of the contributions of this study is the enhancement of reflexivity regarding the issue of diversity in global music teacher education.

6.4 Continuous envisioning as a goal of reflexive intercultural music teacher education

In the concluding section of this dissertation, it is appropriate to revisit one of the starting points of the study, which was the idea of collaboratively imagining and envisioning a preferred future in order to initiate change in learning institutions regarding interculturality and the issues of cultural diversity. As was discussed in the introduction, Barnett's notion of releasing the imaginative capacities for recognizing future possibilities within an institution (2011, p. 61) has guided the research process from the beginning. The many layers of visions created during the study included the collective visions of the music teacher educators as well as visions involving the development of their programmes and institutions. Whereas policy documents on interculturality may imply that achieving mutual understanding and intercultural dialogue in societies is attainable without a struggle, the reflexivity frame suggests that striving for the best practices and competence through which a programme's vision of intercultural music teacher education could be realized means constantly envisioning, co-developing, testing, and challenging the prevailing thought patterns, practices, world views, and social structures – even at the expense of emotional disruption. However, as Hammerness (2010, p. 1042) points out, there can be blind spots in visions as well, and being reflexive towards the vision itself is necessary when striving for wider reflexivity in the development of intercultural music teacher education. In pondering the role of vision in organizational change in education, Hammerness poses the question:

"How do faculty and individuals develop a vision, invite and support critical scrutiny, and still move forward to a shared organizational vision?" (p. 1045) This study has been one attempt to find an answer to this question, as a developmental research project that adheres to envisioning as one of the modes of co-development and knowledge creation in higher music education institutions. Thus, this study is also an invitation to further empirical research in music education that engages with Hammerness' question.

To summarize the contribution of this dissertation, the study outlined in these pages has been an attempt to move closer to the realization of the vision of interculturalization of music teacher education, through a collaborative exploration of the complexities of intercultural interaction and the development of intercultural competence in the two involved music teacher education programmes. The discussion of the emotional and relational aspects of the developmental process of intercultural competence has aimed at expanding the conceptualization of such competence in an educational context in general, and within music teacher education in particular. This dissertation has offered new perspectives on how engaging with the issues of cultural diversity and interculturality in music teacher education can play a central role in music teacher educators' professional development, the development of their programmes, and even whole institutions amidst the challenges of an ever- changing global cultural climate. Moreover, I believe that by engaging in a collaborative and open conversation about the challenging and even discomforting aspects of cultural diversity in music education, the envisioned goal of an interculturally competent and globally reflexive music teacher education can become attainable.

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Appendix I: Article I

Initiating mobilizing networks: Mapping intercultural competences in two music teacher programmes in Israel and Finland

Laura Miettinen, Claudia Gluschankof, Sidsel Karlsen and Heidi Westerlund

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Abstract

Societies worldwide are becoming more aware of the educational challenges that come with increased cultural diversity derived from ethnic, linguistic, religious, socioeconomic and educational differences and their intersections. In many countries, teacher education programmes are expected to prepare teachers for this reality and develop their intercultural competences. This instrumental case study is based on a project that aims to initiate mobilizing networks between two music teacher programmes to explore intercultural music teacher education. In this study, we map the intercultural competences that are required of music teacher educators and that are provided in the music education programmes at two higher music education institutions in Israel and Finland. The data consists of 11 focus group interviews with music teacher educators at the Levinsky College of Education in Tel Aviv and the Sibelius Academy of the University of the Arts Helsinki, conducted by a multinational research team. The data was analysed abductively, using content analysis as a method. While the interviewed teacher educators could articulate many aspects of their own intercultural competences or the lack of them, the findings indicate that in musical diversity and teaching students from different musical backgrounds the teacher educators found it difficult to explain what kinds of intercultural competences their respective programmes provided for the students. Based on the findings, there is a need for a more holistic understanding of intercultural competences in music teacher education as well as how our institutions produce power. There is also a need for the teacher educators in the programmes to collaborate and discuss among each other in order to create "knowledge communities" and to move towards addressing intercultural issues.

Keywords diversity, intercultural competence, music education, network, teacher education

Introduction

There is a growing acceptance and even embracing of cultural diversity, and an increasing awareness that understanding how diversity affects teaching and learning is one of the core issues for student teachers to become aware of during their studies (e.g. Castro, 2010; Gay, 2010, 2014; Ladson-Billings, 2011; Noel, 2008; Taylor & Sobel, 2011; Villegas & Lucas, 2002; in music education, e.g. Abril, 2013; Lind & McKoy, 2016; Robinson, 2006). Diversity is not simply a matter of the world becoming more plural, but is related to wider ethical issues of equality and justice in education (Karlsen & Westerlund, 2015). In music education this awareness was, for decades, influenced by the multicultural education "movement" (Howard, Swanson, & Campbell, 2014), which inspired music educators to attend to and include musical plurality beyond the hegemony of the musical monolingualism of western art music. Despite this general pluralist vision, little is known about how music teacher education programmes around the world have been able to respond to pluralist challenges and opportunities. Some have suggested that the curriculum's musical content and future teachers' skills should be diversified by "culture bearers" who are brought to the university in order to provide authentic learning experiences (Campbell, 2004); at the same time, others have designed courses that integrate international perspectives (Addo, 2009) or adopt an "ethnopedagogic approach" to future music teachers' education (Dunbar-Hall, 2009). In Australia, Marsh (2005) has required students to do course-related fieldwork, interviewing informants from cultural minority communities and recording songs that are meaningful to them. In some programmes in Finland, Norway, Sweden and the USA, student teachers have been offered not simply multicultural classes but possibilities for teaching and learning music in foreign countries or contexts (Broeske-Danielsen, 2013; Burton, Westvall, & Karlsson, 2012; Campbell, 2010; Westerlund, Partti, & Karlsen, 2015), in order to develop their intercultural competences through learning to respond to diversity and insecurity in changing and unknown situations. Mills and Ballantyne (2010) argue, however, that student teachers' dispositions towards diversity do not necessarily change during single, stand-alone courses, but need to be developed throughout the course of studies, and beyond. This means that there is a "need for issues of social justice and diversity to be central components of the pre-service programme" (p. 454). Hence, there is also a need to develop wider reflexivity on how music teacher programmes in various parts of the world could better equip future teachers with the necessary skills and competences to work

within culturally pluralist and global environments (Emmanuel, 2005; Rampal, 2015).

In this article, we will present first-stage results of a case study and long-term developmental-practitioner inquiry (Cochran-Smith & Lytle, 2009) on intercultural competences in two music teacher education institutions in Israel and Finland. The research was conducted by a multinational research team whose members all work within the participating institutions. As today's music teacher education programmes are required to become more conscious of their nationally-based ideological underpinnings and negotiate visions of intercultural competences, this study is based on the idea that an effective way to respond to the challenges related to pluralism and cultural diversity is "learning from each other" (Darling-Hammond & Lieberman, 2012, p. 169; UNESCO, 2012). University programmes typically function as isolated expert silos, preventing the creation of collaborative practices and collective forms of participatory learning (Davidson & Goldberg, 2010). In the "conservatoire culture" of higher music education, these silos can be traced to master–apprentice relationships that tend to cultivate strong traditions, while at the same time resisting changes suggested by administrators or researchers (Gaunt & Westerlund, 2013). Our aim is that the reflexive exchange enabled during the research process will enhance our self-understanding of who we are as music teacher educators, internationally, and of how our understandings of who we are affects how future music teachers teach (Gay, 2014, p. xiii). The two contexts, the Levinsky College of Education in Israel and the Sibelius Academy in Finland, are vastly different, in terms of institutional histories and social-political-religious and educational realities, thus offering a potentially rich source to explore the phenomenon. Hence, learning from each other is intended to be both intra- and cross-institutional, thus aiming at transnational reflexivity.

The study leans on current research that suggests that learning institutions should be considered as mobilizing networks that enable mobility, flexibility and interactivity (Davidson & Goldberg, 2010). As Ball and Tyson (2011) have argued, teacher education should also entail a global turn of thinking towards cultivating "a network of global scholars, researchers and practitioners interested in working within cross-national collaborations on the study of teacher education" (p. 412) and towards "networked expertise" (Hakkarainen, 2013). In other words, this project started from a mutual interest in exchanging ideas and experiences about co-developing the programmes and the profession of music educators. By creating an international network that sets out to explore the development

of intercultural competences within music teacher education, and keeping the network together for a longer period of time, we also aim to facilitate the forming of not only networked, but also collective expertise. According to Hakkarainen, Lallimo, Toikka, and White (2011), "collective expertise typical for our times may be considered to be cultivated in innovative knowledge communities". Furthermore, these communities "rely on social practices, knowledge practices tailored to promoting continuous innovation and change." (p. 71). Following this perspective, the project conveyed here is based on the idea that collaboration, peer-learning, partnerships and technology-supported networks might create dynamic, border-crossing frameworks able to foster both the co-development of intercultural music teacher education and a knowledge community to support this.[1] As a whole, the study is based on a mutual institutional interest in developing diversity in music teacher education through research.

Understandings of culture, interculturality and intercultural competence are central for developing intercultural music teacher education. In the following we will give brief definitions of these terms, as they are understood here. Most commonly, issues of diversity in music education are categorized as a part of multicultural music education (Volk, 1998). We have chosen to refer to the discourse of interculturality, which focuses more on exchange and cooperation between different cultural groups than on highlighting the differences, and the right to cultural preservation that is characteristic of multiculturalism. According to Abdallah-Pretceille (2006), intercultural reasoning emphasizes the processes and interactions between groups in relation to each other, as well as to the subject that acts and therefore interacts. In such an understanding, culture is a means not for determination and modelling, but rather "instrumental functioning" (p. 480) for the individual or the group. In other words, culture should not be seen as a permanent and unchanging entity, but rather as one produced and transformed in human interaction.

Consequently, by *culture*, we do not refer to any "solid forms of social [or] anthropological culture" (Dervin & Machart, 2015, p. 3); rather, we are concerned with the "co-constructions, negotiations, questionings, [...] manipulations and instabilities" (p. 3) involved, at any given time, in deciding what might be understood as the habits, attitudes and behaviours of particular groups of people. Intercultural approaches, then, do not become a matter of defining assumed cultural boundaries. Instead, they allow for exploring the discourses involved in how we imagine and co-construct ourselves and the selves of others, across diverse contexts.

On these terms, some researchers claim that most education is, and should be, intercultural, and, if it so happens that it is not intercultural, "it is probably not education, but rather the inculcation of nationalist or religious fundamentalism" (Coulby, 2006, p. 246). In general, in this way scholarly work on intercultural education aims to offer a more complete reconceptualization of practices in schools and universities, and clarification of their obligation to participate in global discourses and discussions. For such endeavours, teachers and students need to possess intercultural competences. Even though there is no consensus on what such competences imply (e.g. Byram, Nichols, & Stevens, 2001; Deardorff, 2006, 2008; MacPherson, 2010; Spitzberg & Changnon, 2009), we have chosen, as a starting point, to use Deardorff's (2006) conceptualization based on interviews with intercultural experts who agree that the term intercultural competences generally refers to the "ability to communicate effectively and appropriately in intercultural situations based on one's intercultural knowledge, skills and attitudes" (pp. 247–248).

Research questions and methodology

With this overall practical interest and wider rationale for the study, we asked the following three research questions:

1. How do music teacher educators in Israel and Finland articulate their own intercultural competences; that is, what kinds of "knowledge, skills and attitudes" (Deardorff, 2006) do they need in their work?
2. How do these teacher educators articulate the competences that their programmes provide for the students?
3. How do these teacher educators perceive the challenges and future needs regarding these competences on an institutional level?

The study is a qualitative, multi-site instrumental case study (Stake, 1995) where intercultural music teacher education is explored at two particular sites in two different countries, employing a strategy of "compatibility that does not require comparability" between the institutions (Strathern, 2004, p. 35). In other words, the aim is not to compare the two sites, but rather to draw on their richness in differences and variations with respect to what they have in common, namely that they wish and intend to educate music teachers for working in a fast-changing world. On an overarching level, the methodological framework of the study is that

of developmental-practitioner inquiry (Cochran-Smith & Lytle, 2009), since its main goal is to develop the practices of our own institutions. Furthermore, we aim to go beyond mere critique of the current practices in the two programmes and explore potential contributions to a re-envisioning of the work of music teacher education practitioners and programmes.

The research contexts

The data in this study stems from focus group interviews with music teacher educators teaching at the music education programmes at the Levinsky College of Education and the Sibelius Academy. While Finland has until recently been described as fairly homogenous with respect to population structure, Israel is characterized by vivid ethnic and cultural heterogeneity, both within and between population groups. Although it would be tempting to base our study on the stereotypical descriptions of these two societies and their population structures, we recognize the complexity of these cultural descriptions and the pitfalls that these generalizations can create.

The Sibelius Academy offers a five-and-a-half-year combined bachelor's and master's degree programme in music education. In Finnish schools, where music is usually taught by class-room teachers in grades 1–6, and where subject teachers continue this work in grades 7–9 and above, music subject teachers are required to have a Master's degree in music education in order to qualify to teach in schools and other learning institutions. At the Sibelius Academy, the students can study either in Finnish or Swedish, which are the two national languages of Finland. The five-and-a-half-year music education programme includes a wide range of musical skills: one-on-one instrument studies, instrument studies in acoustic guitar, band instruments, voice and piano (including free accompaniment, keyboard harmony and improvisation). The studies also include choir and orchestra conducting, arranging, music technology skills, music and movement, folk music, popular music and improvisation. The repertoire consists of various musical genres and styles, and many of the courses are run in small groups where peer-teaching and -learning play a central role. The pedagogical studies include courses in music teaching and learning, several field practice periods in various schools and institutions (kindergarten, primary and secondary schools and adult learning centres), an introduction to theories of learning, the history and philosophy of the arts and music education and basic research skills. The programme currently educates over 200 music education students, and only approximately 30 students

out of the 200-plus applicants are accepted into the programme annually.

In Israel, the music teacher education system supports the parallel separatist educational system of the country: state-secular Jewish Hebrew speaking, state-religious Jewish Hebrew speaking, state-Arabic and state-funded independent schools (Jewish ultra-orthodox Hebrew speaking and Arabic-language Muslim and Christian religious) (Volonsky, 2010). The Levinsky College of Education belongs to the state-secular Jewish stream, therefore the official teaching language is Hebrew. At the time of the data collection, the Faculty of Music Education at the Levinsky College of Education offered a variety of undergraduate and graduate programmes. The undergraduate programmes lead to a B.Ed and teaching certificate in music education, and include a four year B.Ed and three different degrees in collaboration with other institutions: the Rimon School of Jazz and Contemporary Music; the Ron Shulamit Conservatory for ultra-orthodox Jewish female students; and the Safed College, where most of the students are Israeli Palestinians who intend to teach in Arab-speaking schools. About 90% of applicants are accepted into these programmes, and for some of the students these studies offer them their first opportunity to systematically develop their musicianship. The curriculum is mainly based on western art music and Hebrew singing traditions. The curricula of the undergraduate programmes are divided into the teaching certificate studies, basic studies and music studies. Music studies include basic skills, performing skills, music literature (western art music, world music, popular and traditional music, ethnomusicology, jazz), composition and technology and a chosen field (choir conducting, Dalcroze eurhythmics or special needs).

The two music education programmes at the Levinsky College and the Sibelius Academy share a diverse approach to different musical genres and styles as part of their teaching repertoires. Both programmes offer a variety of courses in musical skills, pedagogy, didactics and field practice. The programmes differ in the ways that they approach different language groups: the Sibelius Academy offers teaching both in Finnish and Swedish, but the Levinsky College only in Hebrew because of its status as a state-secular Hebrew-speaking institution. However, the Levinsky College reaches out to minority groups by offering special programmes according to the needs and pedagogical requirements of the students, whereas at the Sibelius Academy, there is only one programme with two language options. In the Sibelius Academy programme, ensemble playing and individual studies in band instruments are much emphasized, while at the Levinsky College studies in popular music and folk music are scarce.

Data

Altogether, 11 focus group interviews were conducted, five at the Levinsky College and six at the Sibelius Academy. The total body of resultant data consisted of around 18 hours of recorded material and the number of pages of interview transcriptions amounted to 331. Each of the interview groups included two or three participants and, in all, a total of 29 music teacher educators participated. At the Sibelius Academy, the teacher educators who were invited to take part in the interviews included the full-time staff (10 lecturers and two professors) and also part-time teachers who had more than 30 hours of teaching per semester. In addition, instrument teachers in the classical music department, who taught many of the music education students, were sent an invitation. We wanted to ensure that teachers representing all the main subject areas (instrumental skills, free accompaniment, band instruments, teaching methods, research skills, field practice) would be included while, at the same time, we limited the total number to ensure we did not have more interview participants than we could manage (the programme involves about 70 part-time teachers). At the Levinsky College, we invited music education teachers and field tutors from all the undergraduate and teaching certificate programmes, as well as those involved in teaching subjects such as teaching methods and field practice. We saw that their encounters and experiences coping with a variety of populations in the diverse programmes were full of potential for this research. Our sampling of participants could therefore be described as "stratified purposeful" (Miles & Huberman, 1994, p. 28) in the sense that we wanted to interview teachers who belonged to different subgroups among the institutions' music teacher educators. The aim was not to facilitate comparisons between the subgroups, but rather to elicit and document the variety of experiences and understandings, as well as a variety of opinions. To further strengthen this aspect, the format of focus group interviews was chosen in order to "bring forth different viewpoints" (Kvale & Brinkmann, 2009, p. 150) concerning intercultural competences, and to facilitate collective interaction that might "bring forth more spontaneous expressive and emotional views than in ... individual interviews" (p. 150).

The interview questions were developed jointly by all the research-team members, taking both theoretical perspectives and the members' personal experiences of the two different research contexts into account. The interviews were mainly conducted in English and by two to four of the research team members, always ensuring that both institutions were represented. In order to facilitate the

interaction, a researcher with mastery of the main official language (Hebrew or Finnish) was always present in order to translate into English if necessary.

The interviews were mainly transcribed by professionals who were not members of the research team, taking care that the transcribers were fluent in both English and Finnish. The Hebrew parts of the Levinsky College interviews were transcribed by one of the research team members (Gluschankof). Accordingly, whenever necessary, translations of the Hebrew parts were added to the final transcriptions, which were then made available to the research team members to read.

Ethical issues

All in all, the process of preparing, conducting and transcribing the interviews was loaded with ethical and linguistic challenges because of the culturally complex composition of the research team and of the research participant groups and contexts. Hence, all stages of the research process were carried out with a great awareness of the "multitude of cultural factors that affect the relationship between interviewer and interviewee" (Kvale & Brinkmann, 2009, p. 144) and an openness towards "disparities in language use, gestures, and cultural norms" (p. 145) that may have affected the interview situation. The interview process also presented a multitude of ethical challenges related to verbal communication and translation, since English—the commonly used language—was not the native tongue of anyone involved, but typically their second or even third language. This situation called for extra caution both when generating, analysing and interpreting the data, and had a strong impact on both the craftsmanship and communicative-validity aspects (Kvale & Brinkmann, 2009) of the study.

Another ethical challenge in the interview situation was related to the potential ways in which the presence of the researchers employed by the respective institution affected what could be said and how. Typically, the focus group interviews dealt with issues that were commonly experienced, but rarely discussed or shared among the interviewees. Although many of the participants seemed to think of the interviews as "beneficial educational time" (Liamputtong, 2011, p. 145) and described them as useful and interesting, they may still have felt that the presence of a researcher, who was also their colleague, compromised their freedom with respect to what could be addressed and, possibly, critiqued concerning their workplace.

Additionally, as Liamputtong (2010) reminds us, we, as researchers (and co-workers) have a moral obligation towards the people involved in our study not to expose or reveal their identity. In research such as this, individual voices might easily be recognized by colleagues or leadership. In the cases when interviewees did choose to share criticism about their workplace and its practices, we knew that this might compromise their position within the institution. Hence, as researchers, we carry the responsibility for protecting participants' anonymity and, if necessary, may omit information from interview quotations that can be used to identify individuals. Moreover, it is our task to frame the knowledge in a way so that it is presented as a constructive tool for engaging in processes of institutional change, rather than mere criticism. The appropriately signed ethical approvals were collected from the administrations of the institutions and the individual teacher educators taking part in this study.

Theoretical starting points and data analysis

As a theoretical starting point, we chose to follow the framework for intercultural teaching competences elicited by MacPherson (2010), in order to further operationalize the "intercultural knowledge, skills and attitudes" mentioned by Deardorff (2006) and reiterated above. Investigating preservice, in-service, and university teachers' collaborative conversations about culture—a topic very close to the one focused on in this article—MacPherson (2010), in a comprehensive literature review of the scholarship on intercultural teaching, recognized the following five competence aspects:

1. *attitudes*—for example, empathy and "the ability to maintain high expectations and standards for all students, including minority learners" (p. 273);
2. *cultural responsiveness*—teachers' dispositions and efforts to show interest in including "cultural knowledge and perspectives" (p. 273) from angles other than those found in the majority culture;
3. *curriculum and instruction*—the kinds of intercultural aspects that are encouraged and given attention to in each institution's curricula and course portfolio, as well as in the practices and classrooms of individual teachers;
4. *communication and language*—the communicative competences of the teachers, including "intercultural instructional conversations ... cross-cultural listening ... and power dynamics" (p. 273); and

5. *critical perspectives*—informed and reflective understandings of one's own "power and privilege" (p. 273) and the ways that cultural differences are interconnected with social inequalities and further complicated by individuals' intersectional belongings.

These five areas of competence formed a grid for the analysis of the data, to consider the central competences as well as those that were less central or not discussed.

