

# Nordic Research in Music Education

Articles | Vol. 5, 2024, s. 133–160 | ISSN: 2703-8041

## Global artistic citizenship: (Re-)imagining interculturalism, collaboration, and community engagement as central elements of higher music education

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### Abstract

This article seeks to better understand the impacts of placing interculturalism and community engagement as central elements in higher music education and its effects on students' experiences, learning outcomes, and societal contributions. Qualitative data is drawn from three contexts of intercultural learning environments, including graduates of a degree programme in global music, as well as current students participating in an intercultural arts camp and a refugee community project as part of their studies. Findings emerge in terms of the ways intercultural learning environments impact students' sense of global artistic citizenship, develop extra-musical skills, provide opportunities to engage with societal issues, and expand professionalism, enhancing the ability to create a career and engage with the changing world. Key findings and conclusions point to the need to continuously re-imagine the structures of institutions and the ways they can become more inclusive, pluralistic, intercultural, and connected to the world around them.

**Keywords:** *interculturalism, global citizenship, global artistic citizenship, intercultural humility, intercultural higher music education, third space*

## Global artistic citizenship

Developing the core skills and qualities needed for musicians to engage with the world around them across borders and boundaries is increasingly recognized as a crucial factor in the training of musicians in higher music education (Bartleet et al., 2020; Ford, 2021; Grant, 2018; Renshaw, 2013, 2020; Sæther, 2013; Westerlund & Gaunt, 2021). Moreover, by placing musical and cultural difference at the centre of music making, teaching, and learning, higher music education institutions can create more equitable, pluralistic educational environments that are truly reflective of a diverse, pluralistic society.

Viewed through this lens, intercultural learning environments become increasingly important as they not only create opportunities to expand and deepen musicianship but enable us to explore the hybridity and fluidity of musical and personal identities, develop essential extra-musical skills, and continuously re-imagine the ways in which musicians are able to connect with and contribute to the world around them (Thomson, 2021). Furthermore, the extent to which students are given opportunities for intercultural artistic dialogue, collaboration, and community engagement during their studies impacts their later lives, livelihoods, societal contributions, and sense of global citizenship (Appiah, 2018, 2019; Bartleet et al., 2020; Grant, 2018; Kallio & Westerlund, 2020; Thomson, 2021; Westerlund & Gaunt, 2021).

As I write this article in 2024, our world continues to face numerous challenges, from pandemics, to societal injustices, racism, war, and environmental crises. In 2021, I posed questions about our responsibilities as artists and educators at times like these, the role of music and the arts, and the potential wider societal impacts of intercultural artistic dialogue, collaboration, and community engagement. This article contributes to the wider discussion in these areas and is situated within the context of higher arts education institutions globally, who, to varying degrees, are increasingly recognising the importance of interculturalism, collaboration, and community engagement being integral to the education of future artists (Bartleet et al., 2020; Renshaw, 2010, 2020; Westerlund et al., 2020). I argue that difference, diversity, intercultural collaboration, and community engagement are indeed essential elements for the future of higher arts education and can no longer be seen by institutions merely as ‘added extras’ within a dominant Western framework.

This study investigates higher music education students’ experiences and learning outcomes within the context of intercultural learning environments. Qualitative data is drawn from three contexts of intercultural learning environments, including graduates of a degree programme in global music, as well as current students participating in an intercultural arts camp and a refugee community project as part of their studies.

This discussion is underpinned by the main research question:

*What are students' experiences and learning outcomes when placing interculturalism, collaboration, and community engagement as central elements of music making, teaching, and learning in higher music education?*

I will now proceed by outlining the key conceptual framework the research rests on, followed by an outline of the context, findings, discussion, challenges and ethical dilemmas, implications for higher music education, and final conclusions.

## Conceptual framings

The theoretical and conceptual framings of the article are primarily grounded in the concepts of *third space theory* (Bhabha, 1994), *global citizenship* (Appiah, 2007, 2018, 2019; Bartleet et al., 2020), and the emerging discussion on *intercultural humility* (Bibus & Koh, 2019). I will briefly outline each of these concepts here and the ways in which they relate and are relevant to the context of the research.

### Third space

In his discussion of third space theory, Homi Bhabha states that there is a space 'in between the designations of identity', and that 'this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy' (as cited in Rutherford, 1990, p. 4). Bhabha's notion of *third space* resonates deeply with the idea of placing musical and cultural difference at the centre of music making, teaching, and learning in higher music education institutions, creating the possibility for a non-hierarchical learning environment that celebrates difference, and acknowledges the inherent fluidity and hybridity of identity, people, and culture.

However, Bhabha points to the problematic issues around the notion of *cultural diversity*, which on one hand may be entertained and encouraged, but often perpetuates narrowly defined ideas of culture, identity, and the containment of these cultures within the confines of a host society or dominant cultural framework (Bhabha as cited in Rutherford, 1990, p. 208). Examples of this can be seen at different levels of music education in Western schools and institutions, where the presence of musical and cultural diversity may be encouraged but is carefully contained within the dominance of Western classical or popular music (Hess, 2015; Schippers, 2010).

### Global citizenship

The philosopher Kwame Anthony Appiah frames the concept of global citizenship stating:

A recognition and celebration of the fact that our fellow world citizens, in their different places, with their different languages, cultures, and traditions, merit not just our moral concern but also our interest and curiosity. Interactions with foreigners, precisely because they are different, can open us up to new possibilities, as we can open up new possibilities to them. In understanding the metaphor of global citizenship, both the concern for strangers and the curiosity about them matter. (Appiah, 2019, p. 3)

This concept is highly relevant in the education of musicians for two reasons. Firstly, through being curious about and engaging with musical difference, musicians inherently deepen and expand their musicianship, leading to greater flexibility, creativity, and expression. Secondly, this approach potentially results in greater acknowledgment and respect for diverse forms of musical expression, as well as pluralistic ways of being in the world. As Appiah further states, ‘People are different, the cosmopolitan knows, and there is much to learn from our differences’ (2007, p. xv). Embedding this concept within the context of higher music education holds the potential to create long term impacts on future generations of musicians, who may view themselves more and more as global citizens beyond national and musical borders.

This concept connects with earlier discussions on *artistic citizenship* (see, for example Bradley, 2018; Campbell & Martin, 2006; Elliott et al., 2016). In their book *Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis*, Elliott et al., examine the many ways that artists can work towards advancing human flourishing in local, national, and international contexts, addressing a multitude of questions and approaches. As the many contributors illustrate in the chapters of this publication, the concept of artistic citizenship can be employed in a diverse range of artistic settings and across art forms, with essential underlying questions of how artistic endeavors might motivate artists of all ages to better serve their communities and contribute to positive societal change.

