



Imagining Possibilities

Musician-Teachers Co-Constructing
Visions in the Kathmandu Valley



DANIELLE SHANNON TREACY



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THE SIBELIUS ACADEMY OF THE UNIVERSITY OF THE ARTS HELSINKI

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

Imagining Possibilities:
Musician-Teachers Co-Constructing Visions in the Kathmandu Valley

Mahdollisuuksien kuvittelu:
Kathmandun laakson muusikko-opettajat yhteisten visioiden luojina

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Abstract

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The intensifying diversity and rapid change characterizing contemporary societies challenges music teacher education globally to equip future teachers with the skills and understandings necessary for ethically engaging with uncertainty and difference. This doctoral research project, conducted in Nepal, addresses the idea that developing music teachers' imaginations and capacities to envision the future may be of value in attending to such challenges. The project emerged following the 2010 introduction of music as a separate subject in the Nepali National Curriculum, and the subsequent collaboration initiated by representatives of the Nepal Music Center with representatives of the Sibelius Academy in order to develop music teacher education. The project directs the research interest to the perspectives of practitioners involved in music education in Kathmandu Valley schools, with particular attention to musician-teachers co-constructing visions. The overarching research question guiding the project was: How can musician-teachers' co-constructing of visions contribute knowledge about the development of context-specific music teacher education in a situation of fast-paced social change and globalization? Three research sub-questions were constructed to address this overarching question: 1) What contextual issues frame practitioners' envisioning of music education practices in Kathmandu Valley schools? 2) How might the process of co-constructing visions with musician-teachers in the Kathmandu Valley contribute to music teacher education in Nepal and beyond? and 3) How might the process of co-constructing visions with musician-teachers in the Kathmandu Valley contribute to understandings of cross-cultural music education research?

The theoretical framework extends educational researcher Karen Hammerness' concept of teachers' visions through socio-cultural anthropologist Arjun Appadurai's theories of the imagination and the social and cultural capacity to aspire, also drawing on John Dewey's theorisation of the continuum of ends-means. The methodology applies Appreciative Inquiry (AI) critically and reflexively, with ongoing consideration of issues of power, ethnocentrism and coloniality. The project took place in three stages from 2014 to 2019, and the empirical material was generated through observations in schools, interviews with school administrators and musician-teachers, and a series of

seventeen workshops for musician-teachers guided by the Appreciative Inquiry 4D model of Discover, Dream, Design and Destiny. Beyond solely supporting the research project, the workshops were designed to facilitate collaborative professional learning. Over 50 musician-teachers in Nepal participated the project.

The results are reported in five international peer-reviewed articles that include: an examination and reflexive interpretation of the school-specific song practice in Kathmandu Valley private schools and the tensions that arise between vision and context through the case of assessment; a reflection on facilitating the process of co-constructing visions for music education in Nepal with musician-teachers in the Kathmandu Valley; an exploration of how the politics of legitimation intersect with music education and schooling in such a diverse context; and a problematization of the notion of shared visions for music education. These publications are summarised in the synthesizing text with particular attention to how they contribute to answering the research sub-questions. They are presented in their entirety as appendices.

The discussion offers a further layer of interpretation moving beyond the Nepali context. It argues that music education is not neutral, but entangled with various historical, political, economic and socio-cultural complexities. Moreover, it raises questions about how to develop music teacher professionalism in contexts lacking music teacher education, and emphasizes the need for music teachers to be able to ethically navigate past, present and future musical practices in changing societies. The discussion also highlights four interconnected capacities of importance when developing pre- and in-service music teacher education: envisioning, reflecting, inquiring, and learning collaboratively. In addition, four methodological and ethical complexities related to cross-cultural research are presented: the need to balance appreciative and critical approaches; to reflect on the ethics of inquiry as intervention; to navigate aspirations and obstacles to collaboration; and to reflect on being and becoming as a researcher.

Keywords

aspirations, co-constructed visions, imagination, capacity to aspire, Kathmandu Valley, music teacher professionalism, Nepal, teachers' visions

Tiivistelmä

Treacy, Danielle Shannon (2020). *Mahdollisuuksien kuvittelu: Kathmandun laakson muusikko-opettajat yhteisten visioiden luojina*. Taideyliopiston Sibelius-Akatemia, Helsinki. Studia Musica 80.

Nyky-yhteiskunnille ominainen monimuotoisuuden lisääntyminen ja nopea muutos asettavat musiikinopettajien koulutukselle haasteita maailmanlaajuisesti: opettajilla on oltava tarvittavat taidot ja ymmärrys käsitellä eettisesti epävarmuutta ja erilaisuutta. Tässä Nepalissa toteutetussa väitöskirjaprojektissa esitetään ajatus, että näihin haasteisiin vastattaessa on tärkeää kehittää musiikinopettajien kykyä kuvitella ja visioida tulevaisuutta. Väitöskirjaprojekti sai alkunsa, kun musiikki sisällytettiin Nepalin kansalliseen opetussuunnitelmaan omana oppiaineenaan vuonna 2010 ja kun tämän seurauksena alettiin rakentaa yhteistyötä Nepal Music Centerin ja Sibelius-Akatemian musiikinopettajakoulutuksen välille. Projekti suuntaa huomion musiikkikasvatukseen osallistuvien toimijoiden näkökulmiin Kathmandun laakson kouluissa, sekä erityisesti muusikko-opettajien yhdessä luomiin visioihin. Tutkimuksessa kysyttiin, miten muusikko-opettajien visiointi voi tuottaa tietoa kontekstikohtaisen musiikinopettajakoulutuksen kehittämiseksi nopean sosiaalisen muutoksen ja globalisaation tilanteessa. Tähän laajempaan kysymykseen vastattiin kolmen alakysymyksen avulla: 1) Mitkä kontekstiin liittyvät seikat määrittävät muusikko-opettajien musiikkikasvatuskäytäntöjä koskevaa visiointia Kathmandun laakson kouluissa? 2) Miten visioiden luominen yhdessä Kathmandun laakson muusikko-opettajien kanssa voi edistää musiikinopettajien koulutusta Nepalissa ja muualla? 3) Miten visioiden luominen yhdessä Kathmandun laakson muusikko-opettajien kanssa voi auttaa ymmärtämään kulttuurien välisen musiikkikasvatuksen tutkimuksen haasteita?

Teoreettisesti tutkimus laajentaa kasvatustieteilijä Karen Hammernessin kehittämää käsitettä opettajien visioista hyödyntäen sosiaali- ja kulttuuriantropologi Arjun Appadurain teoriaa yhteiskunnallisesti ja kulttuurisesti määritellystä tavoittelemisen kyvystä (*capacity to aspire*) ja mielikuvituksesta (*imagination*). Tämän lisäksi tutkimuksessa hyödynnetään John Deweyn teoriaa keinojen ja päämäärien jatkumosta. Tutkimusmenetelmänä on nk. ”arvostava tutkimus” (*Appreciative Inquiry, AI*), jota sovelletaan kriittisesti ja refleksiivisesti ottaen huomioon kysymykset vallasta, etnosentrismistä ja kolonialismista. Projekti toteutettiin kolmessa vaiheessa vuosina 2014–2019, ja sen empiirinen materiaali tuotettiin havainnoimalla koulujen toimintaa, haastatteleamalla koulujen hallintohenkilökuntaa ja muusikko-opettajia

sekä järjestämällä 17 muusikko-opettajille suunnattua työpajaa. Työpajat perustuivat arvostavan tutkimuksen 4D-mallille, eli tutkimiselle, unelmoimiselle, suunnittelulle ja vahvistamiselle (discover, dream, design, destiny). Työpajat eivät edesauttaneet ainoastaan tutkimusta, vaan myös yhteistyöhön perustuvaa ammatillista oppimista. Yli 50 muusikko-opettajaa Nepalissa osallistui tutkimukseen.

Tulokset on raportoitu viidessä kansainvälisessä, vertaisarvioidussa artikkelissa. Niissä on tutkittu ja tulkittu refleksiivisesti Kathmandun laakson yksityiskouluissa harjoitettavaa koululaulukäytäntöä sekä arviointiin liittyviä vision ja kontekstin välisiä jännitteitä; tarkasteltu prosessia, jossa Kathmandun laakson muusikko-opettajat visioivat yhdessä; pyritty ymmärtämään sitä, miten legitimaatiopolitiikka tulee osaksi musiikkikasvatusta ja koulutusta kontekstissa, joka on monimuotoinen; ja analysoitu kriittisesti yhteisesti jaetun vision käsitettä musiikkikasvatuksessa. Julkaisujen tulokset on esitetty syntetisoivassa tiivistelmätekstissä, jossa kiinnitetään erityistä huomiota siihen, miten artikkelit auttavat vastaamaan tämän tutkimuksen alakysymyksiin. Julkaisut löytyvät kokonaisuudessaan väitöskirjan liitteistä.