The process of analysis proceeded in several steps, using *abduction* as the main principle, in other words oscillating between deductive and inductive approaches in order to see "patterns [and] to reveal deep structures" (Alvesson & Sköldberg, 2000, p. 17). Several guiding principles and hypotheses also steered the analysis in order to frame the findings (Peirce, 1958). The process was comprised of the following four stages:

1. The participating researchers read all of the focus group interview transcriptions in order to develop a holistic understanding of what the data contained. Subsequently, preliminary impressions and interpretations were discussed.
2. The entire body of data was then deductively coded according to MacPherson's (2010) intercultural competences in order to address the first research question. Two of the researchers (Miettinen and Gluschankof) performed the actual coding. Coding separately at first, they then sought to reach "intersubjective agreement" (Kvale & Brinkmann, 2009, p. 245) and provide "coder reliability" (p. 205) by discussing their work and achieving consistency regarding the categorizations. The results of these procedures were further cross-checked and strengthened by the remaining two participants (Karlsen & Westerlund, 2015) joining the discussions towards the end of the coding process, with the aim of looking critically at the analysis.
3. Following the deductive analysis, one of the researchers (Miettinen) performed an inductive coding of the entire body of the interview material, following the principles of qualitative content analysis, proceeding from meaning condensation to a detailed "data-driven coding" (Kvale & Brinkmann, 2009, p. 202) developing codes "through readings of the material" (p. 202), and further on to establishing categories. The purpose of this stage of analysis was to bring out possible new aspects of the data and to be able to generate a systematic overview of the material that did not

fit into the pre-established and "concept-driven codes" (p. 202) of Stage 2. Furthermore, in this third stage, the researchers formed categories that were important for addressing research questions two and three.

4. In this last stage of analysis the inductive codes and categories developed in Stage 3 were used to extend and refine the findings stemming from the deductive coding of Stage 2. All researchers contributed to the process of examining the interrelations of the various codes and categories, as well as their relations to the theoretical framework. The results of this process are presented under Findings (below), with each research question constituting the point of departure for the three main sections. To illuminate the first research question, we chose to use the categories of intercultural teaching competences elicited by MacPherson (2010). They form the sub-sections of the first main section. The quotes were chosen accordingly to illustrate either the research questions, categories of intercultural teaching competences or different aspects of these categories.

Throughout the four stages of analysis, the research group employed researcher triangulation as well as method-of-analysis triangulation (Hammersley & Atkinson, 2007) to strengthen the validity of the findings. Similarly, the completed manuscript was sent to the participating interviewees in order to perform a member check or "respondent validation" (p. 181) procedure, and to revise the manuscript accordingly.

Findings

The student populations at the Levinsky College and the Sibelius Academy differ considerably from each other with regard to cultural diversity. In general, the Sibelius Academy's student population is culturally more homogeneous in terms of ethnicity, and the differences in the students' backgrounds are more subtle; furthermore, they have all gone through a comprehensive general education, and most of them have studied extensively at music institutes that provide a highly established and systematic musical education that is available to everyone. Moreover, the Sibelius Academy's music-education entrance examination already selects for students with versatile musical skills; this is demonstrated in that only 13–15 % of applicants are chosen to the programme annually. At the Levinsky College, as in Israeli society as a whole, cultural differences (language, ethnicity, religion and degree of religiosity) are not only acknowledged, but catered to in the various programmes.

In the interviews, the music educators touched upon various aspects of interculturality when they were asked about the intercultural competences in their teaching. The aspects that were mentioned most often in the data included competences in musical diversity and the teaching of students from different musical backgrounds, linguistic competences (teaching in different languages) and diversity due to ethnic and religious differences. The data also included references to the different learning styles of students as an aspect that teacher educators should consider and, to some extent, adapt to when they teach. Aspects that were mentioned to a lesser degree included differences in the ways of thinking and conceptualizing, the socio-economic status of the students and gender issues.

Music teacher educators' own intercultural competences

Intercultural attitudes, skills and abilities. The attitudes that the teacher educators at the Levinsky College and the Sibelius Academy aspired to in intercultural interaction included openness, tolerance, acceptance, empathy and mutual respect. Other skills or abilities they considered as central in dealing with intercultural situations in class were communication skills, awareness of similarities and differences in cultural backgrounds and learning styles of students and sensitivity to the experiences of others. A listening attitude was identified as an important quality for an educator:

> [...] And I think that's one quality that you may try to develop ... when you enter a group, when trying to listen, not only listen through your ears but [with] the listening sense, [to] what is happening [in] different kinds of situations and maybe countries. You can understand that's the only way to be able to communicate. Because if you go there and, just do your thing, you probably will not be received at least not as well ... I think it's a good quality for educators in general. And it's also, [a] little bit, [a] kind of philosophical question, that listening attitude ... So I would consider that a basic competence, or intercultural competence. (Teacher educator, Sibelius Academy)

This attentiveness, or "listening attitude", should be used as a teaching tool to create something new:

> Everyone brings his own culture, his own reference, his own education. And then, what it takes of me, I have to be very attentive, I have to listen

> very carefully, I have to dig [for] the things that are special in everyone, not just to follow them but to, make something together that is different, from what they came with. Because we are creating, something new. (Teacher educator, Levinsky College)

Cultural responsiveness. In both institutions, only a few teacher educators were able to describe how their efforts to include their students' diverse backgrounds had reconstructed their course. In one instance, a teacher educator described how she understood that she had to change the course structure in order to make it more relevant and accessible to the Arab students:

> Well, for example ... one of the subjects is the development of singing ... So, I asked them [to] put the article aside ... And I asked them to ... [video] record babies, and ... to bring the videos in ... Arab songs of course. And we analysed the videos in the classroom. I learned a lot because it's quite different ... For example – contour. You know, the characteristics of the first song [are] different ... We compared ... a four-month-old baby and a nine[-month-old one] ... and ... we agreed about the difference ... I didn't know this song, but they sang the song, the group, in the classroom for me and I understood that the baby ... is trying to sing this song. So, this is one example of trying to make the ... course or the subject relevant. (Teacher educator, Levinsky College)

This account relates to the findings in MacPherson's study (2010) where the teachers were "making content- and context-oriented choices" in order to include the diverse cultural backgrounds and experiences of their students as part of their teaching (p. 276). Since in the Levinsky College the repertoire is strongly based on western art music, it is rare for the students to be introduced to music from their own cultural backgrounds in the institutional context. However, the example above offers us a glimpse of intercultural competences as they are manifest in the classroom. Although we focus on the experiences of the teacher educators, it should be pointed out that interculturality is always a two-way process where both the teacher and the students are taking part in the interaction.

In both contexts, the teacher educators reported religious restrictions on the musical repertoire, practices and communication aspects. In the ultra-orthodox programme, all teacher educators but one were female, and were expected to

adhere to the students' ways of living, following an ultra-orthodox dress code that was not their own: long skirts, sleeves that covered the elbows (or longer) and a closed collar. Regarding the curriculum, teacher educators in both contexts did not feel comfortable accepting restrictions arising from students' religious background. In the case of the religious restrictions of ultra-orthodox Jews, the non-ultra-orthodox teacher educators also needed to self-censor musical genres and styles, as expressed in the following statement:

> If I teach history of music and ... cantatas by Bach. There are problems because a woman [is] singing and you can't bring all kinds of secular music[s] that are beautiful ... It would enrich their world but every society builds, like ... walls around. (Teacher educator, Levinsky College)

There were also tacit expectations regarding ways of expression:

> You have to totally bend ... [and] reduce your ... personality ... your beliefs, ... [and] professional knowledge, ... because ... they have totally different norms about ... how to learn, how to write, say, academic papers, what a library is, what a class is, what ... starting a class [on] time [is] ... to me it's very very frustrating. (Teacher educator, Levinsky College)

Although the Levinsky College teacher educators faced religious issues at the programme level, the Sibelius Academy teacher educators only reported individual cases where students had problems with the Finnish folk-music repertoire, ancient pagan practices in music and movement courses and the repertoire in popular music courses. For the most part, these problems were solved in cooperation with the student in question:

> We still have students who ... have a [problem] ... playing popular music, for example, who consider that to be against their ... religion... There are certain things that they ... are required to do for the programme, say, they just can't choose [themselves] ... then you can discuss these things and try to find a solution ... And if it's kind of completely "no", then they can't, of course. But I don't know anybody who would have quit ... I know that there are several discussions and it's an issue. (Teacher educator, Sibelius Academy)

In this study, we considered cultural responsiveness not only regarding various aspects of the students' cultures, but also in regard to musical genres and available educational tools when teaching a piece of music in any genre:

> I think that [what] all the field practice tutors try to do, it's really to look for tools that can be used when you have the knowledge, regardless [of] the musical genre ... how to teach, how to learn, to give tools, that can be used with any single type of genre that you are exposed to, you can use them ... flexibility ... how to approach melody, how to approach the song structure, its development, its characteristics ... harmonic ... key ... they can see what is similar and what is different. (Teacher educator, Levinsky College)

While recognizing the need for a variety of musical genres, and in this sense accepting a wide musical repertoire that can respond to the specific cultural characteristics of students, the question of culturally responsive pedagogy was not considered as an issue among the teacher educators at large. This can be seen as a challenge of providing intercultural music education in the respective institutions.

Curriculum and instruction. The Levinsky College teacher educators who taught Arab students described how they had to try to find ways to approach the course content from the students' point of view. Coming from a different cultural background, one particular teacher educator had to accept not being an expert in Arab musical culture, and that in turn paved the way for her own learning:

> Knowing what my students know, and knowing what I know, and trying to compromise and do something which is a synthesis of both. It was quite difficult to do it. I had to be very inventive, to think how to first of all not deny their own culture, their own music, it's a huge tradition ... a huge corpus of knowledge and this is their own. (Teacher educator, Levinsky College)

As mentioned earlier, the students' religious restrictions may force the teachers to rethink the ways that they approach the teaching material. If, for instance, the student is not comfortable performing a song with a certain type of lyrics, the teacher may try to find ways to overcome the challenge. One of the interviewed pop/jazz vocal teachers described her ways of dealing with these kinds of situations:

> If we're talking about religious music or gospel music, you can have very religious lyrics. It can be heavy music or rap music or whatever style. So most of the things are connected to lyrics. They need to be religious, and then we try to find suitable songs for them, or change the background of the story a little bit. (Teacher educator, Sibelius Academy)

This example also shows how students' reluctance to learn beyond their cultural or religious beliefs can create an obstacle for intercultural learning. This can also be seen as a challenge for a teacher who is adopting an intercultural mindset.

Communication and language. Both Finland and Israel have several official languages. At the Sibelius Academy, teacher educators are expected to teach in the language of their students— either Finnish or Swedish or, in the case of exchange students, English. And, as mentioned earlier, there are separate programmes for the two national languages, with some teacher educators dedicated specifically to the Swedish programme. Some Finnish teacher educators reported that they felt comfortable teaching in the first language of the students, even when it was not their own first language, although sometimes they lacked specific terminology:

> Well even though, the language, I feel ... very comfortable actually with all the three languages [Finnish, Swedish and English]. But because you need to have specific functional, terminology ... And sometimes you can spend ages trying to figure out what something is called. And it goes both ways. It can be something that I can't find in Finnish or it can be something that I can't find in Swedish. But you always sort it out. (Teacher educator, Sibelius Academy).

At the Levinsky College, all of the classes are taught in Hebrew. Because of this, students whose first language is not Hebrew must accommodate themselves to the language and content of the courses. However, in a class where the majority of the students were Arabs, the teacher educator—who had no command of written, or spoken Arabic—felt the need to find solutions to better understand students whose first language was Arabic. The teacher educator hoped to enable the students to express themselves and provide the opportunity to bring in material in the students' first language: "when I get ... final works [in Arabic] ... I ask them to translate the general topic ... I ask them ... to be honest with me. And bring proper materials to the class" (Teacher educator, Levinsky College).

As shown in this example, the Hebrew-speaking Jewish teacher educator was ready to give away her authority in terms of the repertoire choices in class. Letting the students be the experts and trusting them with the choices they make may create a dialogue between the teacher and the students, which leads to establishing connections and equality between them. This aspect is also seen in some other quotes by the teacher educators who taught Arab students. It resonates with the findings of MacPherson's study (2010, p. 277), where the teachers were "enabling languages and cultures" of the students by stepping down from their expert status and, in that way, showing their willingness to learn from their students. As such, it also exemplifies attempts of "learning from each other" (Darling-Hammond & Lieberman, 2012) and of creating working knowledge communities (Hakkarainen et al., 2011) at the local, everyday level of the classroom context.

Critical perspectives. In the data, "[i]nformed and reflective understanding of one's own 'power and privilege'" (MacPherson, 2010, p. 273) was expressed regarding the hegemonic, western way of teaching that was seen to dominate the practice:

> [There are different] ways of teaching ... ways of learning ... And, we haven't spoken about that point. I have also something to say about it but yes, there is a danger that I come as a western ... product. And I dictate western ways of teaching and [a] western type of logic. (Teacher educator, Levinsky College)

Teacher educators also reported situations that awakened political dilemmas, especially related to the Palestinian–Israeli conflict. While these descriptions did not necessarily come with critical perspectives as such, the teacher educators described situations where students brought political critique to the classroom, including situations in which the teacher educators did not know how to act or handle the situation appropriately:

> One of the [Arab] students ... started to improvise vocally, and I didn't understand the lyrics. [A] student next to me translated it to me and it was political. It said: we should never give up the land, this is our country, this is our land and we should fight for it. And I was a little bit shocked because, on the one hand I didn't want any politics to interfere with my classes; it had to be pure, clean, music for its own sake and here it came up. On the other hand I said, hurray, the class was so open and so ... accepting, that

> they dared doing it in front [of] me. Out of astonishment I didn't say a word. So now here comes up also, [a] big dilemma, a big problem. Are we enemies, are we fighting ... against each other? If so, do we have to put it under the carpet and not see it, and say it's not there? This is a music lesson and it's all pure, but here it comes up, and what should I say, what should I do? We are not allowed to make a class go to prison. This is an anecdote, but it must be under the surface all the time. (Teacher educator, Levinsky College)

Even though some teacher educators had awareness of the political dimensions of music, as shown through the example, many teacher educators thought that ideally music as a subject ought to be politically neutral and that music teaching should be free from political connotations. Thus, allowing diversity in teacher education would also mean giving space for dealing with ideological tensions that may arise in the classroom.

Overall, there was little material in the data that implied a critical stance towards issues related to the teacher educators' own power and privilege, and the comments that were there were implicit, showing more of a "potential for critique".

Competences provided by the programmes

The interviewed teacher educators found it difficult to answer the second research question, regarding what kind of intercultural competences their programmes provided. In many cases, they admitted having little knowledge of the contents of other courses or of other teachers' teaching practices: "you know, but this is only one course so I don't ... know about the whole programme" (Teacher educator, Levinsky College). This is partly because there are many teachers who are part-timers:

> In the music education department, we have about 10 full-time teachers, and 70 to 90 part-time teachers. So you can imagine the difficulty. And of course you can't expect the part-time teachers to take part [in] our teacher meetings because they are not paid much for such responsibilities ... So, for example, I don't know all of our department's part-time teachers ... And I should be their boss. So that's really one big problem. (Teacher educator, Sibelius Academy)

The large number of part-time teachers and the lack of joint meetings also made it more difficult to try to create and maintain any working knowledge community (Hakkarainen et al., 2011), or sense of togetherness or of "learning from each other" (Darling-Hammond & Lieberman, 2012) among the staff. On the whole, the teacher educators felt that it was challenging to try to perceive the big picture: how the programme was being constructed with respect to different courses and modules. At the Sibelius Academy, the programme was generally seen as musically diverse, but the interviewees' views on intercultural competences other than those concerning musical aspects were scattered. The versatility of courses offered at the Sibelius Academy was seen as forcing students to step outside of their comfort zones, if only musically. This "stepping out" was perceived as mainly linguistic, particularly at the Levinsky College, as students from minority cultures have to conform to the language requirements of the Hebrew-speaking institution; however, there was also a need to conform musically, since most of the students had to acculturate to western art music.

Challenges, future needs and suggestions for development regarding intercultural competences on an institutional level

To answer the third research question, we asked the teacher educators to describe challenges, future needs and suggestions for developing intercultural competences at their institutions. Despite the evidence that many of the teacher educators have had their own, powerful experiences of encountering cultural differences, they seemed to have few strategies for turning those experiences inside-out so that their experiences could inspire valuable teaching content. Still, one teacher educator shared an incident that awakened political issues inherent to the Palestinian conflict, which she turned into a musical pedagogy learning moment while managing to avoid the political issue:

> Well, we had Allahu Akbar in my class, which means Allah, God is big[2] but ... I don't think it's [proper] in my class but we did talk about it, we did some work about it. How do we work together in different cultures under [this politically] interesting time? And how do we work as a class and have every student in our class be able to take part in the class. Because it's not obvious when you know when we have, like, an [ostinato of Allahu Akbar] ... And it's [an ostinato], it works [laughs]. So after that I asked one of my students if she would go through the words that I'd been given. And just let

> me know if everything is okay, and then she told me "I can do that, but, it puts me in a hard place". (Teacher educator, Levinsky College)

Most of this teacher educator's colleagues felt that they lacked a comprehensive knowledge of the different musical cultures that their students represented. The Jewish teacher educators in particular, who taught mixed classes of Jewish and Arab students, stated that they would need more knowledge of Arabic culture, a wider musical repertoire at hand, and specific educational tools in order to feel competent to teach these classes. In general, the teacher educators at the Levinsky College described the different cultural groups' difficulties in understanding each other's worldviews and varying attitudes towards teaching and learning or divergent cultural habits as challenging.

According to the interviewees, their current music teacher education programmes do not sufficiently acknowledge different types of learners, including disabled music learners. According to teacher educators at the Sibelius Academy, the programme did not provide enough knowledge about students with special needs, or practical skills on how to teach them. However, the teacher educators were aware of the challenge:

> You should be able to think reflectively, and think and acknowledge that people are different. And also, different learning styles, we are talking about that also in the course and, immigrant students, they are regarded as special students, on certain policy levels. (Teacher educator, Sibelius Academy)

For the teacher educators this represented quite an acute problem, since, in Finland, students with special needs are integrated into general education classes, including music.

Both Israeli and Finnish teacher educators described the course contents of their respective programmes as containing knowledge about different musical traditions and instrument skills in different musical genres. However, on an institutional level, teacher educators at both institutions called for better interaction and communication among staff members and between departmental faculties. This again speaks to an experienced lack of opportunities to learn from each other (Darling-Hammond & Lieberman, 2012) and form knowledge communities (Hakkarainen et al., 2011) at the institutional level, as also mentioned above.

Maintaining better contact with the in-service teachers would in turn increase music teacher educators' understanding of the reality in the schools, and the intercultural challenges that the music teachers will meet after graduation. According to the interviewees, the curriculum of the programmes should also be affected by the school's needs, and the course palette should be updated according to those needs. Moreover, some of the interviewed teacher educators felt that intercultural issues should be addressed more in general, as part of the teaching in a variety of courses:

> I think that the more we incorporate diversity of musics, diverse musical languages, not as decorative, elective courses but in our core courses, the more we can address musical diversity; then, we'll be reaching more students. Whether it's a specific Arab class or any other class, that's our responsibility as music educators, I think, but it's looking directly in the eye, to the challenge of multiculturalism and saying curriculums have to change, in this integrated way. (Teacher educator, Levinsky College)

In addition, many of the teacher educators felt that the programmes should offer courses that focus specifically on intercultural issues and challenges. One of the teacher educators at the Levinsky College also suggested that student teachers should be systematically exposed to diversity in the classroom during field practice periods, in order to get a proper experience of what it is like to teach under those conditions. Currently, in both programmes, the practice schools are chosen according to criteria that do not systematically include cultural diversity of schools. The interviewees also recognized institutional obstacles, such as lack of funding, for organizing particular courses. Some teacher educators also reported not having the necessary knowledge or skills to feel competent enough to include intercultural aspects in their own courses.

Discussion

According to Castro (2010), the general problem in teacher training towards achieving intercultural competences seems to be the lack of complexity associated with understanding cultural diversity. At the institutional level, our two music-education programmes both have strengths and weaknesses in terms of dealing with cultural diversity. In the Finnish context, some significant institutional changes have already taken place, as there is ample room in the curriculum for student teachers to study various music traditions and instruments with numerous

specialized teachers over the five-and-a-half-year study programme. This already-existing musical plurality in the programme seems to differ from, for instance, most North-American programmes (Kruse, 2015; Wang & Humphreys, 2009). However, Finland's long-established musical diversity may hinder creative envisioning of future institutional changes, and suggests an understanding of diversity in music teacher education that relates mainly to content knowledge. This understanding leaves the wider issues of equality, justice and solidarity outside the realm of multiculturalism and intercultural competences of future music teachers, and it does not relate to a broader understanding of what culturally responsive teaching or pedagogy might imply (Abril, 2013; Gay, 2010; Lind & McKoy, 2016; Robinson, 2006; Villegas & Lucas, 2002). In the Israeli context, the programme is based on western art music and some traditional Hebrew material; however, in contrast to the Finnish context, the interviews revolved strongly around intercultural challenges in the broader society: between different cultures among Jews (and within the different Jewish groups), Arabs and other minority groups and immigrants. In Israel, interviewees generally expressed their views in a politically correct manner without revealing their personal opinion. Thus, whereas the larger cultural political tensions were recognized and reflected broadly throughout the Israeli data, amongst the Finnish teacher educators the political aspect regarding diversity in music education remained largely unmentioned.