Drawing on the foundation of this work and its underlying values and approaches, the intercultural learning contexts contained in this study seek to emphasize the global dimensions of artistic citizenship, bringing together Appiah’s framings of global citizenship with the widely discussed approaches of artistic citizenship. I therefore employ the term *global artistic citizenship* in the title and remainder of this article as a way to illustrate and highlight the global dimension in the following research contexts, which are centred on intercultural higher music education learning environments.

### **Intercultural humility**

The term *intercultural* has been widely discussed, including descriptions such as ‘loose contact and forms of exchange’ (Shippers, 2010, p. 31), to an emphasis on ‘dialogic,

relational aspects between groups', with a 'fluid understanding of culture', and 'cultural identities free of cultural labels and stereotypes' (Rinde & Christophersen, 2021, p. 9). In my artistic doctoral work (2021), I contribute to this discussion and put forward the idea that interculturalism may be thought of as a way of being in the world that is pluralistic and fluid, actively seeking dialogue and collaboration with different peoples, environments, and places (Thomson, 2021). Perhaps the essential elements of interculturalism could be characterised by an active willingness and openness to explore and engage with the liminal spaces of collaboration and the fluid nature of identity. The intercultural learning environments described in the following research contexts are based on this core conceptualization of the terms *intercultural* and *interculturalism*.

This leads us to a further salient concept in this article, which is *intercultural humility*. As stated by Bibus and Koh (2019), *intercultural humility* is an evolution of the term *cultural competence* and the later development of the preferred term *cultural humility* (Bibus & Koh, 2019; Tervalon & Murray-Garcia, 1998). The initial term of *cultural competence*, which referred to developing specific skills in terms of knowledge of and sensitivity to diverse cultural backgrounds, was later questioned for its problematic shortcomings and limitations (Bibus & Koh, 2019). Tervalon and Murray-Garcia (1998) advocate for replacing *cultural competence* with *cultural humility*, which acknowledges ongoing reflection and lifelong learning, rather than a narrowly defined skill with an endpoint. They state that *cultural humility* 'is best defined not by a discrete end point but as a commitment and active engagement in a life-long process that individuals enter into on an ongoing basis with patients, communities, and with themselves' (Bibus & Koh, 2019, p. 118).

Bibus and Koh (2019) build on this discussion and add *inter* to cultural humility, acknowledging the ongoing dynamic dialogue and merging of cultural perspectives. Although this discussion emerges from within medicine and social work, *intercultural humility* is a very relevant and important concept within the context of intercultural musical dialogue and collaboration. It becomes particularly salient in terms of approaching intercultural musical collaborations from the perspective of life-long learning processes that are in constant need of self-reflection, breaking down preconceived assumptions, and shifting perspectives. In this way, intercultural musical collaboration can be seen as a dynamic, fluid act of listening and dialogue that requires ongoing reflection and development, rather than a narrowly defined skill with an end point.

These three salient concepts of *third space*, *global artistic citizenship*, and *intercultural humility* are central values that underpin the following educational contexts of this study. I will return to these concepts and their inter-relation as part of the later discussion chapter, after first outlining the contexts and the findings drawn from the student surveys, interviews, and journal entries.

## Context

As a way to understand some of the key issues emerging from intercultural higher education learning environments, I zoom in on research contexts from the University of the Arts Helsinki, which seeks to provide various opportunities for intercultural artistic dialogue, collaboration, and community engagement as an integral part of students' study paths. The following discussion draws on data from three interconnected core examples:

1. The Global Music degree studies at Sibelius Academy, University of the Arts Helsinki;
2. A community engagement project involving global music students and a refugee community in Jordan;
3. An intercultural arts camp that brings together students from music, theatre, dance, visual arts, and arts management study lines from different regions of the world.

My role at the University of the Arts Helsinki is as professor of Global Music and Community Engagement. However, I was not involved directly as a teacher in the intercultural arts camp or community engagement project contained in this research context.

Before proceeding with the research design and content of these core examples, I will briefly position the research within the wider context of interculturality in higher music education and the current state of the field. This is not intended as an in-depth literature review, but rather as a way to position the research and highlight seminal discussions of interculturalism in higher music education that critically examine the dissonances, good practices, and ongoing core issues.

Although initiatives to broaden exposure to and engagement with non-Western musics were visible in higher music education as early as the 1950s through the early work of ethnomusicologists such as Mantle Hood and Robert E. Brown amongst others, the dominance of Eurocentric approaches has largely remained in higher music education (Schippers, 2010; Tan, 2021). As a way to affect much needed systemic change, the crucial work of decolonising and globalising music education has been widely discussed and gained traction over the past 15 years (see, for example, Bartleet et al., 2020; Hess, 2014; Kertz-Welzel, 2018; Lee, 2024; Sæther, 2003, 2013; Schippers, 2010; Small, 2011; Tan, 2021; Treacy, 2020) resulting in increasing engagement with interculturality in higher music education.

The timely publication, *Visions for Intercultural Music Teacher Education* (Westerlund et al., 2020), outlines the predominant approaches to diversity in music education of the past and offers insights for new directions and the development of the field, raising questions of what music teacher education is for in complex societies and turbulent times. (Westerlund et al., 2020). The chapter titled *The discomfort of intercultural learning in music teacher education* (Kallio & Westerlund, 2020) argues for stepping outside of one's cultural, musical, and pedagogical comfort zone as a necessary aspect of constructing and (re)negotiating

teacher visions in music teacher education. The authors further point to the discomfort of renegotiating and unsettling deep-seated notions of what 'good' music education is and any preconceived ideas of music teaching and learning, highlighting the need for educational experiences that engage with processes related to the art of living with difference. Furthermore, *The politics of diversity in music education* (Kallio et al., 2021) examines the political structures and processes that frame and produce understandings of diversity in and through music education, extending conceptualizations of diversity in music education beyond familiar boundaries.

Within one of the chapters of this publication titled *From a Different Place to a third Space: Rethinking International Student Pedagogy in the Western Conservatoire*, musician and educator Biranda Ford (in Kallio et al., 2021, p.187) draws on the previously outlined concept of third space, stating:

By actively engaging with difference, conservatoires could fully deliver on their duty of care to international students. At the same time, they would transform themselves from sites of cultural reproduction based on a Western norm to a more student-centred education: a move that would surely benefit all conservatoire students.