Tiivistelmän diskussiossa esitetään Nepalin kontekstin ulkopuolelle ulottuva tulkinta. Sen keskeinen väite on, että musiikkikasvatus ei ole neutraalia, koska siinä kietoutuvat yhteen kompleksisella tavalla erilaiset historialliset, poliittiset, taloudelliset ja sosio-kulttuuriset tekijät. Diskussiossa nostetaan esiin kysymys siitä, miten musiikkikasvattajien ammattitaitoa voidaan kehittää tilanteissa, joissa musiikinopettajille ei ole tarjolla koulutusta. Siinä korostetaan myös sitä, miten musiikinopettajien on yhteiskuntien muuttuessa pystyttävä luovimaan eettisesti menneiden, nykyisten ja tulevien musiikillisten käytäntöjen ristiaallokossa. Lisäksi diskussiossa painotetaan neljää toisiinsa liittyvää kykyä, jotka on tärkeää ottaa huomioon valmistavaa ja täydentävää musiikinopettajankoulutusta kehitettäessä: visiointia, reflektointia, tutkivaa tarkastelua ja yhdessä oppimista. Diskussiossa esitetään neljä kulttuurien väliseen tutkimukseen liittyvää metodologista ja eettistä haastetta: tarve tasapainottaa arvostavia ja kriittisiä lähestymistapoja; reflektoida interventiotutkimuksen etiikkaa; käsitellä yhteistyöhön liittyviä pyrkimyksiä ja niiden esteitä; ja pohtia sitä, miten tutkija ymmärtää olemisen ja joksikin tulemisen.

Hakusanat:

mielikuvitus, Kathmandun laakso, musiikinopettajien ammattitaito, opettajien visiot, Nepal, tavoitteet, tavoittelemisen kyky, yhdessä luodut visiot

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Published works by the author as part of the dissertation

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- II. Treacy, D. S., Timonen, V., Kallio, A. A., & Shah, I. B. (2019). Imagining ends-not-yet-in-view: The ethics of assessment as valuation in Nepali music education. In D. J. Elliott, M. Silverman, & G. E. McPherson (Eds.), *The Oxford Handbook of Philosophical and Qualitative Assessment in Music Education* (pp. 411-429). New York, NY: Oxford University Press. doi: [10.1093/oxfordhb/9780190265182.013.33](https://doi.org/10.1093/oxfordhb/9780190265182.013.33)
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- III. Treacy, D. S. (2020). Engaging practitioners as inquirers: Co-constructing visions for music teacher education in Nepal. In H. Westerlund, S. Karlsen, & H. Partti (Eds.), *Visions for intercultural music teacher education* (pp. 195–214). Landscapes: the Arts, Aesthetics, and Education, vol 26. Springer. https://doi.org/10.1007/978-3-030-21029-8_13
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- IV. Treacy, D. S., Thapa, S., & Neupane, S. K. (in press). “Where the social stigma has been overcome”: The politics of professional legitimation in Nepali music education. In A. Kallio, S. Karlsen, K. Marsh, E. Sæther & H. Westerlund (Eds.), *The Politics of Diversity in Music Education*. Landscapes: the Arts, Aesthetics, and Education. Springer.
(As included in Appendix 4)
- V. Treacy, D. S. (2019). “Because I’m a girl”: Troubling shared visions for music education. *Research Studies in Music Education*. Advance online publication. <https://doi.org/10.1177/1321103X19845145>
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Statement of contribution to the co-authored articles

I co-authored Article I with Heidi Westerlund, Article II with Vilma Timonen, Alexis Anja Kallio and Iman Bikram Shah, and Article IV with Sapna Thapa and Suyash Kumar Neupane. All co-authors were affiliated with the research project *Global Visions Through Mobilizing Networks: Co-Developing Intercultural Music Teacher Education in Finland, Israel and Nepal*: Westerlund as my primary supervisor, Timonen, Kallio and Shah as researchers, Thapa as a member of the international advisory board, and Neupane as a participant in the workshops I facilitated as part of this doctoral project. The process of co-authoring and its contribution to the project is reflected upon within this dissertation. As the first author in these three articles, I was the main responsible co-author, and I aimed to facilitate a collaborative writing process, from beginning to end.

Additional published works by the author relevant to the dissertation

Timonen, V. & Treacy, D. S. (2015). Training ignorant experts? Taking Jacques Rancière seriously in music teacher education. *Finnish Journal of Music Education*, 18(2), 84-87.

Presentations by the author relevant to the dissertation

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Westerlund, H., Karki, K., Shah, I., Shrestha, J., Timonen, V., Tuladhar, R. & Treacy, D. S. (2019). Self-reflexivity in and through intercultural professional collaboration in music education, ISME South Asia Regional Conference, Kathmandu, November 4-6, 2019.

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Gurung, P. & Treacy, D. S. (2017). Building an appreciative inquiry teachers' network: A co-reflection from the Kathmandu Valley, Nepal, Cultural Diversity in Music Education XIII, Kathmandu, March 29-April 1, 2017.

Shah, I., Treacy, D. S. & Timonen, V. (2015). Assessment as manifestations of culturally constructed conceptions of knowledge and values in music education: Challenges for envisioning practices in Nepalese schools, Cultural Diversity in Music Education XII, Helsinki, June 10-12, 2015.

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- Treacy, D. S. (2017). Co-constructing visions for context-specific music teacher education: Appreciative Inquiry in the Kathmandu Valley, Nordic Network for Research in Music Education, Gothenburg, March 14-16, 2017.
- Treacy, D. S. (2017). Co-constructing visions for music teacher education: Methodological and ethical deliberations on anticolonial research in the majority world, How to Speak about the Unspeakable in Research?, Oulu, September 18-20, 2017.
- Treacy, D. S. (2017). Co-constructing visions in music teacher education [Poster], Muka 60, Helsinki, October 25-26, 2017.
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- Treacy, D. S. (2018). To imagine, aspire, inquire and take action: Experiences co-constructing visions with musician-teachers in the Kathmandu Valley, MISTEC commission, Prague, July 8-12, 2018.
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- Treacy, D. S., Thapa, S. & Neupane, S. K. (2017). Cultural renewal and change: The role of global influences in Nepali music and music education, Cultural Diversity in Music Education XIII, Kathmandu, March 29 - April 1, 2017.
- Treacy, D. S. & Westerlund, H. (2016). Rethinking the distinction between school music and ‘proper’ music education: Lessons from the School Song practice in Nepal, International Society for Music Education, Glasgow, July 24-29, 2016.

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1 Introduction

Contemporary societies are experiencing intensifying complexity and diversity, and rapid change. Globalisation, characterised by the speed, scale, and volume of global cultural flows of people, media and images, technology, capital, and ideas and ideologies, has led to a world characterised by disjuncture and uncertainty (Appadurai, 1990; 1996; 2013). Confronted with this sociocultural complexity and fast-paced change, music teacher education is challenged to equip future music teachers with the skills and understandings necessary to engage with an uncertain future and intensified encounters with difference (e.g. Bröske Danielsen & Johansen, 2012a; Mills & Ballantyne, 2010; Räsänen, 2010; Westerlund, Karlson, & Partti, 2020b). Proposals have thus been made for developing teacher education and music teacher education to meet these challenges. These proposals have included, for example, developing future teachers' capacities to continuously and systematically inquire to increase professional knowledge (see e.g. Cochran-Smith & Lytle, 2009; Holgersen & Burnard, 2013), and a theory of teacher education for social justice (Cochran-Smith, 2010). Considering the various challenges faced by music teachers and music teacher education, there is also a recognized need to examine notions of professionalism related to music education, including the education of professional music teachers, music teacher professional development, and the complexities of professional music teaching (Burnard, 2013a; Bröske Danielsen & Johansen, 2012a; Georgii-Hemming, Burnard, & Holgersen, 2013).

This research project is part of a larger research project titled, *Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel and Nepal* funded by the Academy of Finland in 2015-2020 (henceforth Global Visions). As its name suggests, the Global Visions project aims to co-develop intercultural competence and knowledge about cultural diversity in Finnish and international music teacher education in rapidly changing societies. As part of the Global Visions project, the context of this research project is the Kathmandu Valley, Nepal where to the best of our knowledge there has been no previous research on music teachers or music teacher education, and where no government-recognized program of music teacher education currently exists. Thus, in the absence of government-recognized music teacher education, representatives from the Nepal Music

Center (henceforth NMC)¹ initiated collaboration in co-developing a music teacher education program with representatives from the Sibelius Academy, University of the Arts Helsinki. Nepal's inclusion in the Global Visions project is particularly relevant as its newly adopted music education curriculum guides music teaching and learning for 77 national districts, 126 caste/ethnic groups, 123 languages spoken as mother tongues (including indigenous sign languages), and ten religions (Government of Nepal, 2012). These categories, however, are not separate and static but overlapping and in constant flux (Hangen, 2010). Moreover, no one caste/ethnic group comprises a majority in terms of population (e.g. Henderson 2002). Furthermore, having been a closed state until 1951, Nepalis experience a heightened pace of societal change and globalisation. Indeed, writing already over a decade ago, Henderson (2005) asserted "Perhaps the most distinctively Nepali thing about life in the Kathmandu Valley in the last three decades is the ambivalence about where to locate oneself amidst a dizzying array of cultural possibilities" (p. 22).