What the Finnish and Israeli interviewee groups have in common is that they recognize that intercultural challenges need to be better addressed, albeit visions for future approaches were hard to articulate. When reading the findings compared to the research literature, several problems can be identified. First, there seems to be a need to look at intercultural competences from a more holistic perspective. Phipps (2007), and later Papageorgiou (2010), argue that "intercultural communication is the human struggle to make meaning culturally and dialectically out of relationships between people, places and praxis" (Phipps, 2007, p. 19); and that intercultural education should be employed as a holistic approach instead of simply as one dimension of the curriculum (Gundara, 2000), for instance, only by adding musical plurality to the programme (Banks, 2015). MacPherson (2010) argues that intercultural teaching and learning may in fact be related to social and emotional learning rather than knowledge, methodologies or even attitudes. References to this kind of learning were largely lacking in our data; however, some teacher educators expressed their personal, emotional difficulty while having to restrict their own musical and pedagogical views because of religious restrictions, or when faced with

a potentially conflictive political situation. Also, according to our data, it seemed that the teacher educators did not always recognize that music and musical practices could bear ideologically conflicting aspects. At least some of the interviewed music teacher educators still cherished the idea of music as an ideologically "pure" entity, thus making it harder to accept extra-musical issues as part of their teaching. In some cases, while interviewees may have shown some emotion and enthusiasm (notably in Tel Aviv), they did not necessarily express these feelings verbally. During the focus group interviews, it may also have been problematic for some teacher educators to express deep emotional difficulties with their colleagues present. At the programme level, only the vision—to have the students conduct their field practice in schools that differ from the preservice teachers' own background, or schools with culturally diverse student populations—implied the pedagogical purpose of getting students to step out of their comfort zones. Another study on an intercultural project of the Sibelius Academy in Cambodia (Westerlund et al., 2015) supports the argument that in culturally unfamiliar teaching and learning environments, which demand a high degree of flexibility and thus tolerance for chaos and improvisation competence, social and emotional learning deals mostly with learning about oneself as a person and as a teacher. Thus, it seems that musical content integration (Banks, 2015), and the addition of multicultural content to a music teaching curriculum, may not be enough to effect a turn towards a more holistic approach to intercultural competences.

Second, there is a general tendency to place the emphasis of education on the individual teachers, which results in the teacher educators and preservice teachers failing to see the wider structural and institutional barriers, as well as the political nature of education (Castro, 2010; Papageorgiou, 2010). Papageorgiou argues that "[b]y practising intercultural competencies on an individual level, there is no direct challenge to social structures" (2010, p. 651). If each teacher educator is responsible only for their own course content, and issues of diversity, interculturality, equality and social justice are primarily a matter of a separate "multicultural class", institutions do not develop the critical views within their staff that could increase mutual exchange and learning. Moreover, intense interaction and engagement with professionals with divergent views may enhance learning about ethical issues, which rarely occurs in established, familiar conditions (Karlsen, Westerlund, & Miettinen, 2016). An explicitly critical, intercultural understanding of the goals of music teacher education programmes could open up discussions on how power is produced at the institutional level. It may also enhance deeper understandings of how music, music

education and music institutions are not only socioculturally and politically framed, but also *produce* political choices and social justice, as equally as they produce social injustice.

Third, like many participating teacher educators, several other researchers have also pointed out that approaches to diversity in teacher preparation and practice need to be integrated throughout the entire content of a programme (Gay, 2014; Gollnick, 2008; Mills & Ballantyne, 2010), instead of being presented "as primarily a domain separate from other aspects of teacher education" (Gay, 2014, p. xi). Such cross-curricular initiatives serve several purposes. However, they require a high level of commitment and competence from the teaching faculty, who need to be willing to reach beyond the silos of their own courses (Cohn & Mullennix, 2007). Thus, it seems that communication, reflection and collaboration are much needed to further develop these two programmes towards the idea of a learning institution that incorporates a network of teachers, researchers and administrators—a mobilizing, border-crossing, collaborative and interculturally aware network, willing to share their expertise and knowledge beyond their own institution. This kind of sharing and "learning from each other" (Darling-Hammond & Lieberman, 2012) is needed to develop expert cultures with shared repertoires and innovative knowledge communities (Hakkarainen et al., 2011). Indeed, during the interviews, some teacher educators commented that the focus group interview was their first opportunity ever to discuss diversity and interculturality in music teacher education with their colleagues; they also expressed the need for continuing this discussion in the future, and two of them even continued to work as a research pair. Hence, as a consequence of the group interviews, there is the idea or vision of an emerging knowledge community that may address intercultural issues in music teacher education. In this way, the co-constructive element of culture (Abdallah-Pretceille, 2006), which lies at the heart of this project, started to unfold over the course of the interviews in the form of collaboration and co-sharing among the interviewees. According to Jacobowitz and Michelli (2008), in-depth discussions and a focused research agenda are essential for developing a programme with a shared vision, and a shared vision is especially needed in "an area as complex as dealing with diversity in these times" (p. 684). Our study aims to initiate this process between and within our teacher education institutions in Israel and Finland, with the hope that intercultural perspectives will penetrate the entire, global curriculum (Banks & McGee Banks, 2010), and that shared institutional visions can be developed through further cross-institutional discussion and research.

Concluding remarks

The findings of our study exemplify how intercultural competences both can be framed by models, such as the one proposed by MacPherson (2010), and can also go beyond such attempts, due to subtle nuances brought out in and connected to specific localities, individuals, and even subject-related matters. To mention only a few, our study shows, for example, how the execution of teachers' intercultural competences and skills might be hampered if the students are reluctant to engage in learning that goes beyond their cultural or religious beliefs. It also indicates that, within certain subject-specific traditions, the content—in this case music—is seen as ideologically "pure" and therefore something that should not be up for intercultural negotiations. These subtle nuances to and challenges of providing intercultural music education, as revealed by the study, can be seen as examples of issues that are at the heart of developing culturally responsive teaching and teacher education (Abril, 2013; Gay, 2010; Lind & McKoy, 2016; Villegas & Lucas, 2002). Indeed, highlighting such challenges and nuances might be one of the most important contributions of this study. Its limitations, on the other hand, are mainly connected to the fact that only two institutions and a selection of their respective music teacher educators participated. If we believe that intercultural competence is not only a general phenomenon, but also localized, individualized and tied to specific subject-related opinions and practices, more knowledge about a wider range of such competences would most likely be acquired if more sites could be included in the investigation. Still, what our findings show quite strongly, and which we believe points towards a pertinent issue in teacher education more broadly, is that there seems to be a profound lack of opportunities for music teacher educators to learn from each other and to form knowledge communities on the institutional level, in our case around issues of diversity and interculturality. This, specifically, is what our project aims to address and remedy through cross-institutional and cross-national collaboration. Hence, our implications for practice are mainly that more institutions should engage in such endeavours. This again calls for research approaches that include such collaborations, as well as take them as a point of departure.

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1. This project is part of the larger research project *Global Visions Through Mobilizing Networks: Co-developing Intercultural Music Teacher Education in Finland, Israel and Nepal* funded by the Academy of Finland (https://sites.uniarts.fi/web/globalvisions).
2. The more commonly accepted translation of "Allahu akbar" is "God is the greatest". The use of this expression conveys a significant religious belief, which is probably why both the interviewee and the student felt that it was controversial to use it in an educational setting.

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Appendix II: Article II

Religious identities intersecting higher music education: An Israeli music teacher educator as boundary worker

Laura Miettinen

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When a music teacher steps into a classroom, she or he is immediately surrounded by various cultural influences and demands relating to the students, the curriculum, the school, and educational policy. In the midst of it all, the teacher also tries to stay true to her own personal and professional beliefs, values, and ethical principles of how to be a good teacher. If the students represent different religious beliefs and backgrounds, which is most likely the case given the cultural diversity and plurality of most contemporary societies, the teacher is also required to be aware of different—and at times conflicting—religious values in the daily work of teaching and learning music. Although religion plays an essential role in many musical traditions, it has seldom been addressed as a topic in music education research (Hoffman 2011; Jorgensen 1997, 2011). As regards professional teacher identity, earlier discussions on the relationship between musicianship and educatorship (e.g., Elliott 1995), as well as the more recent identification of the musical and the pedagogical as the dominant aspects of music educators' identity formations (e.g., Ballantyne, Kerchner, and Aróstegui 2012; Bouij 1998; Hargreaves et al. 2007; Pellegrino 2009, 2014), have shed light on certain key aspects and mechanisms in music teachers' identity work. In my view, however, the discussion should be opened up to include wider understandings of teachers' identification processes in order to meet the complex educational needs of increasingly diverse societies. Thus, I suggest, along with other researchers, that if teachers are to navigate the personal and professional challenges and demands that arise from culturally and religiously diverse classroom settings, it is also necessary to attend to their personal experiences of "what it feels like to be a teacher in today's schools, where many things are changing rapidly, and how teachers cope with these changes" (Beijaard, Meijer, and Verloop 2004, 109).

In this chapter, I explore the intersectionality of religious identities and higher music education through such a personal account, focusing on the role of religion in the professional identification processes of an Israeli music teacher educator working with ultra-Orthodox Jewish female teacher students in Israel. I examine more closely the identity work of one music teacher educator and the ways that religion, as belonging to the more personal aspects of identity, can play a part in the professional identification process and in the interplay between the teacher and her students in a religiously oriented teaching context. Here, *intersectionality* is understood as a crossing of different identities and perspectives that creates a potential space for new understandings and growth within music teacher education (Abril 2014). In the ultra-Orthodox Jewish educational context, religious values and norms define the starting points for what is taught and how and what is considered appropriate or inappropriate teaching content. The situation can require a considerable amount of work and self-reflection from a music teacher educator who is not ultra-Orthodox, in negotiating and reshaping her own ideals of what the content and purpose of music teacher education should be. The two questions that guide my analysis and interpretation in this chapter are, How does the music teacher educator describe her own position in the music education class in terms of her professional and religious identity? and How does she experience her relationship with students from this perspective? The data consist of two semistructured interviews carried out in 2014 and 2015, analyzed using the methodology of theoretical reading analysis (Kvale and Brinkman 2009). Following this method, I constructed an analytical lens through which to view the data using Zygmunt Bauman's (2000; 2004) notion of *identification*, as discussed in his theory of Liquid Modernity, and Akkerman and Bakker' s (2011) theorization of *boundary crossing* (see also Suchman 1993). Looking at the data through these concepts, I aim to understand more thoroughly how the teacher is seeing herself as a professional and a person in relation to her students, how she identifies the boundaries between herself and the students, and what kind of shared space their interaction creates.

My own position as a researcher in the context of this study is that of a music teacher and educator. I am also a cultural outsider, in that I have no prior relationship with the community that I am investigating. As in any research, I am aware that my own preconceptions and assumptions on the topic and context might interfere with my interpretation of the research data. Thus, I am conscious of the requirement for reflexivity throughout the research process.

Meeting "Rina" and Her Views on the Ultra-Orthodox Community

Rina1 is an Orthodox Jewish music teacher educator who is teaching musicology and music education subjects in a special music teacher program for Jewish ultra-Orthodox female students in Israel. Rina tells me that she was brought up within a national religious Judaism that has "close affinity" to ultra-Orthodox Judaism in, for instance, dress code (especially women's) and in the observant view on the interpretation and application of the laws and ethics of the Torah (e.g., keeping the Sabbath). As she grew up, however, she made a conscious choice to follow "a more liberal kind of Jewish religiousness—much more aligned with secular Judaism than with ultra-Orthodox [Judaism]." I asked her to describe from her point of view the ultra-Orthodox Jews as a community and the stereotypes that the surrounding Israeli society have of them. Rina explained that the ultra-Orthodox community segregates itself from Israeli society in various ways, for instance, by having its own educational system and being exempted from military service. In Rina's experience, one of the reasons for the segregation is that the ultra-Orthodox want to protect their way of life by protecting themselves from the influences of the surrounding society. Th e ultra-Orthodox ideology consists of respecting and following the religious tradition and studying the holy Jewish scriptures. Rina sees the ultra-Orthodox as a community-oriented group within which the members of the community offer help to each other altruistically. These supportive practices also have a downside, as other members of Israeli society tend to see the ultra-Orthodox Jews as nonconformists and anti-Zionists (they do not recognize the state of Israel), which often results in conflicts between the ultra-Orthodox and other community groups.

Since many ultra-Orthodox men do not participate in the workforce, but are instead supported by the community so that they may pursue religious studies—which is regarded as the highest form of religious participation—Rina sees the role of women as crucial in "holding it all together." The women simultaneously maintain the roles of wife, mother, and primary provider for the family. According to Rina, the ultra-Orthodox women have "a very strong ethos of perfectionism"; they are upholding the high moral standards of the community by following the rules of modesty and dress code. Ultra-Orthodox women's work often takes them outside of their homes or immediate neighborhoods, sometimes even outside their community, and they seek vocational training in order to find gainful employment. In their community, teaching is seen as a traditionally female vocation, and thus

many of the ultra-Orthodox women train to be teachers (see Blumen 2002). However, teaching and performing music presents many restrictions for the ultra-Orthodox. For instance, women are not allowed to sing in the presence of men. There are also strict rules on repertoire: listening to any kind of Western church music (or other religious, non-Jewish music) is forbidden. Vocal music (both religious and secular) is seen as suspicious because of the lyrics: if the text of the song has immodest content (e.g., love, desire, lust), it cannot be listened to or performed. In addition, the repertoire of Western popular music can also be restricted because of the immodesty of the lyrics and the "impure" atmosphere, influences, and contexts of its musical styles. Despite these musical restrictions, being a music teacher has become an accepted career choice for an increasing number of women within the ultra-Orthodox community.

Conflicts and Contradictions: Fluid Identification and Religious Restrictions

When I ask Rina to describe herself as a music teacher educator in relation to the ultra-Orthodox female students, she tells me that although she sees herself as an observant Orthodox Jew, she also thinks of herself as a feminist and a liberal. These seemingly contradicting qualities that she recognizes in her worldview sometimes create conflict, but at the same time the contradiction is her strength: being able to step in and out of the strictly traditional and conservative outlook of the ultra-Orthodox community gives her a broader perspective and makes her identification process fluid.

According to Bauman (2004), in the present liquid times, an individual possesses not only one monolithic, fixed identity that is unchangeable from birth, but is rather constantly reconstructing oneself through *identification*, a process that happens repeatedly over time. Bauman's notions of liquid identity and identification refer to the crossing of different identity markers such as gender, age, class, nationality, ethnicity, and religion across time and place. This intersectionality of different identity markers creates a constant flow of identities; the individual's adherence to particular identity markers at a particular time also depends on the prevailing circumstances and interaction with others. Such a fluid identification can be recognized in Rina's account of how she sees herself as a teacher educator in relation to the ultra-Orthodox students. She also describes herself as a person

who likes to challenge traditions, who is asking questions instead of providing answers, and who is able to admit that she is not always right as a teacher. These statements challenge the authoritarian status of a teacher often assumed by the ultra-Orthodox community. Here, Rina compares her own religious and moral outlook with the ultra-Orthodox doctrine:

> I'm very postmodern in my Judaism, which means that I allow much of my religion to go through myself as authority and [I am] less dependent on structured society, authority. I—don't have to ask a rabbi [about] everything that I do. I have my own kind of criteria and my own independent dialogue with God. Now these women who are in their society, where it's about social roles, and women are not supposed to, [to] a certain extent, have a direct dialogue with God—it's supposed to go through their husbands—I can be a threat to that kind of society. Their values are more black and white—so, even simple things, like pedagogy. My pedagogy is postmodern. I do not come with answers. They've never experienced that before. You know, the teacher has the answers.

The strict religious rules and norms of the ultra-Orthodox community influence its members' everyday actions and interactions. Rina feels that she has to restrict aspects of or even change her identity in various ways in order to be able to teach the class. Her appearance and her way of speaking are the visible and audible ways of signaling assimilation: when entering the campus, she has to obey the modesty rules of ultra-Orthodox women by wearing a long skirt, a shirt that covers her arms and neckline, and a head covering. She tells me that this makes her very uncomfortable, and she does it very reluctantly. Despite the discomfort that the restrictions make her feel, she does not want to give up teaching in the ultra-Orthodox program. When I ask her why, she tells me that her motivation springs from the feelings of satisfaction and gratification:

> First of all, it's a lot of satisfaction—because I believe that I'm contributing something that they're not getting from anywhere else. That's from the feedback that I get from students—my musicianship is very much listening-based and I see myself very much as a kind of amplifier. That's the metaphor I use for me—and I think one of the things I do best is getting everything ready for people who may be more talented than me to go on stage. That's the main focus of my musicianship. So, being able to do this—with various populations—it's gratifying to me.

Rina's amplifier metaphor captures her way of seeing her educatorship as based more on being a facilitator or provider than a musician per se and explains how this identification gives her continuous pleasure and motivation in her work. Taking a certain position and making a statement, "This is who I am as a teacher," helps Rina to identify the strengths of her personality and position herself in relation to her students and the official educational framework of the program. In their literature review of research conducted on teachers' professional identities, Beijaard et al. (2004) argue that teachers construct their professional identities from different aspects, which can either be central or more peripheral to their sense of self. These sub-identities relate to the contexts and relationships that the teachers face, but it is most essential that the sub-identities do not conflict, because "the more central a sub-identity is, the more costly it is to change or lose that identity" (122). Balancing between her sub-identities and the demands of the program, Rina is in the middle of an ongoing identification process during which she tries to answer questions like "Who am I at this moment?" and "Who do I want to become?"—making the process fluid and constantly in flux. The fluid process of intersecting sub-identities, or, as Bauman (2000, 83) puts it, "the intrinsic volatility and unfixity of all or most identities," creates a constant struggle within a person, whose desires for the future are based on the fleeting impressions of the present. As important as it is to concentrate on the teacher's identification processes in order to obtain more information on what happens educationally in a religiously oriented and culturally diverse classroom, it is also necessary to take a closer look at the interaction between the students and the teacher, particularly where and in what ways this connection can be established.

Being a Boundary Worker

In the course of six years as a teacher in the program, Rina has learned sensitivity in recognizing the lines that cannot be crossed in terms of discussed topics, acceptable musical repertoire, and her own self-expression and behavior. She is able to move beyond the boundaries that the ultra-Orthodox doctrine sets up, partly because she herself has grown up in a similar religious context and thus has a deeper understanding of the cultural values that are immanent in the community. She is respectful of the boundaries but she personally feels that her task as a music teacher educator is to challenge the students to think differently, and even critically. In their literature review of boundary crossing in the field of educational learning theory, Akkerman and Bakker (2011) describe this as motion that takes place between two

activity systems—in this case the cultural and religious backgrounds, values, and beliefs of the teacher and the students—that have potentially similar interests but that belong to different cultures (139). Rina and the ultra-Orthodox female students share an interest in teaching and learning music and music education, but they differ in their cultural and religious emphases and orientations.

According to Akkerman and Bakker, "[T]he boundary in the middle of two activity systems thus represents the cultural difference and the potential difficulty of action and interaction across these systems but also represents the potential value of establishing communication and collaboration" (2011, 139). Rina herself identifies the potential difficulty as a gray area or a borderline where she can be playful and experimental; at the same time she has to be very careful in recognizing the limits and in knowing where the red line is. She has to sense when she cannot go further without crossing the line and in that way visibly rebel against or contest the prevailing societal order. When I ask her whether she always knows where the lines should be drawn, she admits that it is not always easy to identify them. She says that she has an "inner commitment" to respect the limits of ultra-Orthodoxy, in part because of her own religious background, which is very close to ultra-Orthodox Judaism. Therefore, she also says she knows the cultural language of the ultra-Orthodox and has a more nuanced understanding of the ways of the community. She describes entering the gray area in her teaching as "playing with fire" and adds that she sometimes stumbles. For instance, one time in class she accidentally started playing a CD with a vocal version of Schubert's Ave Maria instead of an instrumental version. After noticing the mix-up, she did not stop the CD. After the class, one student approached her and told her that listening to that vocal piece crossed the line for her and she said that she hoped Rina would not do it again. According to Rina, this crossing the line was caused by the lyrics in the vocal version, revealing that the piece was church music. Had she played the piece without the lyrics, it might have been easier for the student to ignore the immodest connotations of the piece. This story shows the ultra-Orthodoxy's ambiguous attitude toward its musical restrictions and how contextual (and also personal) implementing them can be.

The preceding examples show the need to keep in mind that when we talk about religious identities (of the students and of the teacher) in a religiously governed context, a variance within the group will always play itself out in classroom situations. Although the degree of strict adherence to religious rules can vary among the ultra-Orthodox students, there is an authoritative frame, a complex matrix of

religious and cultural influences and demands, within which both the teacher and the students have to navigate. According to Rina's own descriptions of her teaching, her mechanisms for coping with the authoritative frame include good negotiation skills, using humor as a tool for creating a more relaxed and trustworthy atmosphere, and being open to new situations that may arise. In class, she navigates between what she feels is important to her as a music educator—for example, introducing popular music to the students—and what she recognizes as nonnegotiable on the religious authority's side: the repertoire consists mostly of popular instrumental music pieces, and when she wants to introduce some important pop songs to the class, she makes sure to choose songs with lyrics that do not contain immodest content. Rina also finds peer-support from her ultra-Orthodox teacher colleagues very important in her ability to deal with the borderline issues that come up in class. She discusses her plans regularly with her superiors, with whom she feels close and whom she trusts and respects. Rina uses peer-support and guidance as a mirror that reflects how far she can go without damaging the trust that she feels the heads of the program and her ultra-Orthodox colleagues and students have granted her.

According to Rina, the ultra-Orthodox women who graduate from the program and who have trained to be musicians are not usually able to continue their careers professionally because of the community's rules: women usually get married young and start families soon after, which means having as many children as is physically possible. Rina says that although some of her secular teacher colleagues might see this attrition as frustrating, she does not consider it to be a failure: "That's the life that they have chosen, or the life they were born into. I think, anybody who invests as much time as they want in developing musicianship has a gift, for life, no matter what life they choose. So as much as I try to challenge them and open them and play with the boundaries, it's very important to me not to be the kind of person saying, 'I have a better life than you. Come, live my life.'"