Moreover, as musician, researcher, and educator Katja Thomson (in Westerlund & Gaunt, 2021, p. 141) points out in her collaborative work with refugee musicians and music university students:

When students engage with human rights issues and practice intercultural dialogue through their arts, they inevitably face questions about the purpose and scope of their profession. This, together with practicing the skills for leadership of creative processes in Thirdspace, can nurture the development of a socially responsible musician's identity.

These approaches have gradually gained traction in institutions in various corners of the world and have been widely discussed by scholars and educators as mentioned above (see, for example, Bartleet et al., 2020; Hess, 2014; Kertz-Welzel, 2018; Renshaw 2013, 2020; Sæther, 2003, 2013; Schippers, 2010; Small, 2011; Westerlund & Gaunt, 2021). Scholar, Ailbhe Kenny reiterates this in relation to university-community partnerships being outwards facing and an obvious arena to 'explore and develop expanding professionalism across disciplines, institutional structures, research agendas, and various student cohorts' (Kenny, 2021, p. 30).

This article contributes to the wider discussion on interculturalism in higher music education through examining the experiences and learning outcomes of students participating in intercultural higher music education learning environments. I will proceed by outlining the content of the core contexts, which form the overarching backbone of the research, followed by the research design.

## Overview of the core research contexts

In this section I provide an overview of the three core contexts mentioned earlier that the research draws data from, including the Global Music degree studies, a community engagement project in Jordan, and an intercultural arts camp. The values and visions of each of these three contexts are underpinned by the core concepts outlined earlier of *third space*, *global artistic citizenship*, and *intercultural humility*. In each of the following contexts, intercultural artistic practices are placed at the core, with dialogue, exchange, collaboration, and community engagement being central elements of the work. A common, crucial aspect lies in the approach to teaching and learning through both musical and non-musical situations, with emphasis placed on creating multiple ways of understanding different approaches to working with sound, people, and place.

### Global music degree studies

The Global Music degree studies were established as an autonomous study line within Sibelius Academy, University of the Arts Helsinki in 2020. Global Music is now offered at youth (12–18 years), bachelor, master, and doctoral levels, alongside other study lines offered within the institution, including arts management, folk music, jazz, music education, music technology, and Western classical music. At the time of writing, there are 52 students actively studying global music at different levels from more than 30 different cultural backgrounds. In this context, global music is not seen as a genre, but rather a framework that enables students from diversely different musical approaches and cultural backgrounds to sit side by side and create opportunities to collaborate, placing musical and cultural difference at the centre of music making, teaching, and learning.

Although all terminology may be problematic in its differing interpretations, the term *world music* is consciously avoided in favour of *global music*, alluding to an approach to being a musician that is pluralistic, fluid, and actively seeks dialogue and collaboration across borders with different peoples and places. The interwoven core elements of the studies include the development of a unique core artistic identity, intercultural collaboration skills, pedagogical skills, research skills, and community engagement through actively participating in and facilitating socially engaged music projects as an integral part of their studies.

Currently, students are working in local community contexts such as schools, youth centres, prisons, immigrant, and refugee communities, and on international community projects in Brazil, Chile, Colombia, Jordan, Tanzania, and Mozambique. As mentioned earlier, part of the data in this article draws on written responses and interviews with students who took part in a community engagement project in Jordan with a community of Syrian refugee families.

### **Community engagement project in Jordan, 2023**

In March 2023, six students and two teachers travelled to Jordan to work with a Syrian refugee community in collaboration with the Azraq Education and Community Fund. A core global music lecturer with heritage from Jordan and Palestine acted as one of the main facilitators of the project and an open call was held for students studying within the global music degree studies. Six students were chosen based on the criteria, which included forming a balanced group representing cultural and gender diversity. The students and teachers spent 10 days in Jordan and worked with local children for a period of seven days, with music workshops held each day. The project also included the involvement of local teachers and culminated in a performance event for the local community.

### **An intercultural arts camp: GLOMUS 2022**

GLOMUS is a network for higher education arts institutions globally, with biennial 10-day camps held in different regions of the world hosted by local institutions. The camp brings together musicians, dancers, theatre makers, pedagogues, and institution leaders to engage in intercultural dialogue and collaboration through interwoven activities including workshops, concerts, seminars, presentations, and community outreach projects.

The University of the Arts Helsinki has been a founding member of the network, sending students to each camp in locations including Mozambique (2009), Ghana (2011), Tanzania (2013), Borneo (2015), Brazil (2017), Georgia (2019), and Denmark (2022). In August 2022, 15 students took part in the camp in Denmark, together with participants from several continents, including representatives from various regions of Africa, Asia, Europe, the Middle East, and North and South America.

## **Research design**

Qualitative data is generated from the core contexts outlined above in order to understand and reflect on the learnings that were emerging. As part of their studies, students wrote their own reflective journals, responded to written survey questions, and took part in interviews, which were recorded and transcribed. Additionally, data was generated from informal student focus group discussions (Swain & King, 2022). With consent from the students and adhering to the university's ethical guidelines and the Finnish National Board on Research Ethics (HENK, 2023), these materials formed the basis for the raw data, which was then analysed using approaches to inductive thematic analysis, including coding.

The data is drawn from a total of 31 anonymous student survey responses and nine student interviews, as well as students' reflective journal entries and informal student focus group discussions. The anonymous surveys were carried out in two parts: there was an

alumni survey with 20 graduates responding and a survey completed by 11 students participating in an intercultural arts camp during their studies. To preserve anonymity, information about student's cultural backgrounds and gender identities was not collected in the surveys. The surveys were administered by using the SurveyPal programme, which is a secure and anonymous survey platform provided by the University of the Arts Helsinki.

I carried out the student interviews and informal focus group discussions personally after students completed the intercultural arts camp and community engagement projects. However, I was not involved directly as a teacher in these projects.