Central to the co-development work between NMC and the Sibelius Academy, has been the belief that, rather than simply exporting the existing music teacher education program from the Sibelius Academy, context-specific music teacher education should be co-developed for Nepal. Moreover, the co-development work has been undertaken with a necessary awareness of the complexities of power and ethnocentrism (e.g. Dasen & Akkari, 2008) within which it is immersed. Power imbalances exist for example between the two involved countries, the cooperating music institutions, and participating individuals. Nepal is currently classified by the United Nations in the category of Least Developed Country (United Nations, n.d.) and the Ministry for Foreign Affairs of Finland describes Nepal as "a fragile state, and one of the poorest and least developed countries in the world" (Ministry for Foreign Affairs of Finland, n.d., para. 1). As long-term development cooperation partners, the focus of Finland's support to Nepal has been on water, education, and vulnerable groups with thirty-four percent of Finland's development cooperation budget for Nepal in 2016-19 having been allocated to developing education (Ministry for Foreign Affairs of Finland, 2016). The co-development work between NMC and the Sibelius Academy is thus further complicated by development discourse, which often implies "the North's superiority over the South" with "Western-style development [being] the norm" (Kapoor, 2004, p. 629). The cooperating music institutions are also differently

¹ The Nepal Music Center (NMC) was established in 2005 and is home to "Nepal Sangeet Vidhyalaya" (NSV) the first music school in Nepal established with due permission from the Ministry of Education, Government of Nepal. Representatives from NMC were included in the national panel that collaborated with the Ministry of Education, Government of Nepal to develop the national music curriculum.

positioned, with NMC having approached the Sibelius Academy to initiate the co-development work. Finally, imbalances exist between my position as a foreign, white university-based researcher and music educator and the local musician-teachers with whom I worked throughout the research project.

Considering the project in relation to ethnocentrism, educational research and practice have primarily been developed in Europe and North America, while non-western contexts have often been “the objects of study upon which Western paradigms of inquiry are imposed....reinforced by the persistent European belief of bearing a civilizing mission” (Dasen & Akkari, 2008, p. 8). Music education and music teacher education scholarship have similarly been developed in western contexts, with few studies from the ‘majority world’ either by locals or foreigners. The use of the term majority world throughout this research project is thus a conscious stance, as the concept challenges western ethnocentrism in educational research, theory, and pedagogy, recognizing that the rich, industrialized nations of the west and north actually form the minority in terms of global population (Dasen & Akkari, 2008). Faced with these complexities of power imbalances and ethnocentrism, I began this project with a presupposition of equality (Ranciè, 1991) and aimed to adopt an anti-colonial stance (Patel, 2014).

The research interest of this project is focussed on musician-teachers co-constructing visions of music education in Nepal. As contemporary music teacher education is tasked with preparing professionals to engage with an uncertain future, developing teachers’ imaginations and abilities to envision the future was considered to be of potential value. Indeed, teachers’ visions of good teaching or “ideal classroom practices” (Hammerness, 2004, p. 34) have been found to play a significant role in the lives and work of teachers (Hammerness, 2006), impacting for example teacher identity, feelings of success, student learning, and motivation to change teaching practice, curricula or even professions (Hammerness, 2006; 2008; 2015). In teacher education, attending to teachers’ visions has also been seen as a way of supporting future teachers in surfacing and examining their tacit understandings and beliefs and broadening their sense of possibility (Hammerness, 2006). Recently, interest in teachers’ visions has also been demonstrated in the field of music education (e.g. Conkling, 2015a; Ferm Thorgersen, Johansen, & Juntunen, 2016; Juntunen 2014). It was therefore expected that visions might also be significant in the work of music teachers in Nepal. The notion of vision, however, was not restricted to good music teaching and ideal music classroom practices, but understood as encompassing music education in Nepal more broadly. At the same time, as the concept of teachers’ visions

(e.g. Hammerness 2004; 2006; 2010) was developed primarily in North America, and visions have been found to be individual and not necessarily shared, the concept of teachers' visions was extended through socio-cultural anthropologist Arjun Appadurai's notions of the imagination (1996) and the social and cultural capacity to aspire (2004). This extension further supports a broader understanding of vision, as Appadurai (2004) discusses aspirations in relation to "aspirations to the good life" (p. 67). Methodologically, appreciative inquiry (Cooperrider & Srivastva, 1987/2013), and in particular its 4D model of Discovery, Dream, Design, and Destiny (e.g. Cooperrider, Whitney, & Stavros, 2005, p. 7; see Figure 1), was chosen as a way of facilitating the process of co-constructing visions of music education in Nepal together with musician-teachers in the Kathmandu Valley.

1.1 Research context

This section situates the emergence of formal music education in Nepal within its socio-cultural, historical and political context. As learning and knowledge are always situationally bound, or as Patel (2016) has recently formulated it, "never placeless" (p. 61), it not only aims to present the context, but is part of a move toward being answerable to context (Patel, 2016). Indeed, the emergence of formal music education in Nepal cannot be understood outside of an understanding of Nepali society, which has been shaped by a long history of social stratification based on gender, caste, ethnicity and race, and recent conflict. Moreover, from the perspective of teachers' visions, understanding context is important as Hammerness (2006) recognizes the need for teachers to "balance their dreams with the demands of the broader educational environment" (p. 28) and Appadurai (2004) describes aspirations as being contextually situated. As the emergence of school music education in Nepal took place within the frames of the expansion of public education in general and Nepali musical life, including both the diversity of musics and ways of being a musician, this section first addresses these two factors, before coming to school music education.

1.1.1 Public education and diversity in Nepal

Public education is relatively young in Nepal. It was not until 1951, and the fall of the Rana regime, that education was expanded to the masses² as both a means of modernization and economic and social development (Caddell, 2007; Shields &

² Under Rana rule (1846-1951) education for the masses had been strictly prohibited, considered "a threat to the power of the rulers" (Shields & Rappleye, 2008, p. 267).

Rappleye, 2008; Skinner & Holland, 2009). Since then, Nepal's extreme and complex diversity has been both a source of conflict and pride (e.g. Government of Nepal, 2007). While there is currently an emphasis on "unity amidst diversity", for example, there remains a lack of clarity on how to address diversity and construct unity (Caddell, 2007, p. 23). In the early years of public education in Nepal, to integrate this diversity into a strong, unified nation, the National Education Planning Commission in 1956 recommended Nepali as the only language of instruction, explicitly seeking to weaken other languages (Caddell, 2007; Hangen, 2010; Shields & Rappleye, 2008). This put diverse ethnic and linguistic groups at a severe disadvantage and reinforced Nepal's existing inequalities (Shields & Rappleye, 2008). Later, during the *panchayat* period (1962-1990), efforts to create cultural uniformity were continued, as seen for example in the slogan "*ek bhāsā, ek bhes, ek des*" (One language, one form of dress, one country) (Hangen, 2010, p. 31). National unity and cohesion were thus promoted based on the King, Hinduism, and the Nepali language (Caddell, 2007; Shields & Rappleye, 2008), with state-published school textbooks, for example, promoting a Hindu national identity and privileging the knowledge and experiences of people from the Kathmandu Valley, while excluding the histories, cultures and languages of other ethnic groups (Caddell, 2007; Hangen, 2010). Education therefore continued to promote social stratification and further stigmatize socially disadvantaged groups (Shields & Rappleye, 2008). Despite the restoration of multi-party democracy in 1990, and the new constitution defining Nepal as multi-ethnic, multilingual, democratic and secular, Nepal continued to be a 'Hindu Kingdom' with the state promoting Hindu monarchy and Hindu norms and heritage (Lawoti, 2012). Nepali also continued to be the only official language, although other languages gained recognition as national languages (Caddell, 2007; Hangen, 2010). According to Caddell (2007), recognitions of diversity in the 1990 constitution were thus carefully balanced to secure the position of dominant groups.

Persisting discrimination and inequality (Lawoti, 2012) fuelled a decade-long civil war (The Maoist People's War or *Jana Yuddha*, 1996–2006) in which more than 13,000 people died and hundreds of thousands were displaced (Hangen, 2010). Educational inequalities contributed to the conflict as did the failure to coordinate between economic planning and educational policy (Parker, Standing, & Pant, 2013; Shields & Rappleye, 2008). The rapid expansion of basic education and literacy, for instance, contributed to the conflict, as the lack of economic opportunities compared to the promised improved life circumstances and employment through education created a disillusioned generation, and an ideal body of recruits for the Maoists' People's

Army (Shields & Rappleye, 2008). During the conflict, many children experienced violence, were used “as combatants, spies, porters and messengers by both Maoist and government forces” (Parker et al., 2013, p. 372; see also Shields & Rappleye, 2008), and died (Parker et al., 2013). Moreover, schools became central to the conflict, as they were widely used by both sides “as instruments of propaganda and control” thus “turn[ing] the learning environment during the conflict into a landscape of fear” (Parker et al., 2013, p. 382). During the post-2006 peace processes the Hindu monarchy and Hindu state, two pillars of sociocultural exclusion, were formally eliminated, and Nepal became a federal democratic republic (Hangen, 2010). While this peace process has seen “the rhetoric of inclusion” become widespread (Lawoti, 2012, p. 137), Lawoti (2012) asserts that this rhetoric has yet to manifest in areas of consequence, and informal discrimination persists.