In the light of her accounts and her own description of herself as a cultural insider-outsider, Rina can be described as a boundary worker, a person whom Akkerman and Bakker describe as someone who "not only act[s] as bridge between worlds but also simultaneously represent[s] the very division of related worlds" (2011, 140). This kind of positioning at the boundary calls for self-confidence and a willingness to engage in dialogue, both traits that Rina herself thinks she possesses. It can be argued that Rina's representation of herself and the flexibility and negotiation skills that she claims to have are manifestations of identity work at the boundary constructed from intersecting identities that are constantly flowing.

Thus, these intersecting identities can be seen as a source of boundary-crossing competence (Walker and Nocon 2007) or intercultural competence (e.g., Deardorff 2006), a set of skills and abilities that Rina needs when working at the boundary.

Creating a Third Space at the Boundary

In accordance with ultra-Orthodox mandates for segregation between the sexes, Rina's classroom is reserved for women. She describes it as a "beautiful space—where so many things can happen—so that's the space that I try to hold onto." In the process of boundary crossing, the "space" can be perceived as a kind of *third space* (Bhabha 1994; in education, e.g. Gutiérrez 2008; Hulme, Cracknell, and Owens 2009; Klein et al. 2013; Otsuji and Kinoshita Thompson 2009; Stevenson and Deasy 2005), which is created between the two existing activity systems as they interact, thus revealing the ambiguous nature of boundaries: the boundary both divides and connects sides. The third space in between can also, however, be seen as a liminal zone, a space into which people at the boundary can step and where all the existing practices and conceptions from both sides can be left behind in order to come up with new understandings and ways of interacting. According to Akkerman and Bakker (2011), this stepping into the in-between space creates "a need for dialogue, in which meanings have to be negotiated and from which something new may emerge" (141).

Rina explains this third space and what it means to step into it with a powerful story about a class she had to teach after a massacre near the ultra-Orthodox school where the program operates. At first, she did not know how to face the situation and the students, but then she decided to bring in a familiar song, and they all started singing it together: "[F]or that moment—it's like—we're all in this together and we have a common language. And we can just be human together." For Rina, that was one very powerful way of breaking the boundary between herself and the students in that shared space in spite of cultural and religious differences. Looking at this experience from Bhabha's postcolonial perspective as an articulation of culture's hybridity and "the cutting edge of translation and negotiation," the in-between space can be explored as a place where "we may elude the politics of polarity and emerge as the other of our selves" (1994, 56). Thus, creating a third space at the boundary provides room for the mutual learning of how to negotiate between identities and understandings in a shared space. Ideally, this negotiation can lead to new in-between practice, a boundary practice (Akkerman and Bakker

2011, 144) where the principles of shared meanings and understandings can flourish, creating potential for true intercultural exchange within music education.

Co-constructing New Understandings of Being Human *Together*

Through analyzing the case, I have attempted to show that the notions of identification and the theorization of boundary crossing are applicable when examining an educational context from the perspective of identity formation. In this case, the perspective has been that of a teacher, thus showing only one side of the story. The analysis can still provide us with information and experiential knowledge on the kind of boundary work that is going on in a culturally complex situation. In the light of this research, creating and maintaining a third space in the classroom depends on the teacher's abilities to interpret the situations accordingly and sense in what direction they could be developing. In this particular case, the interaction and willingness to be flexible rest heavily on the shoulders of the teacher, thus placing a great emphasis on her personality: identifying herself as liberal, open, and sensitive, but also respectful and reflective, helps Rina to open up pathways to her students that can lead to experiencing togetherness through processes in which music is very much involved. More research is needed in order to examine the mechanisms of how mutual interaction and power relations inform the process.

Adding to the previous discussion on music teacher education and identity (see Bernard 2005, 2007; Bouij 2007; Dolloff 2007; Roberts 2007; Stephens 2007) and in reflecting on the potential that this research could provide for higher music education and music teacher training, the emphasis is on two partially interrelated aspects of teacherhood: identification and interaction. In a classroom where the teacher and the students represent different cultural and religious backgrounds, it might be valuable to focus not primarily on the differences but rather on the shared experiences of being human together. Through critical reflection and self-examination, which should start already during their music teacher education studies, future music teachers might be able to pinpoint the strengths of their personalities and catch a glimpse of those sub-identities that resonate with them more strongly than others. As a result, the ongoing practice of reflexivity might inform the choices of the pedagogical approaches that the music teachers choose to employ in teaching. Also, since teacher educators are usually modeling the way they want their students to be as teachers, how the music teacher educator

acts and behaves are powerful tools in advancing basic humanistic educational values such as human rights and equality in class. While in this chapter I have discussed how religious values can influence music teaching and learning, it is also necessary to bear in mind that although religion might constitute one of the fundamental aspects in shaping one's sense of self, a person's freedom to *not* adhere to a religious belief has to be recognized as a basic right as well and taken into account when designing culturally sensitive music teacher education.

As a result of the intersectionality of different identities and perspectives both in music teacher education and in music classrooms, a mindfully guided interaction can create a space where people can meet each other and become aware of their cultural and religious preconceptions. In this space, they can start to critically co-construct new understandings of themselves, each other, and the world. Allsup and Westerlund (2012) envision the shared spaces as laboratories where the music educator, in addition to being a musical expert, "is guided to exercise the wider educational and ethical considerations of his craft as well as given tools for experimenting, all in the service of his future students' musical and personal growth" (144). Thus, the co-construction of new understandings and the "imaginative encounters between what is and what might be" are inherently ethical in nature (144). The process that begins in the shared space can also be described as the process of cultural hybridity, which "gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation" (Rutherford 1990, 211). Music making is one of the creative tools through which the connection between people can be realized in the process of cultural hybridity. This shared creative and reflective process can in turn advance culturally sensitive, ethically oriented learning wherein cultural differences can be recognized and contested, discussed, and embraced together.

Notes

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1. Rina (pseudonym) has given her consent for publishing the findings of the data in academic articles used for my doctoral dissertation. Furthermore, she and I discussed the fact that, despite of every effort from my side to secure her anonymity, there is a possibility of someone identifying her in the text from her teacher position in the program. She does not consider this representation or possible recognition to be problematic.

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Appendix III: Article III

Towards relational music teacher professionalism: Exploring intercultural competence through the experiences of two music teacher educators in Finland and Israel

Laura Miettinen

This is a draft of an article accepted for publication in *Research Studies in Music Education.*

Abstract

This study explores the complexities that are involved in the development of intercultural competence in music teacher education by examining the accounts of two music teacher educators from Finland and Israel who work extensively in culturally diverse contexts. A semi-structured interview method was used in conducting the interviews. Deardorff's categorisation of the process model for intercultural competence was used as a starting point for the data analysis. The findings suggest that considering intercultural competence within a broader framework of relational professionalism would deepen the understanding of the essential aspects of intercultural music teaching and learning. Seen from this perspective, it is important to acknowledge and identify both the capabilities of music education professionals and the relational and contextual aspects of culturally diverse educational settings. Both hold lessons when striving for a meaningful intercultural educational relationship. The study suggests that in order to enhance the conceptual and experiential understanding of the development of intercultural competence within relational professionalism in music teacher education, music teacher educators could share and discuss their own experiences of teaching in intercultural contexts with their colleagues and students. This can in turn lead to enhanced intercultural competence. The increased self-reflection through sharing and discussion can also make the development of reflexivity possible.

Keywords diversity, intercultural, intercultural competence, music education, music teacher education, reflexivity, relational, self-reflection, professional development, teacher education

Introduction

A culturally diverse classroom has become increasingly common in schools, due to societal phenomena such as global mobility and worldwide migration. In situations where the different cultural backgrounds of students might create challenges for interaction and collaboration in class, teachers need to rely on their intercultural competence (e.g., Byram etal., 2001; Deardorff, 2006,2008; Spitzberg & Changnon, 2009), that is, the 'ability to communicate effectively and appropriately in intercultural situations based on one's intercultural knowledge, skills and attitudes' (Deardorff, 2008, p. 33). Developing this ability should help teachers in their work as intercultural educators. However, the development of intercultural competence first requires strengthening self-reflection, which, according to Feucht et al. (2017), may in turn pave the way for developing the capacity for reflexivity. Developing a reflexive perspective on one's own work in intercultural contexts requires that teachers are first granted opportunities to enhance their critical self-reflection on issues of cultural diversity. Only by becoming aware of one's feelings, reactions and motives, and how they influence one's thoughts, behaviour and actions in intercultural situations, can a teacher consciously start to build up her or his intercultural competence.

Previous research on general teacher education has shown the potential that enhancing teachers' self-knowledge and self-reflection holds for fostering intercultural interaction and learning in classrooms (e.g., Edwards, 2011; Garmon, 2005; Gay & Kirkland, 2003; Mills &Ballantyne, 2010; Pennington et al., 2012). As Pennington and colleagues (2012) state, learning to be self-reflective towards one's work as a teacher educator with culturally diverse students enhances the teacher educator's capacity for empathy, self-knowledge and intercultural communication, which are integral parts of professional growth and satisfaction. Moreover, when these individual capacities are practised in class, they can also foster and facilitate intercultural awareness, critical thinking and empathy in the students, thus making progress towards a more socially just and emotionally sound classroom (Jokikokko, 2016). In the field of music education, more research is needed on music teacher candidates' and music teacher educators' self-reflection on intercultural work (see, for example, Broeske, 2019; Kallio & Westerlund, 2019; Westerlund et al., 2015; Westerlund & Karlsen, 2017). Some literature can be found on music teacher candidates' personal conceptualisations of teaching in culturally diverse settings, and their understandings of cultural diversity

(Emmanuel, 2005; Joseph & Southcott, 2009; Southcott & Joseph, 2010), understandings and perceptions of social justice in music education (Ballantyne & Mills, 2008), and the critical role of individual music educators in promoting culturally diverse music education (Cain, 2015;Cainet al., 2013). Self-reflection is also seen as a key skill in the field of culturally responsive pedagogy in music education (Lind & McKoy, 2016).

Cultural diversity in music education has often been approached from a multicultural perspective which emphasises the enhancement of musical diversity by, for instance, adding musically diverse repertoire to the curricula or by developing music teachers' skills in how to teach music from diverse cultures (e.g., Howard et al., 2014). However, as Westerlund and Karlsen (2017) point out, 'multicultural music education has not been dynamic enough to highlight the contextual – social, political, and ethical etc. – situatedness of musical encounters' (p. 80). In other words, while multicultural music education has primarily concentrated on diversifying the musical contents and practices, the approach has not sufficiently considered the wider social and cultural conditions that are involved in music teaching and learning. It has been argued that becoming interculturally competent requires more from a music teacher than including different musics in the curriculum and the pedagogical skills to transmit this content (see Miettinen et al., 2018). More is required because diversity is present in the school context on multiple levels.

Data and method of the study

The impetus for the study reported here arose from previous research involving focus group interviews that my colleagues and I conducted with music teacher educators in two music teacher education programmes in Finland and Israel (Miettinen et al., 2018). Whereas Finland has only fairly recently had to acknowledge issues of cultural diversity due to migration and a growing number of asylum seekers, Israel has been a multicultural, multi-ethnic and multi- religious society since the state was founded. The different socio-political and cultural conditions of these two countries created a fruitful setting for this exploration. The study follows what can be called purposeful sampling (Merriam & Tisdell, 2016, p. 96). The selection criteria for interview participants included (1) a high level of self-reflection and (2) longer experience of working with diverse student populations – both of which the two selected music teacher educators fulfilled. In

addition, one of the reasons for selecting them as interviewees was to gain deeper insight into some of the topics that were discussed in the group interviews in the previous phase of the study (reported in Miettinen et al., 2018). The data consists of four in-depth interviews, two interviews with each of the participants. The interviews with the Israeli music teacher educator were conducted in 2014 and 2015, and the interviews with the Finnish music teacher educator were conducted in 2015 and 2016. A semi-structured interview method was used in conducting the interviews. The Israeli music teacher educator was interviewed in English, and the interviews with the Finnish music teacher educator were conducted in Finnish.[1] The length of each of the four interview sessions was 90–120 min. Although limited in length, the data provided a rich source for exploration. The study reported in this article adheres to the ethical requirements of the Finnish Advisory Board on Research Integrity (2012) and the code of ethics of the University of the Arts Helsinki valid at the time of data collection and analysis. Accordingly, the interviewees have given their informed consent regarding participation, including consent for publishing the findings of the data in academic articles. In order to guarantee the interviewees' anonymity, pseudonyms are used. However, both of the interviewees are aware that, despite every effort to protect their anonymity, there is a possibility of someone identifying them in the text.

Theoretical starting points and data analysis

Deardorff's (2006) categorisation of the process model for intercultural competence (p. 256) was used as a starting point for the data analysis. Deardorff developed the categories of this model from interviews with 23 intercultural experts who answered the question 'What is intercultural competence?' The categories are *attitudes* (e.g., respect, openness, curiosity and discovery), *knowledge and comprehension* (e.g., cultural self-awareness, deep cultural knowledge, sociolinguistic knowledge), and *skills* related to gaining that knowledge (e.g., listening, observing and evaluating, analysing, interpreting and relating). Deardorff also created two additional categories as the outcomes of the process of developing one's intercultural competence, namely, the internal outcome of *informed frame of reference shift* (e.g., adaptability, flexibility, ethnorelative view, empathy) and the external outcome of *effective and appropriate communication and behaviour in an intercultural situation* (Deardorff, 2006). These five categories, presented in the process model of intercultural competence, informed my analysis by setting the guidelines for the categorisation of this study's data. Thus, the research question posed to the data is:

What aspects of intercultural competence can be detected in the accounts of the two music teacher educators?

The content analysis of the data followed an abductive approach (Alvesson & Sköldberg, 2017). The analysis included phases of inductively identifying emerging themes and deductively organising the data according to Deardorff's categorisation. The findings of the analysis are presented below, grouped according to the categories by Deardorff with the identified themes as subheadings.

Findings

The teaching contexts and social realities of the two interviewed teachers are vastly different. Anne is teaching in a music teacher education programme in a higher education institution in Finland, where most of her students are White, middle-class and Finnish, with the exception of when she teaches music education subjects to exchange students enrolled at her institution. In addition to her job in the programme, she also has extensive work experience teaching culturally and ethnically diverse populations all over the world by giving shorter courses for music teachers, music teacher educators or people with a special interest in music education. The other music teacher educator, Michal, is teaching in music teacher education programmes in a college in Israel, where she teaches students from different cultural, religious and ethnic backgrounds. The work contexts for these two music teacher educators are different and in the interviews, Anne is mainly reflecting upon her experiences outside of music teacher education, whereas Michal is talking about the cultural diversity that she is experiencing daily in her teaching within the music teacher education programmes. Therefore, their goals for interaction and teaching differ slightly: in her work, Michal is continuously reflecting on her everyday teaching practices and interaction with any given group of students from different cultural backgrounds, and has a longer period of time to establish relationships and re-evaluate her pedagogical choices; whereas Anne, when working as a visiting music education expert, has a different position in trying to connect and communicate with a new group of people in a foreign context within a short time frame, and not having the opportunity to see the relationships grow or witness the students' development over time.

Attitudes

Commitment, passion and curiosity as the fuel of intercultural teaching

Both music teacher educators approached new situations dealing with people from different cultural backgrounds, and the challenges created by cultural diversity, through their own personalities, using their life experiences and personal strengths, values and beliefs as guideposts in their encounters with students. Both Anne and Michal seem committed to and passionate about their work: they are both advocating for music education in their own ways and making efforts to further educate themselves, Anne more so in practical skills, Michal academically. They both feel that it is important for a teacher to constantly develop herself in the profession. Anne also says that she is passionate about different music cultures, their instruments and songs, and she works extensively with people from different cultural backgrounds.

This is what Anne describes as her 'credo' in music teaching:

> I believe in encounters between people with and through music. I believe in curiosity and the positive comprehension of the richness of diversity. (Anne)

As teachers, both participants felt that they were most of all facilitators and inspirers for their students: mentors who create the favourable circumstances for their students to express themselves safely; to explore, learn and display their talent; and to grow as music teachers in their care.

> I feel that as a teacher I am an inspirer. I am showing the students their strengths and encouraging them to be themselves. (Anne)

> I believe that my job in any of the courses [is that] I'm a facilitator. What I want to facilitate when I'm in music teacher education, is the relationship between the music teacher or musician and their own identity and their own practice. And their culture. (Michal)

Authenticity as a central principle of being a teacher

'Being who you are' is an important principle for both of them, professionally as well as personally. Both Anne and Michal see their personal traits as central to their work as educators: they use their personalities as strengths in teaching and connecting with their students.

> The most important thing is to be yourself as a teacher. [. . .] As a teacher educator my message to my students is: Dare to be yourself, be curious and interested in different phenomena and that will carry you through life. (Anne)

Michal identifies herself as liberal, open and sensitive. She describes herself as a 'colourful persona', and although in some (religious) contexts she has to tone herself down, she feels that she has to be able to be herself and bring that persona into her teaching. It is a continuous negotiation between herself as a person and how she is supposed to present herself as a teacher in different teaching contexts, with culturally diverse student populations.

> I bring a colourful persona . . . to them and that's on purpose. It's part of what I do. If I want to tell them it's OK to be yourself, I have to be myself. (Michal)

By 'being themselves' in class, both Anne and Michal want to encourage the students to do the same:

> I want to create this atmosphere in class that everyone can be comfortable in their own skin and find their own motivation and understanding of why we are doing the things we do in class, and why it is important for oneself. And then finding one's own way of doing and being. (Anne)

> I want them [the students] to find peace with what they are and who they are and where they are. And what they're doing. (Michal)

Colliding values as part of intercultural teaching

Both Anne and Michal have experienced situations where accepting some specific cultural values, attitudes or positionings have made them feel uncomfortable. Anne has, for instance, taken part in religious rituals as a spectator in which she has not felt herself entirely comfortable. Also, the inferior status of women in some cultures that she has taught within has made her think about these value clashes. Although these occasions have been rare, reflecting upon them makes her think of her own values and what they mean to her in terms of her work. When teaching in religiously strict settings, Michal feels that she has to downplay or even change her identity in various ways, including the way she expresses herself or what clothes she wears. This makes her very uncomfortable and she is reluctant to do it. However, despite the discomfort that the restrictions bring, she does not want to give up teaching in these settings because of the special atmosphere and relationship she has with the students. In these situations, the interviewed music teacher educators have tried to alleviate the discomfort by concentrating on the connection and interaction that making music creates, by approaching people as individuals, or by trying to find the general humanness underneath the cultural differences.

Knowledge and comprehension

Learning together and from each other in intercultural situations

These two teachers are not afraid to show their vulnerability in their accounts. Vulnerability implies honesty. This honesty and openness is likely to create trust between the teacher and the students, an essential precondition for successful teaching and learning. Both Michal and Anne emphasise this joint exploration as one of their central pedagogical principles.

Here Michal describes her first experiences of teaching a group of Arab students:

> So what I was trying to tell them [the students] in that the first lesson is, look guys I don't know anything. And kind of opening myself up and telling them it's much more complicated than you being able to translate your experience into Hebrew. And what I hope. . . is to get them to bring something from their own practice, and their own life as music educators . . . so that I can learn

> from them and hopefully they can learn from me some kind of dialogue, that's what I'm looking for right now in that class. (Michal)

This quote expresses how Michal is being self-reflective about the necessity of opening up both herself and her teaching practices to knowledge that does not belong to her area of expertise, and accepting that as a teacher, she can never know everything.

When Anne is teaching abroad and in a different cultural context, she tells her students that she might not always know how to act or behave accordingly, and that she apologises in advance for the cultural mistakes she might make. She also asks students to tell her if she unknowingly does or says something inappropriate.

The insights presented above show that both Michal and Anne understand that making cultural mistakes is an inevitable part of the process of becoming interculturally competent, and that one should not be afraid of failure. In addition, they approach the situations with their students *dialogically*, opening up a space for mutual learning through interaction and inviting them to share thoughts and new knowledge together.

Skills

Communication and negotation skills as the basis of intercultural awareness

Michal and Anne use their communication and negotiation skills in class: in their accounts, they identify openness, respect, interest and dialogue as the most important of such skills. In addition, both of them use humour as a coping skill in culturally complex situations, or when they feel uncertain or have to negotiate their teaching methods. All of these skills are valuable when developing one's capacity of intercultural awareness. Anne tries to communicate her good will and interest in the students and cultures they represent through facial expressions and body language. When she and her students lack a common language, she uses other modalities of communication to her advantage in teaching. This is a valuable asset when working in intercultural contexts. Here, she describes her visit to Iran:

> I worked with groups of school children. I started to approach the situations very carefully, observing what they were allowed to do with me. Because

> nobody can tell me in advance that 'you can't clap or stomp', if that is something that people are not supposed to do anyway. So I just had to watch and see how they reacted, and observe the looks on the children's and teachers' faces – did someone look horrified when I made a certain gesture? [laughs](Anne)

Stepping in and out of comfort zones: Coping with uncertainty

The ability to enjoy feelings of uncertainty can be something that a teacher develops over time and through experience. In their day-to-day work and life, Anne and Michal have learned to balance between stepping in and out of their own personal and professional comfort zones. It could be argued that this balancing helps them actively reflect upon their teaching methods and teacher identities, and to develop, both consciously and unconsciously, their intercultural competence. In this way, they may learn something new about themselves in culturally diverse situations, through experiencing uncomfortable feelings of uncertainty and insecurity. Both Anne and Michal like to challenge themselves. They both enjoy the feeling of uncertainty and the excitement that jumping into the unknown brings.

M: I don't feel competent, in that [the Arab] programme, as I do elsewhere.
Me: So how does that make you feel?
M: I'm excited about it. I like it, I like the unknown.

Anne wants to feel the energy and adrenaline rush that is triggered by entering into unfamiliar situations. Uncertainty even fortifies that feeling of 'being alive'. The fear of failing is transformed into a positive energy that keeps her going and exploring.