Drawing on experiences and interweaving the data from both current students and alumni was employed to provide a broad perspective and deepen the understanding of the phenomena in the resulting discussion. The following table provides an outline of the data generated and number of students participating in the different contexts.

| Context                                                                        | Data generated                                                     | Number of students participating |
|--------------------------------------------------------------------------------|--------------------------------------------------------------------|----------------------------------|
| Graduates of the Global Music programme                                        | Alumni survey responses                                            | 20                               |
| Current students in the Global Music programme                                 | Student interviews (4 × 30-minute semi-structured interviews)      | 4                                |
| Current students participating in an Intercultural Arts Camp                   | Participants individual survey responses                           | 11                               |
| Current students participating in a project with a refugee community in Jordan | Student interviews, journal entries and informal group discussions | 5                                |

### Examples of survey, interview, and journal entry questions for current students:

- What are your main musical and non-musical discoveries from working in an intercultural environment?
- Has your perspective shifted in any way through engaging in dialogue and collaboration with artists from other cultural backgrounds? In which ways?
- What were some of the challenges that arose for you in intercultural artistic work?
- (How) did being in a new cultural and sonic environment impact the way you think and feel about music and the arts?

### Examples of alumni survey questions:

- What kinds of skills and qualities did you develop during your studies that have been most useful in creating your future career and working life?
- Can you identify any non-musical qualities that you developed during your studies, which have been beneficial to your future work and life?
- What kind of impacts did studying in an intercultural environment have on you and your professional working life?
- Have your global music studies had an impact on the ways in which you contribute to your community and the wider society? If so, in which ways?

The data generated was analysed using coding as a method for inductive thematic analysis. Saldaña (as cited in Miles et al., 2014) defines a code as:

Most often a word or short phrase that symbolically assigns summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data. The data can consist of interview transcripts, participant observation field notes, journals, documents, drawings, artifacts (sic.), photographs, video, Internet sites, email correspondence, literature, and so on (p. 72).

Coding is used as an important approach to analysis in this study as a way to deeply reflect, analyse, and interpret the data (Miles et al., 2014). Written anonymous survey responses, journal entries, and interview responses were initially coded using in vivo coding and then condensed into core thematic threads. In vivo coding uses short phrases from the participant's own language to honour and prioritize the participant's voice (Miles et al., 2014). The resulting core thematic threads were then condensed into sub-themes and finally main themes emerging from the data (Vaismoradi et al., 2016). This involved analysing the data in four stages, including:

1. In vivo code: Identifying short salient phrases of the participant's own language.
2. Conceptual code: Identifying a core concept in each phrase.
3. Sub-theme: identifying a core sub-theme from the phrase.
4. Overarching theme: identifying the core overarching theme from the phrase.

The main themes and findings from the data were then connected to the theoretical concepts outlined earlier and other relevant literature as a way to gain a deeper understanding of the findings (Vaismoradi et al., 2016).

## Findings

To investigate the core research question, I will first present the findings and then move on to discuss them in relation to the underlying concepts in the discussion section.

Data was analysed from a variety of sources connected to the research contexts, including survey responses, student interviews, students' reflective journaling, and informal student focus group discussions, as outlined in the research design section. One part of the data collection included a survey that was carried out in 2022 with graduates of global music degree studies at Sibelius Academy, University of the Arts Helsinki, which involved reflecting on a series of questions about the impacts of the studies and life after graduation.

Through an analysis of the alumni survey responses, several interwoven career pathways were cited, with graduates actively working in areas such as performers, pedagogues,

community engagement project facilitators, producers, recording artists, theatre musicians, artistic activists, and researchers. All respondents stated that they were actively working with music within these interconnected areas, stating activities such as touring with bands in different regions of the world, teaching in music institutes and universities, leading community music projects, and producing concerts, festivals, and recordings. Respondents stated that these activities took place in different regions of the world, including East and West Africa, Europe, the Nordic region, South America, the Middle East, and the UK (anonymous survey responses, 2022).

Many survey respondents alluded to the diverse range of both musical and extra-musical skills they had developed during their studies being an advantage in creating future career paths and work opportunities. However, others also pointed to the challenges of not being able to be narrowly defined or characterized by the often-rigid structures of the (world) music industry. This topic reoccurred in survey responses and informal focus group discussions, citing the intercultural learning environment as a catalyst for developing a fluid, hybrid sense of identity that was not easily classifiable or able to be described in terms of a clear-cut genre, musical style, or stereotypical cultural identity (anonymous survey responses, 2022; focus group discussions, 2023).

Although students spoke of the range and depth of musicianship skills they developed through studying in an intercultural education environment, the development of extra-musical skills and qualities was focussed on more by most respondents. Reflecting on the particular extra-musical impacts of studying in an intercultural education environment, survey respondents highlighted core aspects such as:

... understanding and respect of other musical cultures and ways of working ... patience ... understanding of others' points of view and cultural heritages/backgrounds ... communication (both musical and non-musical), and ... looking for solutions instead of focusing on the problems. (anonymous survey responses, 2022)

These core aspects were highlighted not only as impacts of studying in an intercultural environment, but as skills that continued to grow and develop after graduation in interaction with the changing world (anonymous survey responses, 2022).

The further thematic analysis of the data identified three overarching core themes, which are used as focal points to present the findings. The core themes include, *developing a sense of global artistic citizenship*, *developing extra-musical skills and qualities*, and *reciprocal learning*.

### **Developing a sense of global artistic citizenship**

Reflecting on the wider impacts of the studies, some respondents alluded to the idea of developing a sense of global artistic citizenship. A student interviewee states:

This experience has equipped me with new awareness and wisdom. If all people in the world were to take part in the Global Music program, racism would reduce dramatically. The more you know about other cultures, the more you know about this world. Therefore, you have more reasons to interact with them positively rather than negatively. You also learn to be a better human. After all, at the core we are all the same—with just different features. (student interview, 2022)

Furthermore, reflecting on big societal issues that arose through engaging in intercultural artistic collaborations, a respondent states:

One of the days we had a big global optimism workshop where we had to create installations on the topic. I felt it was a wonderful idea, bringing people together on another level than music. ... It helped open up ideas about where the world is heading. And also showed how people communicate their ideas—so fascinating! At that point I felt extremely negative about the future (wars, global warming, population rise, etc.) and I got a chance to really feel it, feel the sadness, anger and frustration about these topics and then try to stay calm and try to think of a brighter future. (anonymous survey response, 2022)

Expanding perspectives to encompass the concept of global artistic citizenship was a reoccurring theme that emerged throughout the data. The alumni survey further highlights this aspect as something that later had wider implications for broadening perspectives and developing their approaches to being in the world. As these survey respondents' state in relation to the question of their main discoveries from working in an intercultural artistic environment:

understanding the world as a very vast and diverse place; acknowledging that people think differently about the same subjects ... I think the wider your knowledge of the other world is the more respectful your perception of the world and its people is. (anonymous survey responses, 2022)