The main document guiding school education at the time of this research project, the National Curriculum Framework for School Education in Nepal, was published in 2007 (henceforth NCF, Government of Nepal, 2007³). The NCF declares that “Every citizen will have a right to obtain basic education” (p. 40) and outlines formal school education as consisting of twelve years, divided into basic or primary education (grades 1-8, ages 6-13) and secondary education (grades 9-12, ages 14-18). In addition, there are two years of pre-primary education or early childhood education (ages 3-5). The vision of school education presented in the NCF is

to prepare citizens dedicated to promoting and protecting democracy and human rights. They should possess attributes like dignity of labour, be committed to education, enterprising, disciplined, and capable enough to withstand the personal, social and national challenges of the twenty first century. (Government of Nepal, 2007, p. 32)

The document recognizes both the country’s geographic, social, and cultural diversity as “unique features of the country” (p. 12) and diversity as one of Nepal’s “contemporary curricular issues and challenges” (p. 12). Two of the eleven National Educational Objectives thus refer to this diversity: “Be insightful to social equality and justice and develop conduct accordingly to help create an inclusive society” (p. 31) and “Foster feelings of peace, friendship, goodwill, tolerance and fraternity in local, national and international contexts and adopt one’s conduct accordingly” (p. 31). Relevant to a research project on music education, one of the national objectives is

³ Rather than marking in-text changes to quotations from the NCF using square brackets, as is customary in APA style, I have left minor grammatical changes unmarked in the text out of respect for the translators of the document.

also to “Help prepare citizens committed to conserve and promote Nepali art, aesthetic values, ideals and other specialties” (p. 32). The level-wise objectives for education (pp. 40-43) similarly aspire to:

- Make students inquisitive towards cultural diversity, norms and values, and traditions by respecting cultural diversity. (grades 1-8, p. 41)
- Develop a strong sense of non-discrimination towards others despite their caste, ethnicity, religion, language, gender, class, and disability. (grades 1-8, p. 41)
- Understand the essence of human rights, social justice and democracy and bring them into practice accordingly. (grades 9-12, p. 42)
- Develop attitudes to respect individual differences in terms of gender, disabilities, social, economic, geographical, ethnic and cultural variations and be active in building an inclusive society by being aware of social evils like racial untouchability. (grades 9-12, p. 42)

Among the described principles of curriculum development are using a child-centred approach, mother-tongue education in grades 1 to 3, inclusion, and “incorporating local knowledge and skills, historical and cultural aspects” (p. 35). Music is only mentioned once in the NCF in the list of Elective Subjects Group A (p. 77), however Creative Arts is listed as one of the principle learning areas (e.g. pp. 3, 33, 43).

While the restoration of peace in 2006 and the publication of the NCF in 2007 may appear to coincide, it is also the case that changes to educational policy in Nepal are often in “response to the conditions put by the aid agencies supporting educational reforms” (Bhatta, 2009, p. 152). Indeed, Shields and Rappleye (2008) have referred to the “politics of donor interests” (p. 271). While education had earlier been influenced by the British system of education as practiced in India, in 1954 the United States began supporting education in Nepal and became the most significant influence in educational development (Bista, 1991/2011). By the 1980s, education policy became increasingly tied to the interests of international donors, such as United Nations’ agencies and the World Bank (Caddell, 2007), and during the post-*panchayat* years foreign actors, such as the international donor community, became powerful forces shaping educational policy (Shields & Rappleye, 2008). These relationships led to a move toward increased decentralisation of education through the introduction of a school cluster model and the use of resource centres; shifts in discourse at policy and programme level related to types of diversity encompassing gender, disability, socially disadvantaged groups, and poverty; and the content of courses being linked to the goals

prioritised by supporting institutions (Caddell, 2007). It was not only international donors and agencies, however, internal political parties and ethnic activist groups also sought to advance their visions of Nepal and social change through harnessing the power of schools (Caddell, 2007). School was perceived as “a key site of ‘development’ in the popular imagination” (Caddell, 2007, p. 25) and while a focus on development was common to all the various interest groups, both internal and external, the nature of development was contested (Caddell, 2007).

Overall, since 1951 significant progress has been made in increasing access to education in Nepal (Bhatta, 2009; Shields & Rappleye, 2008; UNICEF, 2017), however challenges still remain. Despite a net enrolment in primary schools of 97 per cent, however, 770,000 five- to twelve-year-olds remain out of school (UNICEF, 2017), with decreasing enrolment and attendance as the grades and level of education increase (Government of Nepal, 2007). Moreover, UNICEF (2017) identifies persistent challenges to education in Nepal as “poor quality and inequity in access, geographical remoteness, gender, and socioeconomic and ethnic differences” with “poverty, social exclusion, disability, migration, child labour, social norms and gender bias” forming key barriers to both enrolment and attendance (UNICEF, 2017, para. 2; see also Government of Nepal, 2007). Also, only 11 per cent of school buildings are earthquake-resistant (UNICEF, 2017). Thus, educational outcomes continue to vary due to inequalities stemming from caste (e.g. Parker et al., 2013; Shields & Rappleye, 2008; Stash & Hannum, 2009), gender (e.g. Bista, 1991/2011; Parker et al., 2013; Stash & Hannum, 2009), the urban-rural divide (e.g. Bista, 1991/2011; Shields & Rappleye, 2008), wealth (e.g. UNICEF, 2017), and public versus private schools (e.g. Bhatta, 2009). While focussing on the development of music education may appear insignificant in a context faced with so many daily challenges, actively promoting forms of expressivity not only supports the life enriching and psychologically necessary nature of the arts, but their potential to direct us toward more desirable societies (Clammer, 2015). Moreover, in considering the *purpose* of development Nobel laureate in economics and philosopher Amartya Sen (2004) argues “The furtherance of well-being and freedoms that we seek in development cannot but include the enrichment of human lives through literature, music, fine arts, and other forms of cultural expression and practice, which we have reason to value....To have a high GNP per head but little music, arts, literature, etc., would not amount to a major developmental success” (p. 39). As Nepal works to develop its first government-

recognized music teacher education program, it is therefore critical that attention be paid to how to equip teachers to navigate and engage with Nepal's extreme and highly complex diversity and rapid change.

1.1.2 Musical practices in a changing Nepal

Music is integral to daily life in Nepal, permeating social life and festivities. Just as Nepal is characterised by extreme cultural diversity, so too is it characterised by immense diversity of musical practices and ways of being and becoming a musician, as each caste/ethnic group has its own musical forms. Within such diversity, Greene (2002) asserts that “Nepalis today often find themselves pulled in two opposite directions at once: urged on the one hand to come together as a nation and to set aside cultural differences, and on the other to celebrate and maintain their diverse rural cultures, and therewith their musical, cultural and linguistic differences” (p. 59). Moreover, globalisation has brought with it a range of modern musics, such that musicians today find themselves navigating past, present and future musical practices. This section therefore presents some of the issues related to musical practice in Nepal that became relevant during this research project, including the relationship between music and caste, music and modernization, and music and gender.

Music and caste

In 1854, Jung Bahadur Rana, the first of the Rana Prime Ministers, created the *Muluki Ain* (National Legal Code), which legally enforced a five-tiered caste hierarchy built on the traditional Hindu philosophical division of labour and relative purity (Hangen, 2010). This hierarchy ascribed both one's occupation – including that of musician – and the level of purity to be maintained regarding interaction with other castes, including rules about the acceptance or rejection of food and water, and physical contact of one's body and personal belongings (e.g. Tingey, 1992; 1995). As a result, despite the importance of music in daily life in Nepal, a disparity exists between the importance of the musics of caste musicians and the musicians themselves. While their musics are often expected, indispensable or auspicious in various occasions and settings, caste musicians themselves are positioned at the bottom of the social hierarchy (see e.g. Moisala, 2013 regarding the Gaine/Gandharvas; Tingey, 1992; 1995 regarding the Damai; Wegner, 2009 regarding the Jugis). The *Muluki Ain*, for example, classified caste musicians such as the Kusle and Kulu as *touchable*, while others, such as the Badi, Damai, and Gaine were classified as *untouchable* (Subedi, 2011), and thus

contact with them required ritual purification (Tingey, 1995). While the *Muluki Ain* was replaced by a new legal code in 1963 that made caste discrimination illegal (Subedi, 2011) caste discrimination is far from obsolete and Nepali society remains stratified by overlapping caste systems⁴, class, and gender (e.g. Hangen, 2010; Moisala, 2013; Subedi, 2011).

In addition to contributing to social stratification, caste also reserves certain activities in daily life and occasional times like festivals or ceremonies, including certain musical practices, for members of a particular caste (e.g. Grandin, 1989/2011). Moreover, musical genres in Nepal can be very specific. The Newar ethnic group in Bhaktapur, for example, have music performed for specific rituals, in specific locations, such as temples, streets, and public squares, at specific times, by specific castes or associations (*guthī*), and in honour of specific deities (Wegner, 2001). While some performances do require cooperation between castes (see e.g. Wegner, 2001), the caste system has largely prevented cultural exchange and adaptation of musical influences, including instruments, genres and features, between castes (Moisala, 2013).