> The energy that I get from it is the thing. When I travel to far-away places and meet the 30– 40 people that I am supposed to work with, and then start my thing, I feel this tingling sensation, a positive anticipation, and the uncertainty even fortifies the feeling. (Anne)

One important factor in the ability to tolerate uncertainty is experience. Both of the music teacher educators have extensive teaching experience in culturally

diverse contexts. That experience, together with their personal characteristics (e.g., being curious, adopting a positive outlook on life) make them more prone to turn feelings of uncertainty into a driving force in their work.

The internal outcome of the process of developing one's intercultural competence

Sensitivity and flexibility as the core qualities of an informed frame of reference shift

The way in which Anne and Michal present themselves as teachers in culturally diverse teaching contexts is situational: in their accounts, an *informed frame of reference shift* manifests itself through sensitivity and flexibility, with both abilities shifting and changing according to what information they receive in the particular situation they are in. This information can be gathered by sensing, observing, asking or adjusting the situation according to their previous experience:

> [When teaching in a different cultural context] I enter the situations with this idea in my head, that I am interested in your culture, your school, and your teaching practices, and I can even bring in a drop of how we [in Finland] are doing things . . . so how do I apply this? I usually have a non-verbal exercise at the beginning of a session, a movement exercise that everyone can take part in and which does not require language in order to participate.
> . . .In that moment I try to be myself, to show my interest, to say it but most importantly to show it. And showing that I am enthusiastic about what we are doing, having an emotional connection to the repertoire that I have chosen. And then, when we start doing things together, I will observe them and try to sense what is needed in this particular group of people to get the energy flowing. (Anne)

Anne is reflecting upon a requirement of empathy in teaching: how a teacher has to be able to show interest and strive for an emotional connection with the students. She has to use her senses to notice what is needed by a certain group of people in a certain situation, and use that information in order to create favourable circumstances for music learning and teaching.

The situatedness of these two music teacher educators' representations of themselves can be seen to contradict the notion of 'being yourself', which both of them discussed previously. The quotation from Anne above implies that she is aware of different aspects of her personality and different ways of approaching a new teaching situation. When teaching in different cultural contexts, she always has to make a judgement call on which side of herself to bring forward, according to what she senses are the needs and atmosphere of the situation. The same principle applies to Michal, who operates in-between culturally diverse student populations in her work.

The external outcome of the process of developing one's intercultural-competence

Creating a safe space for exploring and experiencing in an intercultural situation

Both Anne and Michal express the need for and importance of creating a safe space for their students. When Anne teaches, she wants to create a safe atmosphere in class so that her students can feel comfortable and are free to explore who they really are as music teachers. In a culturally diverse situation, creating a safe space is especially important to her, and she uses her sensitivity in perceiving that everyone feels comfortable. Here, Anne describes how she tries to ensure that students feel safe in her class:

> I make sure that everyone feels safe, and that we do not jump into doing unfamiliar things right from the start. I try to find the appropriate tempo and way of being in every situation where I teach, so that everyone would feel comfortable, and motivated, and so that everyone would maintain the meaningfulness in what we are doing. (Anne)

As part of her teaching, Michal likes to challenge her students – and also herself – but at the same time, she tries to ensure that the students feel safe to open up. She uses concepts of 'responsible daring' and 'respectful challenging' when she describes her views on what this mixing of risk-taking and feeling safe means in her work. Here, she describes this process with the ultra-Orthodox Jewish female students:

> Being responsible in terms of respect, respecting the walls of the community, the closeness as a value. And daring to open that window to push the limits a little bit without offending. And like I say this quality is very fragile, and it can break any second. I may be doing wrong in some of these stretching the limits, and I would try to maintain my inner sense of ethics and keep an open-minded communication with my ultra-Orthodox colleagues, to let them in on things that I'm doing. (Michal)

> […] It's something that I believe in ideologically: challenging with respect. It'ssomething that I believe that these women, as musicians in their community, need to help them to negotiate internal dissonances. So I believe that I'm helping them. I hope I'm not wrong. By sharpening that skill of internal negotiation. (Michal)

Here, she talks about responsible daring in the Arab context:

> I think that responsible daring in the Arab context is less about challenging their cultural norms. It's more about recognising their cultural norms and trying to bring them into their college experience. What I'm daring or challenging in the Arab programme are the norms of music teacher education in [the] college. So, what I'm challenging in their case are the institutional norms. That's where I'm daring. I always have to be daring. I guess it's a self-image thing. I need to be on the edge. (Michal)

Both of the music teacher educators emphasise how they are very aware of creating a safe space for the students (and themselves) when they teach. Michal seems to also acknowledge that a teacher's role is twofold when it comes to safety: she is simultaneously the safety-keeper and the challenger. It can be argued that both of these roles are necessary for the learning and development of the students. Feelings of safety can increase feelings of trust between the teacher and the students, an essential factor in successful teaching and learning. In sum, actively striving to create a safe space and challenging the students to think differently can be identified as examples of the change that happens externally in the music teacher educators' behaviour, actions and teaching practices within the developmental process of intercultural competence.

Discussion

Using Deardorff's model as the basis of the analysis has shown how different aspects of intercultural competence can be detected in the ways the two music teacher educators understand their educatorship in culturally diverse teaching contexts. Perhaps more importantly, the analysis also illustrates how the identified issues are fundamentally relational in nature. Indeed, as Gert Biesta (2004, p. 21)argues, education 'doesn't exist in any other sense that as a relation and "in relation"'. Moreover, in her study on relational teaching practices in schools, Anneli Frelin (2013) argues that teachers' *relational professionalism* is not a 'pre-package ability that can be called forth and applied in each and every instance', but rather 'it is viewed as action in pursuit of relational ends that are beneficial for educational purposes' (p. 2). Adopting an educational relationship, that is, 'a negotiated and dynamic relationship that is conceived as a precondition for the fulfillment of the task of teaching' (p. 57) includes, according to Frelin, that the teacher is willing to learn *from* the students, an attitude that the two music teacher educators in this study describe. According to Frelin, 'Openness to the student, the willingness to step out of the safety of knowledge in the moment of encounter, can in this regard be connected to negotiating an educational relationship' (p.60).

Deardorff's conceptualisation of intercultural competence characterises it more as a set of skills that educators have in their 'mind storage' that can be 'turned on' when needed. However, the concept of teachers' relational professionalism emphasises instead the contextual and relational aspects of the competence. In other words, the actualisation of certain aspects of the teacher's intercultural competence depends heavily on the contextual and relational conditions of the given situation. Seen from this perspective, the teacher can never fully master or 'have' intercultural competence. Instead, the competence is created time and again in situ and in relation to the students. Moreover, as Frelin (2013) argues, 'a teacher's ability to create and sustain good relationships with and among students is not merely an inherent quality, or something that concerns the particulars of her or his personality, but is a dimension of teacher professionality' (p. 2). Following this line of thought, it is the combination of personality traits, attitudes, intentions and actions in context that form the relational professionalism of the two music teacher educators in this study. This combination of different aspects of their professionality can also be seen as the core of their intercultural competence; the source that they can turn to and draw from in a culturally complex situation.

In addition, a teacher's past experiences may indeed fortify the competence, or, on the contrary, possibly prevent her from responding appropriately if the past experiences have been negative in nature. Becoming aware of these experiences and learning to examine them critically helps the teacher in the further development of her intercultural competence.

The competence-based approach to intercultural teaching is heavily focused around the teacher and, as mentioned above, in music education, the focus has been on teachers' specific and practical skills in transmitting a variety of musics. The argument made in the beginning of this article was that becoming interculturally competent requires the music teacher to consider both musical diversity of the repertoire and the curriculum and the wider social and cultural conditions that are involved in music teaching and learning. This, as is suggested by this study, could be achieved by considering intercultural competence within a broader framework of relational professionalism. In this view, *both* the capabilities of the music education professionals *and* the relational and contextual aspects in culturally diverse educational settings are important to acknowledge, identify and learn from, when striving for a meaningful intercultural educational relationship. First, however, it is important that the music teacher educators become aware of their beliefs, attitudes, practices and actions through self-reflection, as the two interviewed music teacher educators in this study illustrate, in order to be able to make sense of their experiences in critical and culturally sensitive ways. Geert Kelchtermans (2009) argues for the application of a 'broad' type of reflection in teacher education programmes and in-service training in order to enhance teachers' and teacher educators' self-reflection. As he notes, 'Teaching as enacted scholarship implies not only a technical agenda of effectiveness (achieving the curriculum goals), but also a complex relationship with others, characterised by moral responsibilities, political interests and emotional experiences' (p. 269). Learning to be self-reflective in this kind of deep way makes the teacher able to think and act critically and thus 'move beyond the level of action to the level of underlying beliefs, ideas, knowledge and goals – in other words to the personal interpretative framework' (Kelchtermans, 2009, p. 269). Applying Kelchtermans's notion to include the issues of cultural diversity, it is through this kind of deep engagement with developing one's self-reflection that the teacher is able to critically examine her or his own attitudes, preconceptions and values regarding teaching in culturally diverse contexts.

Conclusion

This study has explored the complexities that are involved in the development of intercultural competence in music teacher education through examining the accounts and reflections of two music teacher educators from Finland and Israel who have experience of working extensively in culturally diverse contexts. The purpose of this study is not to make generalisations but instead, through the analysis of the data, advance the theoretical argument made on the more complex nature of intercultural competence in music teaching. Throug this exploration, the study reconsiders how intercultural change could be possible within music teacher education programmes in general.

The limited number of interviewees and the relatively small data sample constitute perhaps the most obvious limitations of this study. Including more interviewees from within the first sample of focus group participants could have contributed to a wider spectrum of perspectives gained in the study. Some other focus group participants might also have met the selection criteria but could have been prevented from participating fully by the group interview situation or the use of English as the interview language despite the availability of a translator. Moreover, this study is limited to two teacher educators in two institutions and countries, Finland and Israel, and including more interviewees from different institutional settings, populations and geographical locations would have allowed for a richer and more varied exploration of the phenomenon in question.

This study's examination of different aspects of intercultural competence through the accounts of two music teacher educators from Finland and Israel suggests that providing the opportunities for critical self-reflection and reflexivity is vital for the development of intercultural competence. The findings also suggest that considering intercultural competence within a broader framework of relational professionalism would include both the capabilities of the teacher and relational and contextual aspects of intercultural music teaching. Both are important to acknowledge when striving for a meaningful intercultural educational relationship. The study further suggests that for enhancing conceptual and experiential understandings of the development of intercultural competence within relational professionalism in music teacher education, music teacher educators could share their own experiences of teaching in intercultural contexts with their colleagues and students.Through that process it becomes possible to discuss

the contextual resources, relational insights and emotional strategies in regards to how to deal with uncomfortable feelings. This can in turn lead to enhanced intercultural competence. By sharing and discussing experiential knowledge together, music teacher educators and students could collaboratively learn about the multifaceted aspects of intercultural music teaching. In this way, the enhanced self-reflection through sharing and discussion can also make the development of reflexivity possible. Through the opportunities of developing their self-reflection and reflexivity, and framing the developmental process as relational instead of solely competence-based, music teacher educators and teacher students might be able to step beyond the issues of mere musical diversity towards a more holistic understanding and experience of what it means to be an intercultural music education professional in culturally diverse settings.

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1. I have translated the participant´s quotations in English for the purpose of this article. Consent for translating has been asked for and received.

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Appendix IV: Article IV

Narrating change, voicing values and visions for intercultural music teacher education

Laura Miettinen, Heidi Westerlund and Claudia Gluschankof

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Abstract

Researchers have suggested that higher education institutions need to be re-thought as 'imagining universities' that continually engage in re-imagining themselves, in order to be able to justify their own existence in a fast-changing world. It can be expected that music teacher education programs, as part of higher education, would benefit from envisioning their shared future from the same starting point. This chapter presents the second-stage inquiry of "Co-creating visions for intercultural music teacher education in Finland and Israel," an ongoing collaborative research project between the Sibelius Academy of the University of the Arts Helsinki and the Levinsky College of Education in Israel. The study is based on the constructionist pre-understanding that music teacher education programs ought to be developed by conversations and collective reflections, and that it is through these reflections that we narrate change. As an overall methodological framework, the study draws from Appreciative Inquiry (AI), emphasizing the positive as the basis from which to envision together what the future of intercultural music teacher education would look like. The data was collected through four workshop discussions, two at each site, totaling 24 participating teacher educators. The forward-looking themes of these second-stage discussions were developed from the groundwork of the first-stage focus group interview inquiry that mapped the present situation. This study suggests that there is an increasing need to create spaces where music teacher candidates and music teacher educators creatively face uncertainty rather than security, and where risk-taking can be encouraged and practiced safely. There is also a need to increase flexibility and openness, and to continue working more collaboratively within the institutions.

Keywords Music education · Teacher education · Intercultural · Diversity · Co-construction · Organizational change

Introduction

Due to the effects of increasing global mobility and migration, teacher education and schooling worldwide are on the verge of change regarding their approach to diversity. Although multiculturalism as a larger phenomenon has been influencing education for decades, the recent wave of global movement has challenged educational institutions and teacher educators to re-evaluate their curricula and pedagogical approaches. To counteract professional education that relies on tacit knowledge, socialization, and the 'apprentice model,' researchers have suggested that universities and teacher education units should be considered as learning institutions, particularly in such complex matters as engaging with diversity in education (e.g. Ball and Tyson 2011; Jacobowitz and Michelli 2008).

The discussion around cultural diversity has taken different perspectives in previous music education research, such as embracing the value of diverse musical practices (Campbell 2004; Campbell et al. 2005; Schippers 2010; Volk 1998), emphasizing the music teacher's role as a social change agent in culturally responsive teaching in music education (Abril 2013; Lind and McKoy 2016; Robinson, 2006), and understanding social justice in music education (Benedict et al. 2015). In their recent publication, Roberts and Campbell (2015) examine the connections between multiculturalism and social justice in music education by exploring how the five levels of multicultural curriculum reform formulated by J. Banks (2013) can be applied in music education to establish multicultural social action and social justice. However, Westerlund and Karlsen argue that multiculturalism as a dominant ideology of diversity in music education is insufficient, and although it is in many ways beneficial, it also works to "obscure forms of inequality and injustice that fall outside of its conceptual frames" (2017, 80). Instead, they offer a more heterogeneous and intercultural approach, which allows for the "development of a wider ethical reflexivity and critical awareness of the paradoxes involved" (2017, 100). Similarly, Ballantyne and Mills (2008, 2010, 2015, 2016) have engaged with this area of research through their studies and meta-analyses of research literature on diversity and social justice, in both general teacher education and music teacher education. In addition, Howard et al. (2014) have explored in more detail the process by which the multiculturalism movement has had an influence on the diversification of music teacher education in the United States.

As a response to the need for further scholarly discussion and empirical inquiry into diversity in music teacher education programs, this chapter examines the second-stage inquiry of "Co-creating visions for intercultural music teacher education in Finland and Israel," an ongoing collaborative research project between the Sibelius Academy, University of the Arts Helsinki and the Faculty of Music Education, Levinsky College of Education in Tel Aviv. In 2015, the study became a part of the larger cross-national research project "Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel, and Nepal." Using the concepts 'mobilizing networks' (Davidson and Goldberg 2010, 13) and 'networked expertise' (Hakkarainen 2013) as theoretical starting points, the Global Visions project explores what future learning institutions would look like if their practices were developed through collaboration, networking, and sharing that increases local and global reflexivity on issues of diversity. Socio-politically, Finland and Israel are in different phases when it comes to facing the challenges and opportunities created by cultural diversity. In Finland the population structure has only fairly recently started to change toward becoming more culturally diverse due to migration and global mobility whereas in Israel the challenges of promoting peaceful co-existence and social justice between culturally and ethnically diverse populations have been, and are still, a constant feature, even before the state was founded. The collaborative study between the Levinsky College of Education and the Sibelius Academy was initiated based on mutual institutional interest in the co-creation of knowledge and visions for more collaborative and interculturally competent music teacher education, in other words "trans-organizational development" (Bouwen and Taillieu 2004; also Gergen 2015, 211).

The first stage of this study mapped the music teacher educators' own intercultural competences, as needed in their work and described by themselves, and the competences their institutions aim to provide. We also asked the music teacher educators to discuss the future needs and challenges on an institutional level, regarding these competences. There have been many attempts in the past to define the concept of intercultural competence (see e.g. Bennett 1993; Byram 1997; Lustig and Koester 2003; Hammer 2015), and here we refer to a definition in Deardorff's (2006) study agreed upon by a group of leading intercultural scholars and administrators: intercultural competence is "the ability to communicate effectively and appropriately in intercultural situations based on one's intercultural knowledge, skills, and attitudes" (2006, 247–248). An intercultural approach in

education thus emphasizes the interaction and communication between people from different cultural backgrounds and, aspiring to be interculturally competent, music teacher educators call out the desire to enhance and promote intercultural dialogue and understanding in the music classroom. The first-stage inquiry showed that there is a pressing need for creating opportunities for music teacher educators to discuss and share their experiences on an institutional level, in this case around the topics of diversity and interculturality. The objective of this chapter is to elaborate upon the themes that emerged from the focus-group interviews in the first stage of the study in order to further explore how change is narrated for intercultural music teacher education at the Levinsky College of Education and the Sibelius Academy.

Theoretical Lenses: Visions for Organizational Change

The second-stage inquiry presented here is based on the constructionist pre-understanding that music teacher education programs ought to be developed by conversations and collective reflections, and that it is through these reflections that we narrate change. Instead of seeing a teacher education unit simply as a collection of individuals, or as a hierarchical system or place, it is seen as a fluid social collective that constructs shared meanings and understandings (Gergen 2015; Hosking and McNamee 2006). Like in any organization, music teacher educators ought to "create the meaning of work" and "negotiate their visions and goals" together with colleagues (Gergen 2015, 194). When attention is paid to the relational social processes of co-creation, the program can "move creatively with the times" (Gergen 2015, 194) and "*with* the conversations in the surrounding culture" (2015, 200).

Language, discussion, and stories therefore are seen both as constituents of the organization itself (Gabriel 2015, 275) and as "building blocks" encouraging members to 'think outside the box' (Gergen 2015, 196). In other words, collegial conversation provides a cultural record of not just 'who we are' as a music teacher education unit, but also "what we hope to achieve" (Faber 2002, 21). In the process of discussing and telling stories of our experiences, we add different expressions, we leave out unimportant details and issues we would rather not remember, and we suppress competing voices and conflicting dogma (Faber 2002, 21). Discussions "help us negotiate between those factors that restrict and limit our possibilities and our free ability to pursue our own choices" (Faber 2002, 25). According to the organizational researcher Brenton Faber, this *is* how we "narrate change" (2002, 21).

Moreover, we assume that music teacher education ought to be developed not just through local discussion, but also global discussion. This study has therefore provided a space for the institutional co-construction of visions, and collectively *recognized new possibilities* through networking between music teacher educators in two vastly different contexts. By sharing ideas that have been articulated in focus-group interviews amongst teachers of the music education programs, and by continuing collective discussions, the researchers of this study co-created institutional spaces for conversations to take place; conversations that would not otherwise have been held in the everyday life of the teacher educators. Gergen uses the metaphor of organization as "the co-active flow of conversation" (2015, 199), or "conversational co-creation," for a constructionist approach to opening a new way of thinking about organizational change, one in which all workers bring their experiences, knowledge, and values to the table. Here, we would like to add two more spatial metaphors, namely: (1) music teacher education as a "space" for negotiation that reshapes the program, including the pedagogical and curricular space (Barnett 2005, 2011, 77), and (2) music teacher education as a "mobilizing network" of knowledge building (Davidson and Goldberg 2010), in this way highlighting the role of teacher education in knowledge-production. The spaces within the study's two programs can be seen as knowledge-building communities (Westerlund and Karlsen 2017) that, through this project, feed discussion both in their local spaces and also across their institutional borders, creating networked knowledge around visions for change in music teacher education.

Research Contexts

The participants in this study all teach at the music teacher education programs at either the Faculty of Music Education at the Levinsky College of Education in Israel, or the Sibelius Academy in Finland. The two teacher education programs are vastly different, and the study therefore provides maximized opportunities for mutual institutional learning (Stake 1995).

The Sibelius Academy offers a five-and-a-half-year "extended and integrated program" (Zeichner and Conklin 2005, 647) leading to a bachelor's and master's degree in music education, a degree that is required for music teachers in Finnish secondary schools (13–18-year-old students). By holding a master's degree in music education, one is also qualified to teach in other learning institutions such as conservatories and adult learning centers. The program has separate study lines

for Finnish and Swedish-speaking students. The program's curriculum includes a wide range of musical genres and styles, including popular music, and emphasizes peer-teaching and -learning practices. Students are selected through an extensive entrance examination process where only approximately 15% of the over 200 applicants annually are accepted. This means that the level of musicianship among the accepted students is high from the beginning.

In Israel, the educational system supports parallel but separate education systems: state-secular Jewish Hebrew speaking, state-religious Jewish Hebrew speaking, state-Arabic, and state-funded independent schools. Levinsky College belongs to the state-secular Jewish stream; therefore the official teaching language of the institution is Hebrew. At the time of this study's data generation, the Faculty of Music Education at Levinsky College offered four undergraduate programs leading to the certificate required for K-12 teaching: a 4-year B.Ed. program in music education that certifies the students to teach at Hebrew-speaking, state educational institutes, and a 3-year B.Ed. program in music education with three separate study lines in collaboration with other institutions: the Rimon School of Jazz and Contemporary Music, the Ron-Shulamith music school for ultra-orthodox Jewish female students, and the Safed Academic College, where most of the students are Israeli Palestinians who intend to teach in the Arab-speaking schools. About 90% of applicants are accepted to these programs, and for some of the students these studies offer them their first opportunity to systematically develop their musicianship. The Levinsky music curriculum is mainly based on Western art music and Hebrew singing traditions except in the joint study program with the Safed Academic College, where teachers from Levinsky teach only pedagogical courses and music courses include music from the Arabic tradition.