Moreover, the aspect of societal responsibility is alluded to in other students' survey responses, acknowledging the effects of diverse social, political, and economic environments, as well as their privileged positions:

'I feel I am more knowledgeable about what is happening in the world and how politics and different environments affect musicians who live in different places. The struggle that some musicians have because of the political situation of their country they might not be able to perform—I wouldn't have thought of it being possible in 21st century. Sadly, it is. (anonymous student survey responses, 2022)

And as other students reflect:

The biggest challenge is mostly verbal communication ... I could sometimes sense the cultural differences in conversations, or they would also be brought up in conversation. But that was also very interesting, even if there were variety of different opinions present. It creates a better understanding of how people from different cultures view the world, to talk about the opinions. (anonymous student survey response, 2022)

I don't think it changed a lot my views, but it definitely reminded me of how privileged position I have and that I must never forget the power of human relationships. That's all that matters ... communicating through music even without a shared language is a powerful thing! ... keeping my mind open is important and leads me to new discoveries. (anonymous student survey responses, 2022)

On the other hand (as mentioned earlier) some students pointed to the resulting dilemma of how to define and articulate one's own unique sense of identity within this expanded horizon. This alludes to the crucial aspect of no longer being able to be defined by stereotypical ideas of musical identity, personal identity, or culture. Questions arose such as: How do I define and describe the music I make? How do I describe my own artistic and cultural identity in order to be acknowledged and understood by the music industry? Despite these dilemmas, graduates cited the approaches of *global artistic citizenship* and having a fluid sense of identity being ultimately important in the development of a career path that has integrity and feels personally meaningful (anonymous survey responses, 2022).

### **Developing extra-musical skills and qualities**

A second overarching theme is uncovered in the area of developing *extra-musical skills and qualities*. A surprising amount of data highlighted this area, with students recognising the development of core qualities that can be thought of as being extra-musical skills, which are heightened through intercultural artistic dialogue and collaboration. Common threads of emerging skills and qualities include openness, empathy, compassion, flexibility, creativity, intercultural communication and collaboration skills, humility, skills in negotiating challenges and differences, and expanded perspectives and ways of being in the world (anonymous student survey responses, 2023).

As one alumni survey respondent reflects, 'most of the qualities that I developed were non-musical because I had in the past probably spent so much time developing only my musical qualities and ignoring the non-musical. So, developing these qualities of compassion, patience and collaboration have resulted in a richer life and allowed me to be valued for my own skills' (anonymous student survey response, 2023).

The development of extra-musical skills and qualities was further heightened and referred to within the context of students participating in intercultural community-based

projects, as has also been discussed by Westerlund and Gaunt (2021), Thomson (2021), Bartleet and Higgins (2018) and Elliott et al. (2016), for example.

Another student reflects on these qualities after participating in a community engagement project:

Throughout the trip, I learned so much about myself and my place in the world. I was humbled by the warmth and generosity of the people we met, and I was reminded of the importance of empathy, compassion, and understanding in our interactions with others.

It was truly an experience full of learning moments and connections with deep souls, kids, and people who received us with unconditional love, hospitality, openness, and shared food ... the lessons I learned went far beyond the technical and pedagogical skills; they touched the very core of my being. I am thankful for the experience!  
(Global Music student, journal reflection, 15 April 2023)

The data further reveals the interconnected nature of musical and extra-musical aspects, with students speaking to how the elements go hand in hand, often referring to the ways in which one benefits the other. For example, survey respondents alluded to how exposure to a variety of musical approaches and techniques in an intercultural and interdisciplinary environment expands musicianship and widens one's worldview (anonymous survey responses, 2022).

This leads to further questioning what it means to be a musician, the role of musicians in society, and the essential components of a musician's education. These questions were raised by students in their responses and therefore arose in the data in various forms, from reflecting on how the idea of a 'good career' is defined, to analysing the core musicianship and extra-musical skills that were needed to engage fully with diverse kinds of musical situations and communities (anonymous student survey responses, 2023). Alluding to pre-defined ideas of what a so-called successful musician's career should look like, a student states: 'every time I think of my musicianship, for me, just having a really good career, the idea of having a really good career is not enough' (student interview, 2023). And as another student states, 'I think the most important effect on me was that now I've been questioning all aspects of my artistic career. After coming back from the camp, I already started to experiment with new interdisciplinary ideas and perform in different ways' (anonymous student survey response, 2022).

As mentioned in the opening paragraphs of this findings chapter, students are redefining what a career might look like, often intertwining roles as performers, pedagogues, composers, researchers, and community engagement facilitators, and taking fluid approaches to their artistic identities, for example. No matter the format, a common thread appears in the form of students wanting to create connections and engage with diverse groups of people and areas of society.

As stated in a student's journal reflection:

This journey was more than just a trip; it was a transformative experience that opened my eyes to the beauty and complexity of our shared humanity. Meeting the community in Jordan reminded me that we are all interconnected, and it deepened my appreciation for the power of art and music to bridge cultural divides. (Global Music student, journal reflection, 15 April 2023)

A student further alludes to this idea in their reflection:

There's a big gap between artists, musicians, and other people. And it's really important to make that gap smaller and to be more inclusive and open and really tell people like, you can make music. Also, it's not an exclusive thing that only if you're born with a specific talent, then you can make music. It's part of our daily life. (student interview, April 2023)

Further analysis of the data drawn from survey responses, student interviews, and students' reflective journals gives rise to salient key elements that are highlighted as being crucial to working in an intercultural context, including:

- Listening (to each-other, to different perspectives)
- Dialogue (with each-other, with societal issues)
- Collaborating and Co-creating (across borders and boundaries)
- Learning together (about culture, differing musical aesthetics, language, approaches to living in the world)
- Exchanging (musical ideas, thoughts, struggles, dreams, personal ideas)
- Improvising (musically and in daily life)
- Travelling and Immersion (into unfamiliar contexts and day-to-day life experiences)
- Being together informally (talking together, eating together, trying new experiences)
- Ongoing self-reflection (intercultural humility, life-long learning)

As can be seen from the above list and student reflections, these key elements encompass both musical and extra-musical qualities, pointing to ways in which intercultural learning environments can expand learning beyond purely musical aspects.