The influence of caste on music and musicians, however, has been changing. The effects of modernity, for example, characterised by more liberal multi-caste/ethnic urban environments, have allowed musicians to adopt lower caste musics without harm to their status (Moisala, 2000). Moreover, the development of “modern” musics (see below) has resulted in cultural/ascribed musicians playing film songs and music for tourists (e.g. Moisala, 2013). Music performance has also transitioned from ascribed musicians – those for whom musical status and activities are determined by birth (e.g. Slobin, 1976 as cited in Grandin, 1989/2011) – to an increasing importance on achieved musicians – those “who have chosen this role out of their own interest” (Grandin, 1989/2011, p. 253) – causing music performance to move up the social hierarchy (Grandin, 1989/2011). Surveying a neighbourhood in Kirtipur in the late 1980s, for example, Grandin observed that performers were coming from the high and middle castes, while those from the low castes, all of whom had music as one of their traditional occupations, were not performing (Grandin, 1989/2011). This transition, whereby ascribed musicians give up their caste-defined tasks in the community and are replaced by achieved musicians has also been observed by other ethnomusicologists (e.g. Tingey, 1995). Grandin (1989/2011) attributed this transition to the changing conditions in Nepal, and in particular the Kathmandu Valley, whereby largescale

⁴ Understandings of caste in Nepal are further complicated by the overlap of the Hindu philosophical division of labour by caste, with the caste systems within the Newar ethnic group and the Terai regions in Southern Nepal (Hangen, 2010; Treacy, Thapa & Neupane, 2017).

popular involvement in music adapted to agricultural life shifted to music performance becoming a specialist activity, positioning the majority as audience rather than performers. He (1989/2011) also identified “a generation gap ... between the old, who grew up with traditional ways of life mainly unchallenged, and the young, who have spent their whole lives in a changing society” (p. 342), noting also that in younger types of ensembles, which also often had the youngest performers, there was less strictness in caste barriers.

As occupation for the majority of people was determined by birth, ascribed by caste or other cultural and economic circumstances, it relied on family-based informal learning of the required skills (Bista, 1991/2011). Although providing the large number of skilled and semi-skilled workers for the country, this widely practiced informal learning has never been a government-recognized system of training (Bista, 1991/2011). Grandin (1989/2011) described the diverse ways musical traditions were passed on in one Newar community, where teaching and learning varied according to genre. Some musics were taught through formal tuition sessions. Eastern classical music (*śāstriya sangit*), for example, was passed on through an individual teacher-apprentice relationship. Similarly, the devotional music genres *dāphā* and *bhajan* were highly institutionalised (Grandin, 1989/2011); *dāphā* being learned exclusively from a guru during a tuition session, and tuition sessions being arranged for 3 to 6 months every 10 to 12 years. Other musics were learned more informally. Individuals could privately arrange to meet a guru at the *bhajan* evening or just learn by regularly attending the *bhajan* evening and listening (Grandin, 1989/2011). Some folk and seasonal songs could be “picked up ‘unconsciously’ – people learn them without ever *learning* them” (Grandin, 1989/2011, p. 137, emphasis in original) while those who want to learn “less ubiquitously heard” songs required “conscious effort” and thus learned by approaching someone who knew it, like a family member (p. 137). Grandin (1989/2011) also described how a leader of a band of western instruments (*ben bājā*) learned the clarinet from a family member for a number of weeks, then continued by practicing at home in the evenings and learning new tunes from cassettes and the radio. Similarly, Bernède (1997) described the apprenticeship of the large *dhimay* drum (*mu dhimay*) amongst the Maharjan, a Newar caste, stating that “All young people in the community must learn the instrument” (p. 39). He noted that it was commonly learned sometime between the ages of 10 to 15, with training organised every 12 years and lasting about three months. Transmission was described as being oral and “Under the seal of secrecy” (p. 39).

Music, modernization and globalization

As with education, the fall of the Rana regime in 1951 was also significant for music, marking the beginning of the cultivation of “modern” musical forms in Nepal (Grandin, 1989/2011). Under the Ranas, radio and film had been banned for the general population (Grandin, 1989/2011). When Radio Nepal⁵ began transmitting a few months after their fall, a demand for domestic music was created leading to the development of a new genre of modern songs (*ādhunik git*) and of modernized folk songs (*lok git*) (Grandin, 1989/2011; Henderson, 2002; Wegner, 2001). These related genres “worked to instill a sense of national pride and belonging in [Radio Nepal’s] listeners” and comprised the majority of programming continuing into the 1990s (Henderson, 2002, p. 21). Artists recruited by the radio to compose modern songs (*ādhunik git*) were influenced by Indian film song and classical ragas, Nepali folk songs, and western harmony and polyphony, and the songs were accompanied by Nepali, Indian and western instruments (Henderson, 2002; Grandin, 1989/2011; Wegner, 2001). Grandin (1989/2011) asserts that such “borrowing of foreign (Indian and Western) music resources [did] not contradict the Nepaliness of the songs” rather “Foreign music resources [were] used to *develop* Nepali music, not to deprive it of its Nepaliness” (p. 180, emphasis in original). Modernized folk songs (*lok git*) were intended to foster a distinct and shared Nepali identity and involved the collection of folk songs from throughout the country, that were then translated into Nepali⁶ and newly orchestrated (Greene, 2002; Grandin, 1989/2011; Henderson, 2002; Wegner, 2001). Thus, the genre

⁵ In 1971 the National Communication Service Plan was launched by the government with the motto ‘Communication for development’. This plan coordinated existing media organizations and established new ones, each with particular roles: Radio Nepal was for imparting knowledge, culture, literature and religion; Ratna Recording Corporation for making recordings of national music and songs easily available; the National Dance House for preserving, propagating and publicizing national culture while entertaining the people through nationalistic cultural programs; and the Royal Nepal Film Corporation for providing the people with healthy entertainment, reducing the monopoly of foreign films, and establishing Nepal’s own film industry (Grandin, 1989/2011, pp. 169-170).

⁶ Just as Nepali became the sole language of instruction upon recommendation by the National Education Planning Commission, in 1965 Nepali also became the only permitted language of official media under the aim of national unity (Greene, 2002; Henderson, 2002; Wegner, 2001). Modern songs and folk songs transmitted by official media and performed on official stages therefore needed to be sung in Nepali or performed instrumentally (Grandin, 1989/2011; Henderson, 2002), and songs not in Nepali had to go through non-official media (Grandin, 1989/2011). Official media also dictated themes, and beginning in the early 1960s, the only permitted themes were patriotism and love (Wegner, 2001; see also Grandin 1989/2011). Consequently, the subject of modern songs and folk songs was usually love, with songs with the theme of patriotism (*rāstriya git*), only receiving a small share of broadcasting time and record output (Grandin, 1989/2011). ‘Societal songs’ with subjects like poverty, social inequality, and the need for social progress, were “barred in the official media” (Grandin, 1989/2011, p. 189), but performed at live stage performances and distributed on cassettes and printed booklets (Grandin, 1989/2011, p. 189). These songs also made use of several languages, often within one presentation (Grandin, 1989/2011; Wegner, 2001).

does not “represent the actual sound of Gurung, Sherpa, Tamang, Newar, or other performances” (Henderson, 2002, p. 22) as performances typically combine elements from various ethnic groups, with non-folk related instruments and sometimes similar orchestration to modern songs, and studio musicians only minimally varying the style and instrumentation from song to song (Grandin, 1989/2011; Wegner, 2001)⁷.

The emergence of cassette technology combined with the opening of Nepal to tourists and the movement of Nepali businessmen, students, Gurkha soldiers, and others who travelled outside Nepal meant that western rock and pop music began to take root in the Kathmandu Valley in the late 1960s and early 1970s (Henderson, 2002; Henderson, 2005). Tourism also created a demand for performances of western music, modern Eastern classical music, and the music and dance of different cultural/ethnic groups as entertainment in hotels, restaurants and other tourist hangouts (Grandin, 1989/2011; Henderson, 2002; Henderson, 2005). Western popular music, however, quickly spread from the tourist spots to middle class audiences from suburban Kathmandu (Henderson, 2002). The late 1980s and early 1990s saw an emergence of Nepali-language pop and rock (Greene 2002; Henderson, 2002). Also emerging in the 1990s, was Nepali mix music which Greene (2001) describes as reflecting “the many contradictory worlds - both traditional and highly westernised - in which [young Nepalis] are expected to live and work in the new urban Nepal” (p. 170). Today, modern musics in the Kathmandu Valley range from Bollywood to metal (e.g. Greene, 2010; 2011).