Facilitating Institutional Space for Conversational Co-creation: The Research Design of the Study

As mentioned above, the first-stage inquiry mapped the understandings of and practices for enhancing intercultural competences in the two institutions through focus-group interviews (see, Miettinen et al. 2018). In the interviews, the music teacher educators discussed cultural responsiveness related to (1) their own and their students' musical style background; (2) the heterogeneity of their students and these students' future students (language, background, religion, abilities, and disabilities); and (3) awareness of formal and non-formal repertoires, and other

limitations related to the religiosity of the students. Issues related to curriculum and instruction included the explicit curriculum, especially related to the degree of openness to a variety of musical cultures. Their wishes included more collaboration between colleagues, new courses, the use and place of technology, and their own learning about other musical cultures to be able to include them in the curriculum. Following these discussions, and as part of the first-stage inquiry, four semi-structured interviews were conducted individually with two teacher educators, one from each institution, who had longer experiences of having to step outside their comfort zones when teaching diverse student populations at home and abroad (see Miettinen In print). The two teacher educators were chosen as interviewees because of their input in the first stage group interviews, where they shared their experiences in the discussions. The purpose of these individual interviews was to gain in-depth information on some of the topics that were brought up in the group interviews.

The Research Approach: Appreciative Inquiry

Based on our experiences from the first-stage focus group discussions, we decided that the second stage of discussions would be inspired by Cooperrider and Srivastva's (1987; Cooperrider et al. 2008) appreciative inquiry approach, with its premise that "appreciative narratives unleash the powers of creative change" (Gergen 2015, 205). Appreciative Inquiry (AI) emphasizes the positive past and present as the grounds upon which a group or organization can envision what the future could look like. AI has been described as a "generative learning process that uncovers narratives of success and builds upon them" (Ridley-Duff and Duncan 2015, 1580). According to Cooperrider et al. (2008), AI's "aim is to generate new knowledge of a collectively desired future" (2008, xi). The research process of AI includes four stages of inquiry: "discovery, dream, design, and destiny." The first stage of this study was "discovery," where the participants engaged in dialogues and shared their views on the positive aspects of the program, particularly what works and what is valuable regarding their work. These discoveries were then cultivated in the "dream" stage, where the participants started to envision "a desired future" for their program, asking what possibilities there might be to further develop the present situation (2008, 5–7). Since the first two stages of "discovery" and "dream" are more researcher-led, and thus easier to facilitate and control by the researchers than the latter two, we decided at this point to carry out only these first two stages in order to test the approach in practice.

Altogether four workshops were held, two at each site, with a total of 24 participants. We designed the AI workshops in three parts: (1) introduction; (2) small-group discussions; (3) reports and whole group discussion. The aim of the half-hour introduction (given by the first author of this study) was to present the preliminary findings of the first-stage focus-group interviews from both countries. For the second part, the participants were asked to divide into two to three small groups to discuss among themselves, in their own language, the four questions (sent via email prior to the workshop) based on AI-models: (1) What do you see as the core values of your institution, and how are these values articulated and communicated to you as a staff member? (2) If you were to imagine the future of your own institution with respect to the changes occurring in the surrounding diverse society, what would the main challenges be? (3) What qualities would the next generation of music teachers/ music-teacher educators need? And (4) If you had three wishes for your institution regarding how to address cultural diversity in the music education program, what would they be? The nature of the small-group discussions was not primarily researcher-participant interviews, as in the first-stage study, but rather shared discussions between the colleagues, facilitated by the researchers. This part lasted between 45 and 60 min. The third part gathered all the participants together, where each of the small groups reported their discussions to the other groups and researchers. These small-group reports were followed by a joint reflection period. The researchers recorded the small-group reports and the subsequent joint reflections; these recordings comprise the data set of this second-stage study.

Limitations of the Second-Stage Inquiry

The data has limitations in terms of whose voices are represented. The groups of participating teacher educators were relatively small, and a wider range of ideas could have been generated if more opportunities for discussion would have been organized. Moreover, a group discussion that is reduced into a summarizing report, presented by one person, is naturally limited in terms of how individual ideas are finally given space. The negotiation that took place during the small-group discussions, and the potential disagreements between the teachers, did not necessarily end up in the data as such. Furthermore, there were clear limitations due to language preferences. In both contexts, there were teacher educators who were not confident in expressing their ideas in English. However, as the questions were sent to the participants beforehand, the data brings out ideas that the teacher educators

had already reflected upon before the workshop; it was thus of their own volition that they wanted to discuss these ideas together with their colleagues, and during the small-group discussions they were also able to converse in the language in which they usually communicate at their institution. Despite these limitations, the data provides us with valuable insights on how the music teacher educators perceived their institutions, their own roles within the institutions, and the organizational future in terms of diversity.

Research Question and Data Analysis

The question that we posed for the second-stage inquiry and the data was: *How is change narrated in music teacher educators' conversational co-creation for intercultural music teacher education at the Levinsky College of Education and the Sibelius Academy?* In our analysis, we applied a process of "narrative creation" (Bold 2012, 148) in which the different accounts in the data were first organized based on how they fit together with each other, and then in the next stage based on how they "made the narrative flow" (2012, 148). We wanted the "representative constructions" (2012, 153) to include the variety of views and experiences from both institutions, without comparisons being made between them. The shared voice of "we" is not to be understood as a unison, nor to be representative of all people who participated the interviews, but rather to "act more as examples of experiences from different perspectives" (2012, 153), yet interpreted as "the professional voice." The constructions include data from both contexts and all group interviews, and is predominantly composed through direct data quotations with no preliminary categories or themes. By following the ethos of AI, the analysis aimed at uncovering "narratives of success" (Ridley-Duff and Duncan 2015, 1580) by constructing the *full spectrum of ideas,* along with the potential tensions, on how music teacher education programs could be developed to better respond to issues of diversity. The co-constructed representations that condense the data are thus not aiming to represent reality as such in the two contexts, but rather the reality of ideas and ideologies, as co-created through the discussions and collectively conducted analysis.

The 'conversational co-construction' of this study has taken place at various levels: the workshop discussions were fueled by our main findings from the first-stage focus group discussions held at both institutions, as well as by other studies in the larger project. In the second-round workshops, teacher educators had a chance to discuss their individual views in a smaller group, and to formulate shared ideas

together with their colleagues. The group reports can be seen as compromises, with any disagreements faded into the background; however, they also created further discussion that likewise informed our data. In this way, the discussions had several layers of co-construction. Importantly, our analysis adds one more layer of co-construction, as we selected and combined ideas from the data by blending the collective and individual voices in the reports of the two institutional contexts.

The co-constructed narratives that were created through the bottom-up principle can be seen to cover two larger thematic areas, namely, how to deal with uncertainty related to diversity, and how to better support the development of a collaborative institutional mindset. For the purpose of presenting the findings of the analysis, we have divided the two thematic areas into four emerging themes: problematizing endless diversity; addressing flexibility and openness as desired qualities for both music teacher education and future music teachers; envisioning music teacher education as a space for the pedagogical co-construction of knowledge; and change through collegial dialogue and sharing.

Living in 'Epistemological Pandemonium'

Problematizing Endless Diversity

In an expert culture, 'super-diversity' (Vertovec 2007) and 'supercomplexity' (Barnett 2000) appear as problems when too many knowledges fight over the educational space. The music teacher educators discussed questions such as: how is specialization related to the core value of versatility, and how could such values guide the pedagogical and musical underpinnings in a music education program? The term of the "Renaissance man" was used to describe the envisioned contesting qualities and demands of the next-generation music teacher and music teacher educator. As a solution, an important distinction was made between expertise and versatility at the program level, on the one hand, and versatility as an aspired competence at the individual student teacher's level, on the other hand.

> *Multiculturalism keeps coming up as an issue. There is always a desire to do something about it. How do we deal with that as teachers? How diverse can we be and still maintain a good, high level? We can't all be an expert in African and Cuban and Indian music. The issue is, what does it mean to be an expert? Multiculturalism might be mediocrity. So that's not what we*

want. We think that we need to have courage and take the best students and the best teachers. It raises the level. The curriculum of the program has to be multicultural, but not every teacher [in teacher education] has to be multicultural. That's why we have several teachers – numerous teachers, because no-one could teach everything. Our job as teachers is maybe helping the student to construct some kind of meta-knowledge about the ways in which they make music.

Inclusion of diverse values touches upon the question of value relativism, and the limits of music teachers' cultural identity.

It's an interesting discussion, whether there is a music teacher mentality in terms of cultural diversity. Are we kind of expecting that everybody has to tolerate as much as possible? And is it realistic or not?

This discussed notion of tolerance can be interpreted through the 'dilemma of multiculturalism' that divides the world into cultural wholes, and takes all possible diversities *as positive*. This phenomenon has been discussed, for instance, by Zygmunt Bauman, who argues that when mutual tolerance is combined with mutual indifference, "cultural communities may live in close proximity but they will rarely speak to one another" (2011, 59). According to Bauman, "A 'multicultural' world allows cultures to coexist, but the politics of 'multiculturalism' does not make it easier, indeed possibly makes it more difficult, for these cultures to gain benefits and enjoyment from their coexistence" (ibid).

Teachers identified the importance of entrance examinations in hindering diversity in the student population. The academic frame was considered as setting the criteria for who is accepted in music teacher education, and how those selections are made.

And does that actually reflect the entrance examinations?
You're leaving so many people out who are wonderful musicians…. But then it's an academic institution. We cannot base our teaching on intuition and experience.

This also raises the question of teacher educators' need for security. Instead of accepting students from different musical traditions and cultural backgrounds into their programs, and in that way challenging themselves to think differently and

strive for versatility in their teaching, an institution's "quality requirements" can be used as an excuse to avoid the hard work of stepping out of one's comfort zone as a teacher.

Addressing Flexibility and Openness as Desired Qualities for Music Teachers

Dealing with uncertainty requires risk-taking, flexibility, and openness. Whilst examining the challenges of higher education in 'supercomplex societies', Barnett (2000) argues that there is an urgent need for universities to *generate* uncertainties and self-reflexivity. Students graduate and are then forced to grasp unpredictable intersections of knowledges, and they must not be afraid of either uncertainty or making daring interventions (2000, 167). Paradoxically, this occurs at the same time universities and higher education need to help "to assuage that uncertainty" and "to multiply accounts of the world" (Barnett 2011, 123). How higher music education can provide spaces for students to face uncertainty, whilst at the same time multiplying accounts that assuage that uncertainty, seems an essential question to reflect upon in music teacher education. Here, the teachers' reflections pointed out that being prepared for facing uncertainty can mean that one's vision is open and free from fixed answers.

> *It's really important that we could share some of the weird situations that we face, that they don't stay in the classroom. Then it helps everyone to build up the vision that anything can happen, but you just have to resolve the situation without considering all the possible options beforehand. That's usually what students ask: they want to have those manuals. But there aren't those kinds of practical manuals; they don't exist. And you don't need them, you just need to learn how to be interested, listen, and meet every student.*

Envisioning flexibility and openness again took place on two levels: the need to make the curriculum of music teacher education more flexible and open, and the vision of future music teachers being able to meet the needs of an ever-changing society. The program level flexibility was related to the basic assumptions that frame the program.

> *Are we an institution that is about transmitting a musical culture? Keeping it alive for the next generation. Is that maybe a core value? The challenge*

may not be breaking a hegemony, 'cause maybe there isn't one, but maybe rethinking them. Maybe we need to reframe core courses. Every kind of action that rocks the boat is good and is needed. We need to be courageous enough to take true risks and to see what happens, and that is needed with the changes that cultural diversity is bringing to us. Is it true that you need to begin with Western classical? Is that the very beginning, so to speak? But who said Gamelan doesn't have pedagogies, or is not systematic.

Even when a music teacher education program involves plenty of options and musical diversity, these options may not encourage the student teachers to develop their self-reflexivity toward cultural diversity by forcing them to step out of their comfort zones. The idea of obligatory engagement with issues of diversity arose as an identified need for program-level change.

We talked about openness and listening – opening up to the new and reaffirming the old. Being able to absorb new ideas. Also, in terms of interhuman relationships. And the flexibility to absorb other musical contexts and contents. We talked about adaptability, and about the ability to identify the musical elements within different genres. And situations where anything can happen. You need to just go out there, and then you just survive, facing these new situations. It's a capability to communicate outside your own competence, outside your own comfort zone and your own field. In teacher training, that could be fortified, for example by encouraging students to follow the news, to be active, to be activists.

When discussion moves to the realm of the 'strange,' 'different,' or 'unknown,' teaching-learning processes can then be constructed as spaces for risk-taking – both for teachers and students. MacPherson (2010) emphasizes that such "safe" spaces in diverse educational contexts are not simply places to represent one's culture or identity, as in the multicultural education approach, but spaces in which constant discussions should be encouraged, and where students should be allowed to make mistakes and practice how to interact or respond (2010, 279). Opening up these shared spaces or 'third spaces' (Bhabha 1994) can become places "where all the existing practices and conceptions ... can be left behind in order to come up with new understandings and ways of interacting" (Miettinen In print). In these spaces, supporting the student's autonomy becomes equally important as embracing diversity. Consequently, music teacher educators need to learn to live in an

'epistemological pandemonium' where risk-taking and openness, on the one hand, and stability and safety, on the other hand, can co-exist enabling a shared space for creative interaction.

Co-construction of Knowledge as an Institutional Mindset

Envisioning Music Teacher Education as a Space for Pedagogical Co-construction of Knowledge

Teacher educators pondered the ways that they could support students taking part in pedagogical knowledge creation. Encouraging risk-taking and cultivating openness and sensitivity toward diversity were seen as necessary means in this endeavor, although it was hard for them to pinpoint particular ways to do this in class.

> *We thought that the task of the teachers is to support the student while she finds her own pedagogical path, and in that all the values of being open, of being sensitive. We need to support teachers and students to be courageous and to take risks, both artistically and pedagogically. But it's really difficult to give any practical advice about how to do this. However, we can all individually affect the general atmosphere, of not only tolerating but embracing cultural diversity. It can happen in really, really small things, in small, small steps, and they can all build this atmosphere. Also, we construct reality at the same time as we talk, depending on what kind of words we use.*

Teachers identified one common way to respond to diversity, namely, learning from each other.

> *One core value is flipped learning.*[1] *That the teacher supports the autonomy of the pupil. And the whole idea is that you learn in a group. And the basic question in this kind of group activity is what good can you do for the others via your own learning.*

[1] In the pedagogical approach of flipped learning, the traditional teacher-centered model shifts to a learner-centered approach as the students are actively involved in knowledge construction when the opportunity to access the learning material before the class allows the in-class time to be "dedicated to exploring topics in greater depth and creating rich learning opportunities" (Flipped Learning Network, 2014). a classroom context. This mutual learning can happen both within and across institutions, given favorable circumstances.

> *Yesterday, for the first time, I took them [the students] down to the practice room. They've never been. And they walked into the practice room like children into a candy store.... Here I am sitting, I'm the teacher. But I'm totally in the corner. And I'm letting them make their music. Now in doing this I'm observing the ways in which they make music, and their concept of music teaching and learning, because they're teaching each other and they're learning.... In this way, I'm letting them make music as they know how to make music.... And my job as a teacher here, is maybe helping them construct some kind of meta knowledge ... about the ways in which they are making music. As a teacher I will learn, and I will maybe be able to implement some ideas from this later in my career.*

As the findings of our first-stage inquiry showed (Miettinen et al. 2018), the teacher educators expressed a willingness to learn from and with the students, for instance in situations where the teacher educator did not speak or understand the mother tongue of the students or did not have enough knowledge about the students' musical tradition. The teacher educators' accounts in both data sets reinforce the view that 'learning from each other' (Darling-Hammond and Lieberman 2012) can be an effective way to respond to the everyday challenges created by cultural diversity in a classroom context. This mutual learning can happen both within and across institutions, given favorable circumstances.

Initiating Change Through Collegial Dialogue and Sharing

Considering that engaging in conversation, talking aloud, and reflecting together with your peers is a common practice in teacher education, this study highlights that this very same practice of facilitating conversation is equally important amongst the teacher educators themselves, when aiming at professional development. Similarly, as teacher education programs should provide their students spaces for thinking out loud and sharing their experiences, and in this way develop future teachers' reflexivity (e.g. Juntunen and Westerlund 2013; O'Connell Rust 2002), the staff members also need these spaces in order to develop themselves and enhance "institutional learning" (Senge 2006). This paradoxical difference between classroom practices and organizational practices came out in discussions, as the teacher educators called for more opportunities to meet, discuss, and share their experiences. The teachers had several suggestions for how to enhance collaboration, and how to prepare not just their students, but

also themselves, for culturally diverse teaching situations.

> *We envisioned an institution where the dialogue is part of it. Dialogue among all the teachers, and also with other institutions. We want to create a dialogue. People do not seem to meet enough. We talked about the personal experiences; how the teachers in different music genres don't necessarily meet or hear each other, and also that there are not enough opportunities to even have these meetings. This is the opposite of segregation. We've been talking about doing mutual concerts. Meeting each other in its creative power. Teachers playing together. We talked about how to teach collaborative courses and interdisciplinary courses, to work together to produce books. Teachers developing teaching programs together. We were talking about using a website as a platform.*

Part of the conversation involved realizing that a reflective community in music teacher education does not need to be a harmonious whole, and that discussion, indeed, is related to change.

> *So, basically, the community changes, constantly. We constantly change. So, it's a never-ending story. But it needs to be done in respectful ways, and by giving space to other opinions, and we don't have to agree. Why can't we create such a dialogue within our program? Why do we need people to be so far away to talk freely? If we are talking together, everyone has an agenda.*

As Faber writes, "change can be a stabilizing and recursive force as an organization's stories pull discordant images and narratives back into a sense of temporary alignment" (2002, 39). In this way, change is "rarely associated with unity, continuity, or agreement" (ibid.). The key, then, is to be aware of how disagreeing views and opposing arguments can be included in the same space, conversation, and process. More importantly, however, during the discussions the teachers realized, as Gergen argues, that "major shifts in the organization can be achieved just through talking!" and that such dialogic practices can become a "major game changer" (Gergen 2015, 206). At the Sibelius Academy, the discussion did indeed continue, and later resulted in a decision to include sensitivity to cultural diversity as one of the goals that is expected to permeate all subjects in the new music teacher education curriculum.

Concluding Thoughts

Researchers have suggested that higher education institutions need to be re-thought as 'imagining universities' (Barnett 2011) that continually engage in re-imagining themselves, in order to be able to justify their own existence in a fast-changing world. In the same way, it has been suggested that teacher education programs need to be re-imagined from the perspective of moving away from a curriculum focused on teachers' *knowing*, and towards a curriculum organized around what teachers *need to be able to do*. It can be expected that music teacher education programs, as part of higher education, would benefit from envisioning their shared future from the same starting point.

To conclude, this study suggests that there is an increasing need to create spaces where music teacher candidates and music teacher educators creatively face uncertainty rather than security, and where risk-taking could be encouraged and practiced safely. More discussion and the sharing of thoughts, emotions, and fears regarding issues of diversity in teaching could make it easier to handle the ambivalence between resistance and openness to change. There is also a need to increase flexibility and openness, and to continue working more collaboratively within the institutions. Moreover, if institutional collaboration is taken seriously in developing future music teacher education, this also has consequences for how leadership in music teacher programs ought to be understood. Conversational co-creation requires "relational leading" of the flow of conversation to generate, sustain, and create the meanings that can move the organization forward, as the relational processes become a focus of concern (Gergen 2015, 199). The effort put into the co-creation of visions pays itself back, as people tend to support what they create (2015, 203). Also, coming back to Faber's idea of the potential of collegial conversations, co-constructed understandings of 'who we are' as music teacher educators, staff members, and as a music teacher education unit paves the way for envisioning together 'what we hope to achieve' (Faber 2002, 21). Judging by the many comments from the participants on how the discussions initiated by this study should be continued, the need for sharing and co-creating within their programs is great. Unveiling that need and developing the collaboration further are the central goals of the whole "Global visions through mobilizing networks" project. The study presented in this article has aimed to facilitate the envisioning process within and across the two participating institutions, with a vision that the re-imagining and collaboration would continue to re-shape the ways that music teacher education responds to the challenges of cultural diversity as part of our rapidly changing world.

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Appendix V: Article V

Intercultural practice as research in higher music education: The imperative of an ethics-based rationale

Sidsel Karlsen, Heidi Westerlund and Laura Miettinen

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This chapter aims to demonstrate how intercultural practice in music education can be considered as, and turned into, research – and vice versa – by taking into account various ethical issues. Drawing on a wide range of intercultural practices and research currently taking place at the University of the Arts Helsinki, Sibelius Academy in Finland, our overview will be underpinned by practical experiences gained through three projects: a Finnish-Cambodian intercultural project, a project on co-constructing Nepalese music teacher education through Finnish-Nepalese collaboration, and a collaborative project on visions for intercultural music teacher education in two higher music education contexts in Israel and Finland. These projects have been designed in response to the emerging needs for music teacher education to move beyond the model of expert silos, characteristic for universities (Davidson & Goldberg, 2010), and to change the 'conservatoire culture' of music teacher education that preserves and cultivates rather than encourages teachers or students to step out of their comfort zones. This stepping out of comfort zones has also become necessary in arts education, which needs to recognise the increasing plurality of frameworks in our societies and the related need to deal with potential conflicts and uncertainty. In these projects, the exposure to larger societal issues, gained through intercultural collaboration, has aimed at existential learning experiences and evoking educational change, both within higher music education institutions and in wider educational systems.