### **Reciprocal learning in the community**

The above aspects were further alluded to in students' responses to participating in projects that engage directly with communities, including working on a project in a refugee community as part of their studies. This leads to the third overarching theme of *reciprocal*

*learning*. The idea of reciprocal learning appears in various forms, from mutually beneficial exchange of knowledge and approaches inherent in an intercultural learning environment, to the reciprocal learning that took place when students were working in community contexts with different ages and areas of society. In each case, students spoke of ongoing reciprocal learning, often stating the mutual benefits and challenges of learning from each other (anonymous student survey responses, 2023). As a student reflects after working with a refugee community in Jordan, ‘I think some people would think ... that they were mostly learning from us. But I think at the end maybe we learned more from them. But it’s always all about exchanging knowledge and experiences and just, I loved the feeling of just being with them’ (student interview, 2023).

Again, this learning was highlighted both in terms of reciprocal exchange of musical knowledge, as well as the extra-musical aspects of learning about different ways of being in and thinking about the world around us, as outlined by this student’s response: ‘... and I learn also to appreciate both my own culture and my own life here, as well as the different ways of living the life and elsewhere’ (anonymous student survey response, 2023).

Students further acknowledged the unique challenges and ethical dilemmas of travelling to work for limited periods of time with a new community, with responses ranging from feeling like the project was having a meaningful impact on the community, to concerns about whether the work was what the community needed, or whether it would have any lasting positive impacts beyond the project. One student also points to the dilemma of collecting documentation and data within the context of the community project in Jordan, stating, ‘the stories of the people in Al Azraq are intimate and connected to their own suffering and realities, and I do not see the point of filming and talking so much for the sake of it’ (Global Music student, journal reflection, 15 April 2023). And as another student interviewee states, ‘am I really bringing something that they need or is it me who thinks they need that? And ...’ ‘how do I know that this is what they need?’ (student interview, 2023). Reflecting further on these dilemmas, a student interviewee states, ‘... but again, like when you are on the field ... the kids ask for more, so you’re like, okay, maybe we did bring something ... this kind of confirmation that it’s not in vain ... I think it’s more like a personal question ... like if you want your work to have a meaning and impact in other people’s lives’ (student interview, 2023).

## Discussion

This section will now discuss the implications of the findings and the ways they relate to the underlying core concepts and literature.

Beginning with the idea of developing a sense of *global artistic citizenship*, the findings point to important experiences and learning outcomes for the students in terms of expanding their awareness of the ways their artistic practices can become more socially engaged, both locally and globally. As acknowledged by Bartleet et al. (2020), valuable opportunities are created by intercultural learning environments in terms of heightening 'awareness of the cultural, social, political, and economic environments in which musicians operate, as well as recognition of privilege and the responsibilities that it brings, including recognition of identities not only as citizens of local communities or nations, but as global citizens' (Bartleet et al., 2020).

The survey responses resonate with these thoughts, particularly in relation to the idea of forming identities that are intricately linked to social responsibility. Respondents highlight their wish to find ways of making positive impacts in the world, raise marginalised voices, and work towards social justice (anonymous student survey responses, 2023). These responses highlight the ability of intercultural learning environments to not only generate acute awareness of global societal issues, but also stimulate a desire to find collective solutions, as has also been found by Bartleet et al. (2020), for example. With this thinking, the concept of *global artistic citizenship* can give rise to an expanded sense of interconnection, bringing with it heightened societal awareness and unlimited artistic possibilities.

Engaging with this concept also brings frictions and dilemmas to the surface in the form of students grappling with issues such as privilege and societal injustices, for example. As revealed in the findings, students reflect on aspects such as 'am I really bringing something that they need or is it me who thinks they need that?' (student interview, 2023). And 'I felt extremely negative about the future (wars, global warming, population rise, etc.) and I got a chance to really feel it, feel the sadness, anger and frustration about these topics and then try to stay calm and try to think of a brighter future' (anonymous survey response, 2022). Reflections such as these point to the unsettling process of engaging in intercultural environments, and the important learnings that arise through being outside of one's personal, pedagogical, and artistic comfort zones. As Kallio and Westerlund state, 'the discomforting sense of being outside of one's comfort zone is not a situation to be avoided in music-teacher education, but an essential component of ethical intercultural teaching and learning' (Kallio & Westerlund, 2020, p. 49).

As outlined earlier, the starting-point framework for the global music degree studies is based on creating a pluralistic community that values diversity and difference at its core, embracing musicians who come from very different musical and cultural upbringings, which forms the research contexts in this study. This context inherently creates an opportunity to step outside one's comfort zones and engage with difference as an essential aspect of an intercultural learning environment. The findings reveal that as a seemingly natural biproduct of this learning environment, students develop a sense of curiosity and interest in learning from each other. This can be seen musically, in terms of a desire to learn about

each other's musical traditions, approaches, idiosyncrasies, innovations, instrumental and vocal techniques, and so on; but also in terms of their interest, respect, and empathy for one another as people.

Kwame Appiah's framing of the concept of *global citizenship* helps us understand the value of these qualities and is an important concept that can inform future visions of intercultural higher music education. The framing of the concept to include *artistic* in *global artistic citizenship* is a way to highlight the connection between the underlying values of global citizenship and how these values can inform the actual artistic action and approaches to music making, drawing on previous work in the area of artistic citizenship, for example (Bradley, 2018; Campbell & Martin, 2006; Elliott et al., 2016).

Furthermore, I argue that building a sense of *global artistic citizenship* can further enable students to develop awareness of and engage with wider global societal issues that may be directly or indirectly affecting different members of the community at any given time. This gives rise to ongoing discussions, dilemmas, and a desire to take both individual and collective artistic action in addressing big issues such as racism, environmental crises, and societal injustices, for example. Within this discussion, I further argue that the concept of *global artistic citizenship* will become more and more relevant in the training of musicians as our communities become more diverse, our learning environments more intercultural, and new generations of students continue to question and challenge binary notions of identity and culture.

### **Expanding professionalism in the third space**

The concept of *expanding professionalism* emerges from the findings as an important outcome of engaging in intercultural learning environments. Expanding professionalism has been discussed in terms such as 'how professional music making might exist *in* and *for* society and *in relation* to the rapid changes within it' (Westerlund & Gaunt, 2021, p. xx). This demands an expanding of ones' pedagogical and artistic skill set through engaging with diverse communities, audiences, and environments (Westerlund & Gaunt, 2021). As can be observed from the students' reflections in the findings, studying and working in an intercultural environment can create fertile ground for expanding professionalism through encountering and negotiating a diversity of approaches to music making, music thinking, and ways of being in the world.