Music and gender

Gender inequality in Nepal (e.g. GESI, 2017) also has implications for music and musicians. Studies in ethnomusicology for example have discussed the limitations on women’s musical participation and the status of female musicians (e.g. Henderson, 2002; Moisala, 1999; 2000; Stirr, 2010, 2018; Tingey, 1992, 1993, 1997; Widdess, Wegner, Tingey, & Moisala, 2001). High caste Hindu women have traditionally been prohibited from public singing and dancing, with the exception of the festival of *Tij* (Stirr, 2010) and performers of music and dance of the Newar ethnic group are almost exclusively male, with the exception of rice-sowing and Buddhist devotional songs (*bhajan*) (Wegner, 2001). In cases where women have performed, their status may have been different to that of men. This was the case of musicians patronized by the Rana

⁷ Instrumental accompaniment usually included a *madal* (a small cylindrical double-headed drum) and *bansuri* (a transverse bamboo flute) and often instruments like *sarangi* (a bowed chordophone), guitar, bass guitar, violin, and mandolin.

and Shah courts: Men enjoyed prestige, while women were suspected of having sexual relationships with palace patrons (Stirr, 2018). Writing about Gurung communities, however, Moisala (1999) argues that gender is more multifaceted than questions of inequality. She recognizes the power and freedom of Gurung women “as actors, not victims” (p. 2), and describes a complimentary gender system that assigns equally valued tasks to different genders in order for Gurung society to function well.

Modern musics in Nepal are also characterised by gender differences. Rock and pop are male-dominated genres, with very few female instrumentalists in any genre (Henderson, 2002). Women tend to work more in modern songs (*adhunik git*), modernized folk songs (*lok git*) and film music (*filmi git*), with only a handful of female pop and rock singers (Henderson, 2002). Stirr (2010) identifies how female *dohori* (a type of responsorial Nepali folk song) restaurant performers walk “a fine line between class categories of artists admired for their talent and skill, and low-class entertainers or prostitutes” (p. 276). Moreover, women, participating in rock and pop primarily as singers, actresses, models, and promoters, often “take on the burden of portraying *nepalipan* [*Nepaliness*]” in music videos and “blending multiple images of what Nepal is, has been, and may become” through combinations of modern and traditional wardrobe and setting (Henderson, 2005, p. 23). Recent studies of music education in Nepal, however, have highlighted activist practices aimed at increasing female access and participation (e.g. Shah, 2018; Tuladhar, 2018; Westerlund & Partti, 2018).

1.1.3 Music education in schools in Nepal⁸

Music has long been included as part of the compulsory subject Social Studies in the Nepali primary school curriculum (grades 1-5, ages six to eleven) under “Creative and Performance Arts”. Already in 1983, Amatya described how the New National Education Plan introduced in 1971 included objectives for developing, preserving and publicizing the national language, culture, literature and art. Thus, training in the performing arts was compulsory at the primary level, and folk music and dance were included in physical education in lower and secondary education. Folk music and dance were also to be included in extra-curricular activities, and schools were required to participate in interschool competitions and organize an annual “cultural manifestation” (Amatya, 1983, p. 22), such as Parents’ Day (see also Articles I and II; Grandin, 2005).

⁸ I am grateful to Iman Bikram Shah, principal of the Nepal Music Center, for his ongoing assistance verifying the current state of music education in Nepal.

Currently the Primary Education Curriculum for grades 1 to 3 (Government of Nepal, 2008) combines Social Studies and Creative Arts, while the grades 4 to 5 curriculum (Government of Nepal, 2009) lists them separately. In both cases “The main objective of [the subject Creative Arts] is to make children able to express their feelings, experience and creativity freely and spontaneously” (Government of Nepal, 2008, p. 26; 2009, p. 27). The subject is further broken down into Visual Art and Music, with music encompassing singing, playing instruments, dancing, and acting and including a 20 per cent local provision (Government of Nepal, 2007; 2008; 2009). The local provision allows each school to include local content, such as music from the area. Teacher training, including in music, for the subject Creative Arts is conducted by the National Centre for Educational Development (NCED), and the NCED has also developed some songs for grades 1 to 5 to support teachers in their teaching of the subject. Moreover, the Curriculum Development Centre (CDC) has also selected songs, most of which are patriotic songs, to be sung by students in grades 1 to 8 (see also Grandin, 2005). Despite the inclusion of music as part of the Social Studies curriculum, however, none of the administrators or musician-teachers involved in this research project referred to this curriculum during our interactions. Interviewees did, however, mention the existence of government organised music competitions in which government schools also participate.

In 2010, after being lobbied by the Nepal Music Center (NMC), the Ministry of Education adopted music into the lower secondary and secondary school curricula. NMC then developed music curricula for lower secondary (grades 6–8, students twelve to fourteen years old) as the second of two possible *optional* subjects (meaning that the *school* selects the subject from a group of possible subjects and it is then taken by *all* students), and for secondary school (grades 9-12, students fifteen to eighteen years old) as an elective implemented in the Technical and Vocational Stream of Education. At the same time, NMC developed a curriculum for grades 1-5 as a *local* subject (meaning the one subject for which the school may develop its own curriculum), however, there are currently no schools teaching this curriculum. While the lower secondary and secondary school music curricula have been prepared and approved for implementation since 2011, currently there are also no schools teaching them, partly because music is just one of many subjects from which the school can choose only one to be taken by all students. For example, as stated above, the only mention of music in the National Curriculum Framework is in the appendices where the list of “Elective Subjects Group: A” includes “Nepali, English, Sanskrit, Awadhi, Newari, Latin, History, Extra Mathematics, Industrial Education, Food Science, Agriculture Education, Music and

Musical Instrument, Veda, Byakaran, Electricity, Horticulture, Hotel Management” (Government of Nepal, 2007, p. 77). It is also uncertain how widely information about these music curricula have been disseminated. An elective music curriculum for grades 11 to 12 has also been approved and adopted but not widely implemented. Sirjana College of Fine Arts, a private college affiliated with Tribhuvan University, however, does offers +2 program, meaning grades 11 and 12. Music, therefore, remains a subject primarily taught in private schools and music institutes, and by private individuals.

At the tertiary level⁹, Nepal offers some possibilities to study music. Due to the lack of formal music education in schools, however, the majority of students entering such programs are beginners (Regmi, 2019). Eastern classical vocal and instrumental music can be studied at various campuses of Tribhuvan University (TU), where Bachelor level studies began already in 1963, Masters level in 2011 and PhD level in 2017 (Regmi, 2019). Currently, music studies are offered at four TU campuses and the Central Department of Fine Arts (Regmi, 2019). Lalit Kala Campus (<https://factu.edu.np>) and Sirjana College of Fine Arts (<https://sirjanacollege.edu.np>) both offer a four-year Bachelor of Fine Arts, while Padma Kanya Multiple Campus and Nepal Arts Campus in Kathmandu offer music as an optional subject as part of a three-year Bachelor degree. These tertiary programs were developed drawing from programs in India based on Hindustani Classical music (Regmi, 2019). Although Nepali folk musics were introduced first as extra-curricular activities and later included as part of the main curriculum, the focus of studies generally remains classical and folk vocal music, and classical instrumental music including sitar, tabla, and *bansuri* (a transverse bamboo flute). Ethnomusicology can be studied at Kathmandu University, Department of Music through a Bachelor’s and Master’s degrees in Music¹⁰.

There is currently no government recognized music teacher education in Nepal, although some institutions have made efforts at offering their own music teacher education. The Nepal Music Educators’ Society, for example, in partnership with the Danish Embassy offered a teaching training course from November 2010 to July 2012. As part of the Global Visions project, four Nepal Music Center teachers completed pedagogical studies according to Finnish requirements, but with context-specific content and this has also contributed to the initiation of research-based music education in the country (see e.g. Karki, 2018; Shah 2018; Shrestha, 2018; Tuladhar, 2018).

⁹ I am grateful to Professor Dhrubesh Chandra Regmi from the Music Department, Padma Kanya Multiple Campus, Tribhuvan University, for his assistance verifying the current state of tertiary music education Nepal.

¹⁰ The Department of Music at Kathmandu University was established in 1996 by Gert-Matthias Wegner.

Also in relation to the Global Visions project and music education in the country, two international music education conferences have recently been organised in Kathmandu, the 2017 Cultural Diversity in Music Education conference (CDIME) (<https://www.nepalmusiccenter.com/generalinfo.html#home>) and the second International Society of Music Education (ISME) South Asia regional conference in 2019 (<https://www.isme-conferences.org/programme-south-asia-2019.html>).