In this chapter, the notion of 'intercultural practice' is explored mainly on the higher music education level, and refers to projects that involve international collaboration and emphasise one or more of the following aspects: research; developmental work; and student and/or teacher exchange. Such collaboration is strongly encouraged in university policy documents worldwide, institutions

of higher music education being no exception in this regard. However, for university leaders, professors and students it might not always be clear what the benefits of such work are, or what is considered as a fruitful outcome in intercultural practices. In this context, we argue that one of the main learning outcomes of intercultural practices is related to ethical deliberation when dealing with changing situations and unexpected and insecure routes. While ethics is pertinent to all research, ethical deliberation becomes even more crucial when the work is conducted inter- or cross-culturally between partners that exhibit a high degree of cultural difference and under circumstances in which issues of unevenly distributed power, marginalisation, vulnerability, ethnocentrism and possible exploitation might constitute potential dangers (see also Liamputtong, 2010, p. 31). In a diverse and interconnected reality, it is perhaps more crucial than ever to ask the simple question, 'Who does this research benefit?', but also more difficult to find a straightforward answer. Although the principle of *primum non nocere* (first, do not harm) has perhaps become accepted in all research (Liamputtong, 2010, p. 37), this chapter aims to illustrate how even this basic ethical principle may raise complex challenges in intercultural practices.

First, we will revisit the ideological background of multiculturalism and interculturalism in music education scholarship in order to provide a background for the specific cases, mentioned above. Through these cases, we then aim to highlight how intercultural practice and research might aid and spur the development of music education and how, at the same time, they are embedded with potential ethical pitfalls. Finally, the chapter closes with a discussion that brings forward ideas regarding cultural plurality and suggests how these ethical aspects can be seen as fundamental features in the process of turning intercultural research into practice in music education.

From multicultural music education to interculturality – a brief outline

Despite attempts to introduce 'intercultural' views in Britain in the 1980s (see e.g., Swanwick, 1988), the 'project of multiculturalism' has remained one of the main ways of thinking about plurality in music education. Multicultural discourse was promoted particularly in the 1990s when the International Society for Music Education published the *Policy on Musics of the World's Cultures* (Lundqvist,

Szego, Nettl, Santos & Solbu, 1998). At the ideological core of multiculturalism in general lies the belief that immigrants or minority representatives should participate fully in 'the socio-economic life of the host country' (Silj, 2010, p. 1), and that diversity should be recognised and perceived as something positive and desirable. Such recognition is perceived to be key, not only to the successful integration of immigrant and minority groups, but also to the unity of the entire nation-state and to social cohesion among its inhabitants. In alignment with these overarching ideas, the major goal of multiculturalism has been to reform education 'so that students from diverse racial, ethnic and social-class groups will experience educational equality' (Banks, 2004, p. 3). However, in music education, multiculturalism has mainly referred to the teaching of a broad spectrum of music cultures, 'primarily focusing on ethnocultural characteristics rather than the larger definition of multiculturalism accepted in education today' (Volk, 1998, p. 4). In this discourse, the ethical imperative has highlighted the right to see one's own music represented in the music curriculum and the necessity to aim at musical and cultural authenticity so as to respect the music of the 'other'.

Despite some common ideological grounds, multiculturalism (and multicultural education) has taken strikingly many forms. While some scholars claim that multiculturalism 'has become institutionally embedded in liberal democracies' (Kivisto & Wahlbeck, 2013, p. 5) all around the world, others would remind us that this same ideology has led to an unfortunate form of identity politics, expressed as 'claims-making by minority groups' (p. 5), instead of the promised national unity. According to the philosopher Martha Nussbaum (1997), this identity politics has been one of the main reasons why interculturalists have questioned multiculturalism and have striven to build other bases for achieving justice and equality in culturally heterogeneous societies.

Compared to the main ideas of multiculturalism, interculturality has focused more on exchange and cooperation between cultural groups than on highlighting their differences and their right to preserve their uniqueness. In the words of Abdallah-Pretceille (2006), intercultural reasoning 'emphasizes the processes and interactions which unite and define the individuals and the groups in relation to each other' (p. 476). Hence, less emphasis is put on culture and its various expressions 'and more on the subject that acts and therefore interacts' (p. 480). In such an understanding, culture does not become a means for determination and modelling; rather, what is interesting is 'its instrumental functioning' (p. 480)

for the individual or the group. According to Coulby (2006), most education is, and should be, intercultural, and if it so happens that it is not, 'it is probably not education, but rather the inculcation of nationalist or religious fundamentalism' (p. 246). The theorisation of intercultural education is, however, not only about 'spotting good practice in one area and helping to implement it in another' (p. 246). Rather, it concerns a complete reconceptualisation of schools' and universities' practices and of their obligation to partake in global discourses and discussions.

Interculturality in higher music education

In recent years a number of research and developmental projects have been undertaken in higher music education which may be deemed 'intercultural' and whose main emphasis has been the interaction between cultures rather than the highlighting of differences. Writing on a project that involved masters students, teachers and academic leaders from a joint Nordic study programme visiting Ghana for a ten-day music camp, Sæther (2013) suggests that 'the most fundamental learning takes place when comfort zones have to be abandoned as a consequence of intercultural collaboration' (p. 37). In this project, *discord* came through as one important state that would, most likely, be experienced through intercultural collaboration, and which could be particularly fruitful for knowledge and skill enhancement. Sæther states that, '[i]t is through tensions, the longing for consonance, that learning takes place' (p. 47) and, given that intercultural collaboration produces such tensions, the efforts to handle them will elicit learning.

Reporting on an exchange project that involved Norwegian student music teachers participating in community music activities in a refugee camp in Lebanon, Broeske-Danielsen (2013) argues that the students experienced learning that she characterises as 'existential' (p. 304). Existential learning was connected both to understanding the value of music, and musical communication, as an integral part of teaching, as well as recognition and confirmation that they were actually well suited for the teaching profession for which they had been trained. Burton, Westvall and Karlsson (2012) further argue that the outcome, from the students' perspective, of a collaborative intercultural immersion course involving music education majors from the United States and Sweden, was to provide 'a scaffold for the participants to consider what and why they teach the content that they do and the ramifications of making such decisions on their potential teaching practices' (p. 92). In other words, intercultural collaboration involving student

teachers seems to be an efficient way to make them reflect critically on their own taken-for-granted teaching-related attitudes and practices, as well as for them to expand their understanding of themselves as professionals. Rowley and Dunbar-Hall (2013) bring these two dimensions together in their research on Australian students studying music and dance in Bali, Indonesia, claiming that the cultural difference experienced in this context pushed students into reconsidering many aspects of their lives – be it musical, pedagogical, social or cultural – and at the same time functioned as a force 'in the development of identity showing students moving from their current identities as music students towards emergent identities as music educators' (p. 41). Sometimes, reflections originating from intercultural collaboration may also span wider societal issues, as exemplified by Bartleet (2011), who shows how, for Australian music students, the building of cross-cultural collaborations with indigenous musicians, can, at the same time, be about learning music as well as about 'issues of colonial guilt [and] the construction of Otherness' (p. 11).

Ethical lessons learned from intercultural practice at the Sibelius Academy

The outcomes of the research, developmental and exchange projects in higher music education described above may promote the development of 'intercultural competences' as outlined by Deardorff (2008) and, as such, the projects may have significant impact both on the levels of the participating individuals and of the partaking institutions. In what follows we will present three corresponding projects carried out at the Sibelius Academy. As with any other cross-cultural research they were 'rife with methodological and ethical challenges' (Liamputtong, 2008, p. 4), and therefore exemplify some topics that are crucial for teachers and researchers to consider when developing intercultural practices in higher education – ethical imperatives that will be highlighted as the narratives of the three different projects unfold. In order to theorise the experiences from the projects, they will be reflected through the writings of a cross-cultural researcher Liamputtong (2007, 2008, 2010, 2011) as well as literature discussing ethical challenges in ethnographic research (Lather, 2007; Skeggs, 2007; Van Loon, 2007).

Case 1: the Finnish–Cambodian bi-cultural project

The Finnish–Cambodian bi-cultural project, *Multicultural Music/Arts University: Promoting Understanding and Sensitivity Through the Traditional Arts in Cambodia and Finland (2011–2013)*, funded by the Ministry for Foreign Affairs of Finland, aimed to advance ethically sustainable education into pluralism in both Cambodia and Finland through collaboratively fostering intercultural understanding and sensitivity in Cambodian educational settings through culturally contextualised teaching, learning and research. The project aimed to introduce Finnish music education students to Cambodian traditional music and dance in two non-governmental organisations (NGOs) that offered traditional Khmer music, dance, and theatre programmes designed for disadvantaged children in three different settings around the country. It also aimed to introduce the Cambodian children in these NGOs to some Finnish music and dance traditions. The Finnish students were expected to teach in small groups with their peers and share their pedagogy in a student-centred way. Each visit to Cambodia took place over a period of three weeks, which were preceded by preliminary studies and guidance. The Finnish groups of 7–12 masters, doctoral students and teachers visited the NGOs, trying to fulfil the hosts' specific wishes (e.g., to teach popular music songs including hip hop plus instrumental tuition in Western instruments), with the wish that the Cambodian children would be empowered by teaching their traditions to adult beginners. During the visits the groups followed, and had to adapt to, the NGOs' regulations, rhythms and wishes since information about the practicalities was minimal prior to the visits.

The research conducted during the two cycles of the project focused on the Finnish students' experiences (Westerlund, Partti & Karlsen, 2015) as well as on the Cambodian music and dance teachers (Kallio & Westerlund, 2015), in the latter case exploring how music, dance and theatre teachers and NGO staff perceived their roles and responsibilities in teaching in locally specific cultural and educational situations, and at the same time, in an increasingly cosmopolitan Cambodia. Extended biographical research was undertaken with one female Yike theatre teacher who was eager to share her story and tell about her art. This teacher was a Pol Pot regime survivor, as were so many others of the NGO teachers, who had either fled the country (and then returned), or hidden their education and artistic skills during the political uprisings. Several ethical issues were considered during this particular project, including:

1 the possibility for exploitation;
2 whose voice is presented in research; and
3 the limits of stress in intercultural learning.

First, the justification for working with vulnerable children was discussed with the NGO leaders during each visit and also reflected upon among the Finnish students. The latter became conscious of their own privileged situation and critically discussed whether their visit was more of a luxury for the Western university students rather than actually beneficial for the children, many of whom were orphaned or abandoned. The children easily became emotionally attached to the new adults who came into their lives with music, and there were mutual emotional outbursts when the visit was over. In fact, one of the NGOs did not accept voluntary workers because of these emotional ruptures, and our visit was a rare exception since it offered musical experiences not otherwise available. Moreover, despite these NGOs being under severe economic pressure, we were not able to offer any direct economical support besides small donations of instruments, technological or school equipment, clothing or toys.

Second, although the teachers of the NGOs were eager to tell their personal stories, our constant worry was that there was not much we could do within the given project except to 'give them voice' through research. Lather (2007) points out the dangers of these romantic aspirations of ethnographic traditions, and reminds us that there is a fine line between giving voice to the voiceless, and manipulation, violation and betrayal (p. 483). For one Cambodian manager who acted as an interpreter in the teacher interviews, our research opened new windows to the lives of the teachers and bettered her understanding of their situation. Yet, the interviews also involved lots of reflection and questioning on the researchers' part, during the entire process. For example: even if the interviewee is extremely anxious to be the central figure of a Western study, is it ethical to ask her to discuss past experiences when these have been traumatic, violent and inhumane beyond our imagination? And, is it fair to let her believe that we, as researchers, actually will have the power or opportunity to let *her* voice be heard without it being dominated or obstructed by our voices? As Lather writes: 'To give voice can only be attempted by a "trickster ethnographer" who knows they cannot "master" the dialogical hope of speaking with . . . let alone the colonial hope of speaking for' (2007, p. 483). Van Loon (2007), however, reminds us that if we accept the argument that

researchers can never truly speak in the voice of their research subjects, then it must not necessarily follow that the researcher 'is an impostor and a voyeur who merely appropriates his or her research subjects for his or her own career benefits' (p. 280). Furthermore, according to Liamputtong (2008), the most important moral-ethical question when including vulnerable and historically marginalised people in research, is the relevance of the research to the cultural groups and the likely outcomes: 'Research can only be justified if the outcome will benefit the community rather than further damaging it' (pp. 3–4). Even if our intercultural project was evaluated as beneficial by the Cambodian NGOs, it is harder to evaluate the outcome of the research, and we cannot know for sure whether it was relevant to the institutions or the teachers who worked there.

A third ethical question is related to the Finnish master's students' ability to respond to the situation. The students had to undergo a considerable amount of stress while adapting to a new pedagogical culture, under tough physical conditions and in emotionally straining contexts. For most of the master's students this journey was a strong reflective learning process, but for some, the stress created emotional turbulence that shook their self-integrity (see Westerlund et al., 2015). Similar outcomes are well documented in scholarship concerning cross-cultural collaboration (e.g., Tange, 2010); however, even in an educational project where adult students participate voluntarily and are prepared for difficult conditions, the ethical question of putting individuals through a 'culture shock' remains. Liamputtong (2007) states that '[r]esearchers have [a] responsibility to ensure the physical, emotional and social well-being of [their] research participants' (p. 37), and we believe this also applies to teacher educators who facilitate intercultural collaboration for their students.

Case 2: co-constructing Nepalese music teacher education

The Finnish–Nepalese bi-cultural exchange project run by the Sibelius Academy, *Developmental Project on Nepalese Music Teacher Education (2013–2014)*, also funded by the Ministry for Foreign Affairs of Finland, was initiated by the Nepalese partners. In 2012 the Sibelius Academy was contacted by representatives of the Nepal Music Centre (NMC) in Kathmandu

to collaborate in establishing and developing the first music teacher preparation programme in Nepal. As the Ministry of Education in Nepal had introduced music as an elective subject in general schooling for the first time, the country found itself in urgent need of music teachers and music teacher educators. This situation became an opportunity for the Nepalese parties and the Sibelius Academy to engage in collaborative developmental work and research on music teacher education and cultural diversity, taking the institutional needs on both sides as a point of departure for identifying joint areas of future development. Given that the emerging Nepalese system of music education has recognised a need to take into account the country's approximately 100 ethnic groups, and that the student population in Finnish music teacher education has been seen as fairly homogenous, the two contexts are vastly different, making this project a 'maximised opportunity to learn' (Stake, 1995, p. 6) and a relevant continuation of the research in Cambodia on the complexity of cultural diversity in music teacher education beyond Western contexts. The ethical imperatives dealt with in the Finnish–Nepalese project, concerned issues such as:

4 language barriers and the limits of mutual understanding; and
5 institutional power and dangers of colonialism.

As in the project in Cambodia, there was an obvious language barrier, given the researchers' unfamiliarity with local languages. Therefore, it was necessary to recruit moderators and interpreters who were fluent in local languages and familiar with the contexts and the teachers (see Liamputtong, 2011, pp. 132–133). The moderators in both countries were able to ask further questions whenever they saw that a potential misunderstanding could arise, acting as 'bi-cultural workers' and translators of two cultures. The interpreter bias was avoided in some interviews by producing translations of the whole interview, and in Nepal, full translations of earlier interviews were used as a basis for conducting the following ones.

Although the Nepal project has aimed at mutual learning, it involves a basic, ethical concern related to the power balance between the two institutions. Despite having a number of minority and indigenous population groups, some of which have been oppressed historically (such as the Sami and Roma people), Finland is not known as a colonial power. Rather, the reverse is in fact true, with Finland's centuries-long history of being under Swedish and Russian

governance. Currently, however, education is not only one of the areas that Finland's international reputation is built upon (see Sahlberg, 2011), but also one of the main areas of developmental aid. Nepal is one of Finland's long-term partner countries for educational development (e.g., receiving consultancy on writing and implementing a curriculum for basic education). There is thus the ethical imperative to support the development of Nepalese music education, particularly as, in this case, the idea to collaborate came from Nepal. Yet, as Skeggs (2007) writes, '[c]enturies of colonialism designates some people as knowers and some as strangers' (p. 435), as 'others', in the given field, in this case music teacher education. Moreover, research involving collaboration with partners in a developing country may become ethnographic exoticism, referred to by post-colonialists as 'a mainstay of global capitalism, imperialism and power, which is able to establish the terms for the categories of others' (p. 433). This question is not overcome simply by awareness, since it is omnipresent in every interaction. The main question thus remains: Is it possible within these unequal power relations to use one's knowledge, helping a developing music education context without becoming to some degree a coloniser?

According to Skeggs (2007), '[r]ecognition of the positioning and channels of power may be one way of not engaging in normalising power relationships', but rather, '[t]aking responsibility for the reproduction of power may be more possible than equalizing power' (p. 434). In our collaboration, it has been central to include the Nepalese partners in our ordinary institutional international work, and hence offer an insider perspective to conferences, seminars and research practice; to teach without teaching in the areas in which we have more experience, but at the same time making efforts to find expert positions where Nepalese insights and experiences are presented at their best. Our consultancy has been searching for possibilities to influence policy makers and envision bigger structures of music education together. Our research has aimed at creating networked expertise between various agents in the Nepalese context, to highlight unique solutions in the local practices that can be discussed more widely in the Nepalese context and that can also educate music teacher educators in Finland and beyond. Failures and challenges in Finnish music education have also been discussed in workshops.

Case 3: co-constructing visions for intercultural music teacher education in Israel and Finland

This on-going collaborative project aims to initiate mobilising networks between two music teacher programmes, one in Finland and one in Israel, in order to explore music teacher educators' perceptions of their own intercultural competences as well as the competences that their respective programmes provide for the students. The study, which is conducted by a multinational research group, is a form of developmental-practitioner research (Cochran-Smith & Lytle, 2009), in which institutional collaboration is central. Instead of a comparative approach, the study aims to co-create visions for intercultural music teacher education through the exchange of knowledge, and reflecting and sharing research outcomes between the two institutions.

Data has been gathered through focus group interviews and workshops with music teacher educators at the Sibelius Academy, University of the Arts Helsinki, and the School of Music Education, Levinsky College of Education in Tel Aviv. As mentioned earlier, the Finnish population structure has until recently been seen as relatively homogenous, whereas the Levinsky College of Education is located in a country characterised by vivid ethnic and cultural heterogeneity, both within and between population groups. Within the Israeli educational system, Levinsky College belongs to the state-secular Jewish stream of study where the degree is connected to the K-12 state-secular Jewish schooling. The ethical issues that can be discussed by sharing experiences made in this particular project relate to:

6 research interpreted as a political stance; and
7 integrity of participants.

First, in the Nordic context, collaboration with an Israeli state-funded organisation could be considered politically controversial due to Israel's current domestic politics. Thus, this is an issue that Nordic researchers have to consider while conducting research in this particular context. However, in our understanding, the study advocates intercultural communication and interaction within education in order to strive for a better understanding and peaceful living between people from different cultural, religious and ethnic backgrounds.

Second, in the analysis of the data it has been important to keep the focus on the developmental aspects of the project. The focus group interviews

in Israel and Finland dealt with issues commonly experienced, but not necessarily commonly discussed. Hence, as higher music education teachers are used to mainly taking care of their own courses, many of the interviewees commented that the group interviews were the first time they heard their colleagues' opinions. They also identified a need to continue the discussion on an institutional level. Indeed, according to Liamputtong (2011), in many cases the participants perceive the interviews as 'beneficial educational time' (p. 145). However, even though the interview situations were described as interesting and useful by the interviewees, they might still have felt that the presence of native researchers influenced or compromised the way they could address topics related to their work and institution since, in both cases, the researcher was also their colleague. Although there would be no reason to suspect the integrity of the informants, the possibility remains that they would leave things unsaid or embellish their opinions on issues at hand to please the native researcher. This is why it is particularly interesting to search for ruptures in the interview transcripts; places in which the interviewees contradict themselves or make remarks that suddenly show the discussed issue in a totally new light. However, when later analysing the interview data and interpreting these ruptures, it becomes crucial to consider 'the tensions between the weight of members' meaning and the ethnographer's interpretative responsibility' (Lather, 2007, p. 484); to reflect how ethically just and beneficial it is for the researcher to 'reveal' and report informants' contradicting ideas or politically incorrect thoughts on the discussed topics.

As mentioned earlier in this chapter, according to Liamputtong (2010, p. 39) the researchers have a moral obligation to the people they are working with. Reflexive researchers are expected to eliminate all harm that participating in the study might cause. Hence, this obligation might compromise the depth of the analysis if data becomes unusable or findings become shallow due to vast precautions taken to protect participants. In the case of this study, this moral obligation is particularly pressing since by exploring the music educators' experiences on interculturality in their teaching and on a programme level, individual voices can be recognised. The researchers need to take into account that possibility: to identify individual voices might compromise teachers' position within the institution, especially if they are critical of the workplace and its practices. Indeed, it might be impossible to ensure complete anonymity, as individual voices might be recognised, at least by close colleagues; also a colleague was always present as the translator. In this

particular study, the overall epistemological aim frames choices in both the data collection process and analysis. The ultimate goal of the study is to improve the level of reflexivity and teaching in these two institutions through intercultural exchange of knowledge; and to be a constructive tool in institutional change processes instead of simply criticising or supporting the current reality.