Moreover, as can be further observed in the findings outlined above, to truly engage with difference in an intercultural context, all participants are required to shift their perspectives, expand their skill sets and musicianship, and (re)negotiate their approaches both musically and personally. The findings reveal that this process is not straight forward and can create discomfort, dilemmas and frictions (Kallio & Westerlund, 2020). Bhabha's framing of *third space*, as discussed earlier, can be an important concept for informing intercultural learning in higher music education, helping us to understand the complexities,

discomfort, and the value of engaging with difference, whereby new artistic ideas, perspectives, and negotiations can emerge in the liminal, hybrid, third space created through intercultural interaction.

Furthermore, in their observations, students alluded to the intercultural learning environment as a catalyst for developing a fluid, hybrid sense of identity that was not easily classifiable or able to be described in terms of a clear-cut genre, musical style, or stereotypical cultural identity (anonymous survey responses, 2022; focus group discussions, 2023). This notion further resonates with the concept of *third space*, in terms of the exploration of the space ‘in between the designations of identity’ (Bhabha, in Rutherford, 1990, p. 4), acknowledging the inherent fluidity and hybridity of identity, people, and culture. This core concept of *third space* can therefore become important in informing intercultural learning in higher music education.

Researcher and educator, Eva Sæther speaks of intercultural artistic collaboration giving rise to new ways of music making and constructing belonging within the context of the GLOMUS intercultural arts camp, as outlined earlier, this time based in Ghana (2013). Sæther (2013, p. 47) states:

Since the participants were detached from their everyday contexts, they needed to construct new ways of belonging. The dissociation also triggered new ways of making music in intercultural contexts. The creative process of producing 15 compositions that were to be performed in public gave the participants a tool for practising what Carrithers (1992) describes as sociability, the core of what it is to be human.

This statement gets to the heart of the unique possibilities of intercultural learning environments, whereby all participants are simultaneously able to enact their own unique ways of being and expressing in the world, whilst constantly negotiating and co-constructing new ways of belonging and being together. These thoughts resonate with the exploration of liminal, hybrid, third spaces emerging from intercultural interaction and collaboration (Bhabha, 1994).

The previous studies mentioned in this chapter and the findings of this study clearly identify a basic need within Western conservatoires to provide opportunities for students to expand their professionalism through engaging with difference and diverse, intercultural environments. Furthermore, the concept of expanding professionalism can be seen to inherently require engagement with the core concepts of *third space* and *global artistic citizenship*, including a willingness to engage with difference, hybridity, and a sense of connection to the world around us beyond borders and boundaries.

It should be acknowledged that these learnings naturally further connect with the underlying aims and values of the *community music* movement, which centres the creative potential of all sections of the community and advocates for musical interventions that create a safe space for people to meet and make music together (Bartleet & Higgins, 2018). As Bartleet and Higgins state, ‘areas of critical concern for community music facilitators

and community music participation have been inclusion, community responsibility, excellence, creative opportunities, diversity, and acknowledgement of the importance of music-making across the lifespan' (Bartleet & Higgins, 2018, p. 4). I argue that the underlying aims and values of the community music movement should be integral to the education of all musicians, rather than sectioned as a separate field. Moreover, having community engagement projects as an integral part of students higher music education studies, such as the project outlined in this study, generates possibilities to reflect on the multitude of musicianship and extra-musical skills that are needed in this context, and the ways in which it can expand thinking and professionalism (Westerlund et al., 2020).

In the findings, students voiced concerns about the reciprocity and sustainability of community projects, and questioned the ways they can be more embedded and self-sustaining within the local communities themselves. This raises questions about negotiating a balance between the unique learning opportunities these projects provide for higher music education students and the actual needs and benefits for the communities they engage with, in order to create a meaningful reciprocal learning environment for all. This is an area that requires ongoing self-reflection and further research, connecting with the values of *intercultural humility*.

Zooming in on the core findings, perhaps one of the most important aspects is revealed in terms of the ways in which intercultural learning environments can expand learning beyond purely musical aspects, highlighting the wide reaching and transformative possibilities of intercultural learning environments, which have potential impacts beyond the context of higher music education itself. Whether working in a community-based context; or as a performer, composer, recording artist, theatre musician, pedagogue, researcher, or other role; the core extra-musical skills and qualities mentioned in the findings can become essential elements and powerful catalysts for engaging and connecting with the world, whilst simultaneously enhancing livelihoods and career pathways.

Moreover, the concept of *intercultural humility* connects here as an ongoing essential thread, which reiterates the importance of life-long learning and ongoing self-reflection in this process (Bibus & Koh, 2019). The qualities of *intercultural humility* can be seen to emerge in the findings as a byproduct of studying in an intercultural environment, which gives rise to an understanding that we are all in a constant state of coming to know ourselves, others, and our ever-changing intercultural communities.

The qualities of *intercultural humility*, including ongoing self-reflection and life-long learning, can be seen as being essential to enabling the development of the core aspects revealed in the findings of extra-musical skills and global artistic citizenship. However, the findings also reveal the challenges of engaging with this approach, as it requires ongoing effort and a willingness to continually step out of one's comfort zone, as well as continual questioning of our privileges and pre-conceived ideas through ongoing self-reflection (Kallio & Westerlund, 2020).

As stated in a student's journal entry:

I truly appreciate that this trip was a valuable learning experience for all of us, and a big lesson I learnt is the importance of cultural humility when working with people we may not be familiar with. It's crucial that we approach these experiences with open hearts and minds to fully receive and appreciate the connections we make with others. I also learnt that it's essential to recognize and acknowledge our privileges to approach these experiences with genuine love and respect. (Global Music student, journal reflection, 15 April 2023)

The findings speak to both the potential benefits and challenges of engaging with intercultural learning environments and the relevance of the concepts of *global artistic citizenship*, *third space* and *intercultural humility* in higher music education. Furthermore, to fully embrace the concept of *global artistic citizenship*, an in-depth sense of *intercultural humility* and *third space* can be seen as essential components, highlighting the interconnected nature of these concepts in the development of future musicians. Moreover, the findings demonstrate the great potential of intercultural learning environments to help higher music education students develop a sense of *global artistic citizenship*.

## Challenges and ethical dilemmas

In this section, I will firstly reflect through a wide-angle lens on the broader challenges and ethical dilemmas that arise from establishing an intercultural higher music education environment. This is relevant because it has implications for identifying necessary structural changes within institutions, without which none of the learnings that emerge from the above findings and discussion would be possible. Following these broader reflections, I also acknowledge the challenges and limitations of this particular study.