1.1.4 The Global Visions research project

The research project *Global Visions Through Mobilizing Networks: Co-Developing Intercultural Music Teacher Education in Finland, Israel and Nepal* (<https://sites.uniarts.fi/web/globalvisions>), and my role in it, is the result of chance meetings and coincidence. While attending the 2012 Cultural Diversity in Music Education conference (CDIME), Santosh Sharma and Iman Bikram Shah from the Nepal Music Center (NMC) met Professor Heidi Westerlund from the Sibelius Academy, University of the Arts Helsinki, Finland (UNIARTS). Their meeting initiated collaboration between the two institutions in developing Nepal's first government-recognized music teacher education program. At that time, I was in my third year of teaching primary school music in international schools in Singapore and had taken the opportunity to attend the CDIME conference, where I met Professor Westerlund for the first time. When I later moved to Finland in 2013, I contacted her expressing both my interest in doctoral studies, and the emphasis of doctoral studies at the Sibelius Academy on collaboration and collaborative research projects (Westerlund, 2014). The teacher exchange project Music Teacher Education Development Project in Nepal (<http://mcau.fi/nepal/>) funded by the Ministry for Foreign Affairs of Finland from 2013-2014 had just begun, and during an early visit to Nepal, the Finnish team observed that Nepal's music curriculum had been created by a small and select group, while practitioners teaching music in schools¹¹ had not been included in the process. By contrast, Finland was concurrently involved in a process of renewing the national curriculum through wide societal involvement, including numerous teacher workshops and drafts of the curriculum being made available online for public comment. Based on the value of engaging teachers in processes of developing music teacher education

¹¹ Although music teaching had not yet formally begun in government schools, a number of private schools in the Kathmandu Valley had already been offering music as either a curricular or co-/extra-curricular activity. Like the music institutes in the Kathmandu Valley, these private schools hired musicians to teach in their schools, usually on the basis of artistic merit, thus the term 'musician-teacher' is used throughout this project. The prevalence of musical artists surviving by teaching music and engaging in other educational activities has also been noted by Grandin (2005).

and professionalism (e.g. Burnard, 2013a), Westerlund thus invited me to work with practitioners in the Kathmandu Valley. The development project later became the Global Visions research project funded by the Academy of Finland from 2015-2020.

1.2 Aim and questions guiding the research project

Situated within the Global Visions project, my aim as a researcher was to contribute to co-developing context-specific music teacher education in Nepal. This was done by directing my research interest to the perspectives of practitioners currently involved in music education in the Kathmandu Valley, with particular attention to musician-teachers co-constructing visions of music education in Nepal. The following overarching research question was thus constructed:

How can musician-teachers' co-constructing of visions contribute knowledge about the development of context-specific music teacher education in a situation of fast-paced social change and globalization?

This overarching research question was addressed through three sub-questions:

1. What contextual issues frame practitioners' envisioning of music education practices in Kathmandu Valley schools?
2. How might the process of co-constructing visions with musician-teachers in the Kathmandu Valley contribute to music teacher education in Nepal and beyond?
3. How might the process of co-constructing visions with musician-teachers in the Kathmandu Valley contribute to understandings of cross-cultural music education research?

To address these research questions, I draw on theoretical perspectives related to teachers' visions and aspirations (see Chapter 3) and empirical material generated according to the methodological principles and approaches elaborated upon in Chapter 4. The results of the research project are presented in five peer-reviewed journal articles and book chapters (Appendices 1-5), which are summarised in Chapter 5. For clarity, they are referred to throughout this synthesizing text as Articles I-V. While the three research sub-questions were initially designed to address the different stages of this research project, they became relevant across the entire project as it progressed. The first question, for example, was originally intended to guide Stage One and Articles I

and II but became equally valid across all articles. Moreover, while the research sub-questions are related to those guiding the five articles, they are not exactly the same. Rather, the questions guiding the articles serve to operationalize the research sub-questions and this relationship is presented in Table 7.

1.3 Researcher position

From the outset of this research project, I had a number of experiences that I believed would support me in ethically engaging in a cross-cultural research project in a majority world context. These are connected to my family history, my previous teaching experience, and my previous education, each of which is elaborated upon below.

My parents immigrated to Canada in the 1970s from Ireland. Growing up in the very diverse Greater Toronto Area, it seemed to be the norm that my friends and schoolmates were also either first- or second-generation Canadians, if they themselves had not immigrated. We spent some of my childhood summers visiting family and friends in Ireland and France and these early travel experiences led me to seek work abroad during my university summer breaks, first in Finland and then in Austria. As an unexpected result, I later moved to Finland where I now live as an immigrant, making me a cultural outsider in Canada, having moved abroad in 2003, in Finland where I now live, and in Nepal the site of this project.

By the time this research project began in 2014, I had spent over 11 years living and working in intercultural settings outside the country in which I grew up. Seven of those years were spent teaching in international schools, characterized by diverse student, teacher, and administrator populations. I taught elementary school music (K-6) for two years in Cairo, Egypt (2003-2005)—my first full-time teaching job—and for four years in two different international schools in Singapore (2009-2013). I also taught fourth grade for one year in an international school in Helsinki, Finland (2006-2007) prior to which I was the English as an Additional Language teacher in a Finnish public bilingual primary school (2005-2006). These experiences are particularly relevant to this research project as they relate to its intercultural nature. Moreover, living abroad in itself has been a major learning experience, as every new context has required me to learn and re-learn different ways of being, from carrying out everyday activities like commuting and buying groceries to communicating in new languages and behaving in culturally appropriate ways. In Cairo, for example, I found myself in a new position of visible and religious minority and was at first unable to read the local script. The challenges of re-learning ways of being were equally relevant in this project and

are reflected on in Section 6.3.4. The intercultural teaching situations also required me to navigate a number of challenges emerging from the cultures of the schools, their students, and myself. One of these challenges was related to the expectations of the schools and their students. I was explicitly asked by my principal in Cairo to teach songs in English, rather than other languages, to support the students' language development, and since I was teaching in a school with a population of approximately 90% Egyptian students, I thought that *not* singing Christmas carols was an obvious and culturally appropriate choice. I was therefore surprised when in December my Muslim students asked why we were not singing them. Later, in the culturally diverse schools in Singapore, I found myself challenged as I contemplated just *what* exactly I should teach.

My experiences teaching in international schools were also relevant to this research project for reasons other than their intercultural nature. These experiences were generally characterized by professional solitude. In two of the schools I was the only elementary music teacher and collaboration between elementary, middle and high school teachers was not supported. Moreover, as a foreigner I was not aware of or had difficulty accessing any local professional networks that might have existed. In my second school in Singapore, however, due to its size there were five music teachers for kindergarten to grade five music. While we collaborated informally, regularly sharing ideas and discussing challenges, the school also supported formal collaboration and introduced Professional Learning Communities (PLC), and I was given the role of elementary music PLC leader. Finally, while all of the schools were located in very different contexts, the international schools in which I taught and the private schools I visited in the Kathmandu Valley shared qualities that made the latter feel familiar to me and like I could relate to the musician-teachers who taught there.

Another experience that I believed would support me in ethically engaging in this cross-cultural research project was that prior to its commencement I had already begun exploring the link between music education and international development. During my two years living in Egypt, I encountered for the first time a kind of poverty I had not witnessed growing up in middle class Canadian suburbs. This experience had a profound influence on me, uncovering feelings of disconnect between my chosen profession and social responsibility, and even leading me to doubt the significance of teaching music amid such inequalities. I thus chose to pursue the Master's Degree Programme in Development and International Cooperation, at the University of Jyväskylä, Finland, specialising in Education (2007-2010). During this interdisciplinary degree, I was introduced to the complexity of development through

courses on theories of development, development policy, research approaches, and program management. Unable to put aside the significance of music in my own life, I began to explore how music and music education could contribute to shaping more just future societies. I was given the opportunity to study music in Kenya as an exchange student for one semester and completed a mandatory international internship in Canada. Though I had planned to use my time in Kenya to carry out the research for my MA thesis, I chose instead to write my thesis on the music outreach program in Canada in which I completed my internship. This decision was the result of the internship, which not only provided the first challenge to the music education paradigm into which I had been enculturated—and my identity as a music teacher— but also provided me with my first experience of a music program explicitly working for social justice.

These challenges to the music education paradigm into which I was enculturated and my identity as a music teacher have continued to be challenged both from living in Finland and my work in Nepal. Though school music education in North America, with its focus on concert bands, orchestras, and choirs has received much criticism (e.g. Bartel, 2004; Gould, Countryman, Morton, & Rose, 2009), without it I do not know what I would be doing today. Unlike most students in tertiary music education, I did not take music lessons outside of school, at least not until my final year of high school when I was preparing for my university entrance auditions. Rather, it was the school music programs and supportive school music teachers who nurtured my musicianship and journey to becoming a music teacher. Our school music lessons in the last years of elementary school were modelled on a concert band, and my very supportive elementary school music teacher introduced us to the city's Regional Arts Programme, helped me prepare for the audition during his lunch and recess breaks, and then came to the weekend morning audition to accompany me on the piano. My five years at that Regional Arts Programme high school included experience in concert and jazz bands, brass quintets, and choirs. It was not until twelfth grade, when one of the music teachers invited me to teach in her grade nine band class as part of a mandatory Independent Study Unit that I discovered what I wanted to do after university. It was then that I decided to apply to music education—much to the initial disappointment of my father who was hoping I would pursue something perceived to be more secure like science or engineering—and so in my fifth year of high school I took my first private trumpet lessons to prepare for the auditions. My university education largely prepared me to reproduce the kind of concert band education I had received, while also introducing me to orchestral, choral, and elementary music pedagogies, and providing

some opportunities to participate in world music ensembles and my first encounter with the field of multicultural music education. At the same time, the competitive performance atmosphere challenged both my confidence and identity as a capable musician. Moreover, the abovementioned internship during my MA in which I worked with urban musicians such as singers, emcees, producers and songwriters, working in the field of music education in Finland where school music education is largely based on popular musics, and working with musician-teachers in Kathmandu who were primarily popular and jazz musicians, have all challenged my identity as a musician and music teacher.