Concluding discussion: future higher music education and 'the art of living with difference'

It has become increasingly clear that higher music education and music teacher education need to reconsider the education that they provide in relation to processes of globalisation, which bring people closer to each other but at the same time foster confusion and even conflicts. According to sociologists such as Zygmunt Bauman (2007, 2008), our societies have undergone a passage from 'solid' to 'liquid' modernity, and are now characterised by an often-overwhelming fluidity. This fluidity is 'a condition in which social forms (structures that limit individual choices, institutions that guard repetitions of routines, patterns of acceptable behaviour) can no longer (and are not expected) to keep their shape for long' (Bauman, 2007, p. 1). This liquid phase comes with a number of consequences, some of them crucial within the context of intercultural practices in higher music education. First, as professor of multicultural education, Fred Dervin (2012) rightly claims, we need to give up the solid conception of identity in which teachers or students are associated with static cultural elements and with defining their borders – be it national, cultural or gender ones. Instead, we need to focus on *processes of identification* (Bauman, 2008, p. 86). These processes of forming ourselves involve multiple belongings, a state of affairs that is not just a choice, but a necessity, and which cannot be confined to the individual level only. Moreover, '[t]he powers that shape the conditions under which we all act these days flow in *global* space' (Bauman, 2007, p. 82), and this implies, among other things, that '[n]othing is truly, or can remain for long, indifferent to anything else – untouched and untouching' (p. 6). In other words, we are all connected in one way or another, and must therefore also be accountable to one another, since our realities are deeply intertwined. If Glazer (1998) saw all of us as 'multiculturalists' already in the 1990s, more recent views not only identify us as globally connected with a multiplicity of belongings, but argue that, at least in some areas, our societies have reached a whole new level of complexity of identification named *super-diversity*. According to Vertovec

(2007), the super-diverse condition 'is distinguished by a dynamic interplay of variables among an increased number of new, small and scattered, multiple-origin, transnationally connected, socio-economically differentiated and legally stratified immigrants' (p. 1024), and denotes a form of intersectional intricacy hitherto never encountered.

It is within these contexts that we navigate as teachers and researchers, often with the purpose of building a scientific platform for facilitating institutional, staff and student growth. Some of these efforts, such as those described above, involve intercultural practices through exchanges, collaborations and co-constructions in which institutions, researchers, staff and students stretch out to one another in order to reach goals which, in our globalised world, may not be achieved within the borders of locality alone. However, if the contemporary sociologists' view of the deepening plurality is accepted, there might be a need to better recognise the super-diversity within our own neighbourhoods and surroundings: super-diversity that might include 'many diverse and incompatible conceptual and moral frameworks, many belief systems and ultimate values, without there being an overarching criterion to decide between them as the "truth"' (Baghramian & Ingram, 2000, p. 1). Since the old established societal norms no longer offer a frame for ethical thinking, and as we do not consider total relativism to be the answer for unavoidable choices in educational contexts, there is a growing need for us to: become more conscious of our educational interests and the ends in view that influence our choices; see the processes of identification as life-long, and for all practical purposes unfinishable; practise constant ethical reflection and deliberation; and learn to deal with uncertainty. In view of the foregoing, Dervin (2010) reminds us that intercultural competence is not something permanent or static 'for life', but rather 'its practice and learning never end'.

Higher music education cannot teach the truths of the world of musics. It can only strengthen the ability to *navigate* within rapidly changing musical belongings. It can provide examples of how to sail and how to anchor musically, and how to strive towards ethical interaction. In Bauman's words, it can lead to 'the art of living with difference' (2010, p. 151).

By institutions stretching out and engaging in intercultural collaboration and research, be it on a global scale or within our neighbourhood super-diverse

contexts, the ethical imperative that are followed – such as the seven highlighted above – and the co-occurring challenges experienced, can be brought back into educational practice and constitute a whole new ground for ethical reciprocal conduct, highly needed if we wish to master, on any level, the difficult art of living with difference. Higher music education institutions would then not only be sites for intercultural practice conducted *as* research, but also for such research being crucial in constructing ethical premises for future practices.

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Appendix VI: Interview guides

Focus group interviews Tel Aviv/ Helsinki

(What kinds of intercultural competencies do you have?)

- Who are you as a teacher? What is your background (educational, cultural)? Whom do you teach? What do you teach? Can you describe your teaching practice?
- What does it take, in your opinion, to work with college students from different backgrounds
- (musical, social, cultural, economic, class, linguistic)?
- What kinds of skills (people skills, musical skills, linguistic skills et cetera)?
- What kinds of knowledge is needed?
- What kinds of attitudes would you find helpful if teaching students with different backgrounds?
- What kinds of attitudes would not be helpful in these situations?
- Do you (ever) experience situations where you teach students with different backgrounds?
- How do you find these situations (fruitful, ordinary, challenging)?

(What kinds of intercultural competencies would you need to develop in the future?)

- How do you think that your college and society will develop with respect to diversity?
- What will this mean for your professional work in the future (1 year from now, 5 years, 10 years)?
- How has this been in previous times?
- How do you see yourself prepare for such a future?
- What is your role in these preparations and what are the roles of your employer/institution?

(What kinds of intercultural competencies does the programme provide for the students at the moment?)

- Who do you think that your students are going to teach when they graduate?

- How do you prepare them for this reality (knowledge, skills, attitudes)?
- Which subjects within the programme deal with these issues specifically?
- How are your students prepared for handling diversity in their future students' backgrounds
- (musical, social, cultural, economic, class, linguistic)?

(What kinds of intercultural competencies would be necessary in the future at the programme level?)

- What challenges will the programmes meet in the future (1 year from now, 5 years, 10 years),
- given that this future will develop into what you described previously?
- How would these challenges be met (new courses, in-service training for college teachers, changing of course content)?
- What would be the faculty's role/responsibility when making these changes?
- What would be the roles/responsibilities of the employer/institution?
- How could such changes be formulated/implemented in collaboration with the college students and the surrounding society?

Individual interviews

Individual interview 1, Tel Aviv

Self-identification

Who are you as a music teacher educator/music educator
(in relation to the students)?
What is your musical background, what have you been studying?
What do you teach and where?
What would you like to teach?
Who are your students as music learners?

Teaching in the ultra-Orthodox context

Could you describe your teaching practice with the ultra-Orthodox women students in Jerusalem?

How long have you been teaching in the school?

How would you describe yourself as a teacher in the ultra-Orthodox context? What is different, what is the same?
What skills, abilities or attitudes do you need or use in that context as a teacher?
Can you tell me some concrete examples of situations in class when you have had to give up/bend your personal/professional values and beliefs in order to be able to teach?
What are the topics and issues that come up/ are being negotiated? Is there room for any negotiation?

Teacher identity

How would you describe your own reactions and feelings toward negotiations of values and norms that take place in class?
What intercultural competences do you need or use in those situations?

Could you describe to me some experiences with the ultra-Orthodox students when you have felt that you have succeeded as a teacher?

How do you recognise your own boundaries of bending your values and beliefs? Where lies the line that you do not want to cross? Are there ways to avoid going there in your teaching?

Would you be willing to change as a teacher, too, or do you see it as a problem that you are forced to give up your own values and beliefs? Is there a two-way negotiation going on?

Teaching practices

In the previous interview, you mentioned ways to get around the ultra-orthodox restrictions in your teaching: can you tell me more about it?
Why are you doing it?

Musical genres: What genres are forbidden and why?
What is being called as popular music?
What is your own relationship with different musical genres?

Is there genres you would not want to teach?
Why?

Students

How do the women in class react to the contradicting ideas and views regarding music teaching?
Can you give me some examples?
What kinds of issues emerge in those situations?
To what kinds of issues are they reacting?
Are the students showing any curiosity or other perspectives than their community's in class?

Future vision

How do you see the ultra-orthodox community?
Is it something solid and unchangeable or would there be willingness to change things?
To what direction?

Do you see yourself as a boarder-crossing professional?
Would you like to change the dynamics between these two worlds (the ultra-Orthodox and the context you are coming from)?

What would be the future like if you could decide?
What visions do you have as a teacher with the ultra-orthodox students?
What would be the creative ways of creating that future?
Do you have authority to change things there?
Would you like to be that kind of changing agent?

Individual interview 2, Tel Aviv

Religion – personal background

Being an Orthodox in an ultra-Orthodox group

- How would you describe the ultra-Orthodox – who are they?
- What are the stereotypes?
- How would you describe the differences and similarities between the Orthodox and the ultra-Orthodox, based on your own experience?
- What is comfortable/uncomfortable in the interaction with the students?
- In the previous interview you say that you "know the nuances" of that culture – what does that mean?

Practices

- Can you tell me a story about a time or a situation in class where you had to navigate through that religious landscape, when you had to bend your own beliefs or when your worldviews have collided.
- Tell me more about how you use your humour, negotiation skills and flexibility in a situation where you have crossed the line or when the two worldviews collide.

The "grey area"/ the special space

- Can you describe to me what happens in the "grey area", the space where you say you can experiment and be playful – what do you do, what do the students do?
- How do you recognize the limits, the red line you cannot cross? Do you always know where it is?
- Tell me more about a time you failed – how did you feel and what did you do

The ultra-Orthodox group

- How is the ultra-Orthodox female group heterogeneous? How does this heterogeneity show in class?

Connection

- Can you describe more in detail your connection with the ultra-Orthodox female students – what does it mean to you, how does it feel, how does the connection manifest itself, how do you notice it

The ultra-Orthodox values

- In the previous interview you describe the ultra-Orthodox values as "more black and white"
  – could you tell me more about that, what does that mean – examples?
- You told me how you respect the ultra-Orthodox authority but at the same time you want to challenge the students to think differently – could you tell me more about this dichotomy, how does it make you feel?
- How do you maintain that respect for the community if the values contradict your own values?
- In the interview, you told me that when you are teaching in different contexts (ultra- Orthodox, Arab, Tel Aviv mixed group) you feel both excited and insecure when facing the unknown – could you tell me more about those feelings, how do you cope with the feelings of uncertainty and insecurity?

- You also told me that the context affects the ways you present yourself as a teacher – do you have a story to tell about that?

- You refer to a certain "quality" that you bring to the ultra-Orthodox context that works in the "grey area", in the space between you and the students – can you describe that quality, what do you think it is made out of?

<u>Individual interview 1, Helsinki</u>

(The interview was conducted in Finnish.)

Self-identification

Describe yourself as a music educator and music teacher educator in relation to

your students.
What is your background in music, what have you studied?
What do you teach and where? What would you like to teach?
Who are your students?

Teaching in different environments

Could you describe more precisely the environments in which you teach
How would you describe yourself as a teacher in these different environments/ contexts? How do your teaching methods and your teachership differ from each other in these environments?
What things remain the same?
What skills, abilities or attitudes do you use when teaching in a different culture or teaching students from different cultures?
Could you give an example or tell a story of a situation in which you had to stretch the boundaries of your beliefs and values or had to give them up entirely in order to be able to teach?
What kinds of topics emerge or are negotiated in these situations?
Is religion one factor?
Is negotiation usually successful?

Teacher identity

How would you describe your own reactions and feelings towards these value- and norm- negotiations?
What intercultural competences do you use in these situations?
Describe a situation, in which you have felt you were successful as a teacher.
How do you recognise your own boundaries as regards stretching your values and beliefs? Where is your personal limit or line which you would not want to cross? Can you avoid this area in your teaching?
Would you be prepared to change your understandings as a teacher, or is it difficult to give up your own values and norms?
Is negotiation with students two-directional?

Different musical styles

What is your relationship with different musical styles?
Are there musical styles that you would not like to teach?
Why?

Students
How do students from different cultures react to the things you teach?
Could you give an example?
Visions for the future
Do you see yourself as an educator that crosses boundaries?
How does this manifest itself? How do you see music teacher training in the future in Finland/globally/from a multicultural perspective?
What would that future be, if you could decide?

Individual interview 2, Helsinki

(The interview was conducted in Finnish.)

What things do you believe in professionally?
How you see and experience yourself as a teacher in multicultural situations?

How do you deal with feelings of uncertainty, which can arise, when you enter culturally diverse situations?

How do you cope with the situations, where you cannot be certain what will happen?

If you are in a situation in which you do not feel confident, where do you find the courage to leap into the unknown? What feelings does that invoke in you?

Stepping outside the comfort zone:

- What does this mean to you, examples?
- How does it feel, how would you describe the process?

How do you cope in situations, where you are not certain, whether some activity is culturally appropriate? What methods do you use?
What do you do in situations, where reciprocity and encounter are missing or weak?

Do you have to stretch or question your own cultural beliefs, habits or values in some situations? How does that feel? Examples of these situations

Have you experienced a teaching situation or situations, in which your self-understanding has been called into question, or you have had to change your understanding of yourself or and/or your culture?
How would you describe these moments?

A person perceives events through the senses, through emotions and analytically, through cognitive means:

- How are these different sides evidenced in your work, which side do you use most?

How do these things which are connected to feelings, teachership and your professional self- awareness manifest in your teaching as a teacher educator? What about in relation to multiculturality?
Do these topics arise in class?

Are these topics discussed generally in the training programme a) amongst teachers b) amongst students?

Appendix VII: Workshop pre-task questions

Visions workshop

It is commonly known that societies all around the globe are changing rapidly regarding diversity among population. It seems that this is not a matter of choice but rather an inevitable process. The complex processes of globalisation such as the increase of media influence, technology use and migration create intercultural encounters which bring people closer to each other but at the same time foster confusion and even conflicts. It has become increasingly clear, as several researchers have emphasised, that also higher music education and music teacher education need to reconsider their future education and the consequences of globalisation and increasing plurality of values in the society.

It is within these contexts that we navigate as teacher educators and researchers, often with the purpose of building a platform for facilitating institutional, staff and student growth. Building this kind of platform is at the core of our research project, *Visions of intercultural music teacher education*, between Levinsky College of Education and the Sibelius Academy. To prepare yourself for the upcoming workshop, and to make it easier to tune into the group discussion, we would like you to reflect upon the following questions below.

- What do you see as the core values of your institution? How are these values articulated and communicated to you as a staff member?
- If you were to imagine the future of your own institution regarding the changes in the surrounding diverse society, what would the main challenges be?
- What qualities would the next generation of music teachers/music teacher educators need?
- If you had three wishes for your institution regarding how to address cultural diversity in the music education programme, what would they be?

Appendix VIII: Consent forms

Focus group interviews
Interview consent form

Title of the study: *Intercultural Competences in Music Teacher Education Programmes: Co- constructed Discourses amongst Teacher Educators in Finland and Israel.*

All the information gathered by the interviews will be kept confidential. The data will be kept in a secure place. Only the members of the research group 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 research group and the findings will be published as co-authored articles in an 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 the data will be used in the pilot study Intercultural Competences in Music Teacher Education Programmes: Co-constructed Discourses amongst Teacher Educators in Finland and Israel. I have the right to review, comment on, and/or withdraw information prior to the pilot study's submission. 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 the student researcher (Laura Miettinen, laura.miettinen@uniarts.fi) or the other members of the research group (Prof. Heidi Westerlund, heidi.westerlund@uniarts.fi, Prof. Sidsel Karlsen, sidsel.karlsen@uniarts.fi, Dr. Claudia Gluschankof, claudia.gluschankof@gmail.com).

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

Individual interview, Tel Aviv
Interview consent form

Working title of the study: Intercultural Competences in Music Teacher Education Programmes: Co-constructed Discourses amongst Teacher Educators in Finland and Israel.

All the information gathered by the interviews will be kept confidential. The data will be kept in a secure place. Only the researcher Laura Miettinen and her supervisor Heidi Westerlund 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 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 the data will be used in Laura Miettinen's doctoral dissertation or related publications. I have the right to read and correct the data transcriptions, review, comment on, and/or withdraw information prior to the dissertation's submission. 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 the researcher Laura Miettinen, laura.miettinen@uniarts.fi or professor Heidi Westerlund, heidi.westerlund@uniarts.fi.

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

Individual interview, Helsinki
Haastattelulupalomake

Tutkimuksen työotsikko: Intercultural Competences in Music Teacher Education Programmes: Co- constructed Discourses amongst Teacher Educators in Finland and Israel.

Haastatteluissa kerätty aineisto pidetään luottamuksellisena ja säilytetään turvatussa paikassa. Ainoastaan tutkija Laura Miettinen ja hänen väitöskirjaohjaajansa Heidi Westerlund pääsevät käsiksi aineistoon. Projektin päättymisen jälkeen kaikki aineisto tuhotaan tai varastoidaan turvattuun paikkaan. Tutkija analysoi ja tulkitsee aineistoa, ja tulokset julkaistaan artikkeleina akateemisissa julkaisuissa.

Osallistujan sopimus:

Olen tietoinen siitä, että osallistumiseni tähän haastatteluun on vapaaehtoista. Ymmärrän tutkimuksen aikomuksen ja tarkoituksen. Jos jostain syystä milloin tahansa haluan lopettaa haastattelun, voin tehdä niin antamatta selitystä.

Olen tietoinen, että aineistoa tullaan käyttämään Laura Miettisen tohtorinväitöskirjassa tai siihen liittyvissä julkaisuissa. Minulla on oikeus lukea ja korjata aineiston litteraatioita, tarkistaa, kommentoida ja/tai vetää pois tietoa ennen väitöskirjan jättämistä tarkastukseen. Ellen toisin mainitse, tämän tutkimuksen aineiston osalta henkilöllisyyteni tulee pitää salassa.

Jos minulla on kysyttävää tästä tutkimuksesta, olen vapaa ottamaan yhteyttä tutkija Laura Miettiseen , laura.miettinen@uniarts.fi tai professori Heidi Westerlundiin, heidi. westerlund@uniarts.fi.

Minulle on tarjottu tämän haastattelulupalomakkeen kopiota arkistointia varten.

Olen lukenut tämän haastattelulupalomakkeen. Koska ymmärrän, että voin vetäytyä hankkeesta milloin tahansa ja mistä syystä tahansa, suostun osallistumaan tämän päivän haastatteluun.

Osallistujan allekirjoitus Päivämäärä

Haastattelijan allekirjoitus

Workshops, Helsinki
Haastattelulupalomake

Tutkimuksen työotsikko: *Intercultural Competences in Music Teacher Education Programmes: Second phase/Visions*

Haastatteluissa kerätty aineisto pidetään luottamuksellisena ja säilytetään turvatussa paikassa. Ainoastaan tutkimusryhmän jäsenet pääsevät käsiksi aineistoon. Projektin päättymisen jälkeen kaikki aineisto tuhotaan tai varastoidaan turvattuun paikkaan. Tutkija analysoi ja tulkitsee aineistoa, ja tulokset julkaistaan artikkeleina akateemisissa julkaisuissa.

Osallistujan sopimus:

Olen tietoinen siitä, että osallistumiseni tähän haastatteluun on vapaaehtoista. Ymmärrän tutkimuksen aikomuksen ja tarkoituksen. Jos jostain syystä milloin tahansa haluan lopettaa haastattelun, voin tehdä niin antamatta selitystä.

Olen tietoinen, että aineistoa tullaan käyttämään tutkimuksessa Intercultural Competences in Music Teacher Education Programmes: Second phase/Visions. Minulla on oikeus lukea ja korjata aineiston litteraatioita, tarkistaa, kommentoida ja/tai vetää pois tietoa ennen tutkimuksen valmistumista. Ellen toisin mainitse, tämän tutkimuksen aineiston osalta henkilöllisyyteni tulee pitää salassa.

Jos minulla on kysyttävää tästä tutkimuksesta, olen vapaa ottamaan yhteyttä tutkija Laura Miettiseen, laura.miettinen@uniarts.fi.

Minulle on tarjottu tämän haastattelulupalomakkeen kopiota arkistointia varten.

Olen lukenut tämän haastattelulupalomakkeen. Koska ymmärrän, että voin vetäytyä hankkeesta milloin tahansa ja mistä syystä tahansa, suostun osallistumaan tämän päivän haastatteluun.

Osallistujan allekirjoitus Päivämäärä

Haastattelijan allekirjoitus

Workshops, Tel Aviv
Interview consent form

Title of the study: Intercultural Competences in Music Teacher Education Programmes: Second phase/Visions

All the information generated by the interviews will be kept confidential. The data will be kept in a secure place. Only the members of the research group 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 research group and the findings will be published as single or co- authored articles in an 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 the data will be used in the study Intercultural Competences in Music Teacher Education Programmes: Second phase/Visions. I have the right to review, comment on, and/or withdraw information prior to the study's submission. The data generated 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 the student researcher (Laura Miettinen, laura.miettinen@uniarts.fi).

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 IX: Institutional permissions to conduct research

TUTKIMUSLUPA 26.6.2013

Hakijan tiedot:
Laura Miettinen
Tohtorikoulutettava,
Y-osasto, MuTri-tohtorikoulu
Taideyliopiston Sibelius-Akatemia
lamietti@siba.fi

Vastuullinen ohjaaja: Prof. Heidi Westerlund

Tutkimuslupa myönnetään väitöskirjatutkimuksen aineiston (musiikkikasvatuksen koulutusohjelman opetushenkilökunnan haastattelut ja opetussuunnitelma) keräämiseksi ja käyttämiseksi tutkimustarkoituksiin. Tarkempi tutkimuksen kuvaus, ks. Liite: Tutkimussuunnitelma.

26/6/2013

Max Tabell
Ainejohtaja, musiikkikasvatuksen aineryhmä
Taideyliopiston Sibelius-Akatemia

LEVINSKY College of Education
A HUNDRED YEARS OF TEACHER EDUCATION

מכללת **לוינסקי** לחינוך
מאה שנים של הכשרת מורים

Research & Development Authority

June, 2013

Dear Ms. Miettinen and Dr. Glushenkof

We hereby approve the data collection at Levinsky College of Education, through the conduction of interviews with academic staff members of the School of Music Education at the college, as part of the study: *Intercultural Competences in Music Teacher Education Programmes: Co-constructed Discourses amongst Teacher Educators in Finland and Israel* .

Yours sincerely

Prof. Hanna Ezer

H. Ezer

Director, Research Authority

THE WOMEN'S DIVISION OF THE NEW-YORK UNITED JEWISH APPEAL
15 Shoshana Persitz St., Tel-Aviv 69387 | P.O.B 48130 Tel-Aviv 61481. Israel
Tel. +972-3-6901691, E-mail internationalschool@levinsky.ac.il

ע"ש חטיבת הנשים של המגבית המאוחדת בניו-יורק בע"מ
רח' שושנה פרסיץ 15, תל אביב 69378 | ת"ד 48130 תל-אביב 61481
טלפון 03-6901691, דוא"ל internationalschool@levinsky.ac.il

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