One of the central challenges of establishing intercultural learning environments for higher music education lies in how approaches to interculturalism, collaboration, and community engagement can become more embedded in the wider context of universities, rather than being situated on the fringes or largely only within one part of an institution. An interconnected aspect of this dilemma lies in the need for further structural changes within institutions, including reinventing the processes and criteria for admissions tests and language policies.

The Association of European Conservatoires (AEC) working group on Diversity, Equity, and Inclusion points to the need to address further challenges in their publication *Diversity, Equity, and Inclusion in Higher Music Education: A Call for Action* (2023). As stated in the introduction of the publication, the working group:

[...] welcomes all the AEC member institutions to explore, discuss and implement practices fostering Diversity, Equity, and Inclusion (DEI) in Higher Music Education (HME). We invite our colleagues to collectively dream up possible futures for HME

through DEI work, which responds to the need to accommodate the plurality of backgrounds, artistic paradigms, access capabilities, identities, and aspirations amongst current as well as future students and staff. (p. 4)

This timely call for action highlights both examples of implementing needed systemic change in relation to diversity, equity, and inclusion (DEI) in higher music education, as well as ongoing resistance to change, particularly in relation to issues of DEI (p. 44). This publication is an important step in that it creates a space for open dialogue and helps us to understand the complexities of the issues, which require different approaches in different institutional and geographical contexts. The authors make a valuable contribution by taking both a carefully considered and forward-thinking approach to creating more diverse, equitable, and inclusive institutions as something that is ‘genuinely attainable and rewarding’ (p. 45).

Recently, key aspects of admissions tests at Sibelius Academy have been developed and changed for global music studies in response to institutional structures that previously created barriers to increasing interculturalism. These key adjustments are:

1. Creating a study line that is centred on diversity and difference, embracing the unique approaches of musicians from diverse backgrounds.
2. Removing the requirement to have prior knowledge of Western music theory and skills in Western music notation to enter the studies.
3. Removing the requirement for applicants to prove English language skills through international language tests. Showing the ability to function in English within the corresponding global music study environment is now an integrated part of the audition, which is naturally connected to the musical, conversational, and written tasks of the audition rather than a separate isolated language test.

These seemingly simple adjustments went through a long process to be approved and have since made a large impact on increasing diversity, equity, and inclusion within the university.

A further challenge and ethical dilemma arising from this work lies in the area of sustainability. As we become increasingly more aware of the detrimental impacts of human activity on our environment, we must constantly call into question our actions, including flying and other forms of moving groups of people around across long distances. In her article *Academic Flying* (Grant, 2018), Catherine Grant calls into question the systems of the past that have demanded that academics fly to conferences in order to advance a career (Grant, 2018). This same issue exists within the music industry and global festival circuit, where musicians have been bound by having to fly long distances for one-off performances to advance their careers and sell records, for example.

As one response to this dilemma, all auditions for global music studies at Sibelius Academy are now held online, removing the requirement for applicants to fly to Finland for auditions. However, air travel is still an issue related to student field trips and international

community engagement projects as part of their studies. This is an area that needs to be continually evaluated, questioning when air travel can be avoided or reduced.

Regarding this particular study, I acknowledge the limitations and shortcomings of the design of the research, particularly in relation to the limited number of student participants and range of data produced. A larger number of students over a longer period of time would have revealed richer data, more perspectives, and a deeper analysis of the complex layers of frictions and dilemmas that are inherent in intercultural contexts. With these limitations in mind, through drawing on perspectives from both current students and alumni, I have aimed to highlight the crucial role of intercultural learning environments in higher music education and the unique musical, extra-musical, and socially engaged learning that is enabled by this environment. This reveals fertile ground for further research in the future.

## Conclusions and implications for higher music education

This article began by (re-)imagining interculturalism, collaboration, and community engagement as central elements of higher music education, seeking to understand the impacts of this approach on the training of musicians through the core question:

What are student's experiences and learning outcomes when placing interculturalism, collaboration, and community engagement as central elements of music making, teaching, and learning in higher music education?

Drawing on the key concepts of *third space*, *global artistic citizenship*, and *intercultural humility*, key findings emerge in terms of the intercultural learning environment impacting the ways in which graduates form their musical and personal identities and approach their further career paths and later lives. This includes interweaving aspects of performance, composition, intercultural collaboration, community engagement work, artistic activism, and research, with the view that these aspects can be interconnected and mutually beneficial in the creation of a meaningful career and sense of identity and belonging. The findings also revealed the challenges of such pluralistic approaches to being a global artistic citizen, in terms of not being able to narrowly define one's practice within the constraints of the (world) music industry.

Extra-musical qualities such as openness, empathy, compassion, flexibility, creativity, negotiating challenges, and intercultural communication skills were highlighted as qualities that were developed and enhanced the ability to create a career and contribute to society. These qualities were seen as being beneficial and transferable both within the context of working as a musician, as well as in other areas of life. Essentially, intercultural learning environments challenge us to value and engage with musical and cultural difference, question our own perspectives, and find creative ways of working together across borders.

Inevitably, this study only represents a snapshot of experiences within a limited framework and number of participants. I recognize that each new generation of students will have their own unique experiences and insights into the concepts explored in this article and will bring new iterations and interpretations to the discussion in the future. For now, the core findings of this study have implications for the future of higher music education, highlighting the need to re-imagine the structures of institutions and the ways they can become more intercultural, inclusive, equitable, pluralistic, and connected to the world around them. Part of this process will involve designing ways of centring and naturally embedding interculturalism within institutions to ensure that all students have access and exposure to these elements. Furthermore, ongoing reassessment of admissions processes and assessment criteria will be crucial for increasing diversity, equity, and inclusion. In line with the approaches of *intercultural humility* discussed in this paper, this inevitably requires an ongoing process of self-reflection and life-long learning for all involved in the future of higher music education.

Finally, I envision a future for higher music education that fully embraces the concept of *global artistic citizenship* through placing musical and cultural difference at the centre of music making, teaching, and learning. This will no doubt support future generations of musicians who are well equipped to actively work across borders and boundaries and engage in dialogue and collaboration with different peoples, sonic environments, and places.

## Acknowledgments

No potential conflicts of interest were declared with respect to the research, authorship and/or publication of this article. The activities outlined in the research contexts took place with core resources from Sibelius Academy, University of the Arts Helsinki, as an integral part of student's degree studies. Funding for the community project in Jordan was provided by the Elsa Brule Centre for Global Music and Community Engagement.

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