Of final importance to my position in this research project is that during the course of the project I began teaching at the Sibelius Academy, University of the Arts Helsinki. This teaching has included the master's level research methods and writing seminar courses for international students completing the 60 ECTS Teachers Pedagogical Studies in the Faculty of Classical Music and a bachelor's level course on Cultural Diversity and Music Research in the Department of Global Music.

1.4 Structure of the dissertation

Following this introductory chapter, Chapter 2 presents a review of literature related to music education and the majority world, with particular attention to scholarship that has been influential when considering the ethical issues related to this cross-cultural research project. In Chapter 3, I present the theoretical framework of the research project, including the move beyond the research project's starting point of teachers' visions (e.g. Hammerness, 2004), using Appadurai's notions of the imagination (1996) and the social and cultural capacity to aspire (2004). Chapter 4 then attends to the methodology of the project. The chapter is divided into four subsections, the first of which presents the methodological framework of the research project, which is driven primarily by an attempt to apply appreciative inquiry critically and reflexively. The three subsequent chapters describe in turn the three stages of the research project. Chapter 5 then summarizes the five articles that together with this synthesizing text comprise this dissertation. The articles are all included in their entirety in the Appendices. After attending to how each article independently addresses the project's research sub-questions in Chapter 5, Chapter 6 then brings the five articles into discussion with each other and the ways they fill in with each other to enlighten each of the three research sub-questions. Chapter 7 concludes the dissertation by presenting

some final reflections on the limitations of the research project, possibilities for future research, an evaluation of the project in relation to “resonant work” (Stauffer & Barrett, 2009), and some points of enduring inspiration from Nepal.

2 Music education and the majority world: Research and ethical deliberations

This chapter presents a brief review of literature related to diversity in music education and music education research that has been influential during both the planning and implementation of and reflection on this cross-cultural research project. A thorough review of the literature on music education in the majority world is beyond the scope of this project. Instead, particular attention was paid to literature that supported my aim of foregrounding ethical deliberations. The chapter thus takes the theme of diversity in music education and music teacher education as a starting point, and then expands to literature that considers ethnocentrism and coloniality in (music) education and (music) education research.

Diversity in K-12 music education has most often been addressed through a broadening of repertoire to include, for example, popular (e.g. Smith, Moir, Brennan, Rambarran, & Kirkaman, 2017) or ‘world’ musics (e.g. Campbell et al., 2005). However, the complexities of this diversification may be overlooked; for example, discussions concerning inclusion into what, when, how, and what and who for; or the unwanted side-effects and incompatibilities teachers encounter in different approaches to inclusion (Karlsen, 2017). Moreover, an uncritical focus on preserving music traditions may risk reproducing inequities, for example related to gender or social hierarchies like caste, rather than considering how traditions, and the pedagogies they carry, may need to change if and when they enter schools. Critical reflection is therefore required if music education is to uphold democratic ideals, such as participation and equal opportunity, and provide space to ethically engage with values different to one’s own.

In music teacher education, the importance of developing future teachers’ understandings of diversity and providing exposure to a wide range of perspectives is recognized as essential to the development of music teacher professional knowledge (Mateiro & Westvall, 2013). Thus, music teacher education programs have offered various courses and intercultural education experiences for their preservice teachers. These have included, for example, the implementation of an internationalized elementary general music course (Addo, 2009) or an intercultural immersion course between the United States and Sweden (Burton, Westvall, & Karlsson, 2013), and course-related field work on diverse musics (Marsh, 2005) or musical collaboration with refugee youth (Marsh, Ingram, & Dieckmann, 2020). Teaching opportunities have also been arranged for preservice teachers in diverse settings such as a band

camp for children from remote Indigenous communities in Australia (Ballantyne, Canham, & Barrett, 2015), or overseas opportunities including a Finnish-Cambodian intercultural arts education project (Westerlund, Partti, & Karlsen, 2015; Kallio & Westerlund, 2020) and a professional placement for Norwegian student music teachers in a Palestinian refugee camp in Lebanon (Bröske Danielsen, 2013; Bröske, 2020). Importantly, it has been emphasised that such approaches to diversity not be one-off courses or experiences, but rather that attending to issues of diversity and social justice be central components throughout music teacher education programmes (Mills & Ballantyne, 2010). Also of relevance to this research project are studies by teacher-researchers engaging in intercultural collaborations between Finland and Nepal, and Sweden and Vietnam, towards institutional change (Timonen, Houmann, & Sæther, 2020). Moreover, it has been recognized that the unfamiliarity and unpredictability involved in stepping outside of comfort zones such as during intercultural experiences in music teacher education can be challenging, confusing, and discomfoting (e.g. Westerlund et al., 2020a).

Despite attempts to diversify music education and music teacher education, the scholarship remains largely focussed on western contexts and can therefore be seen to be ethnocentric. This can also be said of the music (teacher) education scholarship in general (e.g. Bradley, 2012). Moreover, Kertz-Welzel (2016) asserts that even within western contexts, there exists a hegemony of Anglo-American music education and research. This can be seen, for example, in a review of seven music journals from 1990-2015, in which the 24 professional development initiatives for K-12 music teachers reported in 17 different articles were primarily from Canada, the United Kingdom and the United States of America (Bautista, Yau, & Wong, 2017). Relatedly, Westerlund and Karlsen (2017) have used the term “ocularcentric” to describe the mainstream diversity discourse of multiculturalism based on classification and categorization. Moreover, Bradley (2012) has identified not only the tendency to impose western analytical concepts on ‘world’ musics, but how their inclusion “often takes colonialist form through unauthorized appropriation and publication, through multiple forms of misrepresentation, and through language suggesting such music, as indigenous knowledge, is marginal or inferior to the Western musical canon” (p. 410; see also Hess, 2015; Hess, 2018). She (2012) therefore asserts that approaches to multicultural education often “maintain cultural separation” (p. 425) and “leav[e] the European canon centered in the curriculum” (p. 425). This can be seen, for instance, in university entrance requirements such as those in North America that still privilege western classical music (Bradley, 2012).

The explicit goal of the collaborative developmental work between the Nepal Music Center and the Sibelius Academy was to co-develop “context-specific” (e.g. Hammerness & Craig, 2016) music teacher education, not simply export an existing music teacher education program. Hammerness and Craig (2016), for example, offer a framework of four layers of context relevant to teacher preparation: school/classroom, neighbourhood/community, district, and federal/state. In the recent “scholastic race” triggered by economic globalization (Akkari & Dasen, 2008, p. 369), however, Finland’s recent successes in international standardized examinations has not only drawn much international interest to Finnish education but also supported the development of Finnish education export (Delahunty, Phusavat, Kess, Kropsu-Vehkaperä, & Hidayanto, 2018; see also Lönnqvist, Laihonen, Cai, & Hasanen, 2018; Schatz, 2015). While Finland’s successes may have motivated the initial interest in collaboration, emphasising context-specificity was deemed particularly crucial as ideas about music teacher knowledge relevant to a specific setting cannot be assumed to be universally applicable (Burnard, 2013b). Indeed, although identifying and borrowing successful strategies is common in the field of music education, problems arise when strategies from other educational systems are transplanted in new situations in “the original way” without being appropriately adjusted, transformed or adapted (Kertz-Welzel, 2015, p. 50). Rather, to be successful and culturally sensitive, Kertz-Welzel (2015) asserts that “the process of borrowing” (p. 49) requires critical reflection and should result in “a new system or strategy, a new original, designed to work within a new environment” (p. 57). The project’s collaborative development work was also not intended to be unidirectional, but to develop music teacher education in *both* institutions, where the institutions themselves were conceptualised as “mobilizing networks” (Davidson & Goldberg, 2010). Thus, networking interactivity was encouraged and enabled, to “ope[n] up or giv[e] way to new interacting networks as older ones ossif[ied] or emergent ones signal[ed] new possibilities” (Davidson & Goldberg, 2010, p. 193).

This aim of co-developing context-specific music teacher education also connects to the anticolonial stance guiding this project. Such a stance is particularly pressing, as Dasen and Akkari (2008) note the destructive effect of formal schooling in colonized countries, contending that

No force has possibly been as efficient as [Institutionalized Public Basic Schooling] in the oppression of the ‘majority world’ and in the marginalization

of local educational knowledge. Through its subtle influence, this cognitive imperialism has effectively destroyed and deformed non-Western educational methods. (p. 17)

This has also been true of music, with music education in compulsory schooling often emerging during colonial periods (e.g. Cox & Stevens, 2010; Kim, 2014; Herbst, de Wet, & Rijkskijk, 2005), and often with “a disregard for and dismissal of indigenous musical and educational traditions” (Cox & Stevens, 2010, p. 5). Central to our collaborative work, therefore, was challenging these historical patterns and constantly asking ourselves how we could co-develop music teacher education without erasing local knowledge and expertise to be replaced with our own epistemologies (e.g. Patel, 2016; Tuck & Yang, 2012).

Being not solely a project for developing music teacher education but a project concerned with doing so through educational research, attention to the deep entanglements of research with colonialism and European imperialism (e.g. Smith, 2012) was also necessary. Smith (2012) asserts that “The ways in which scientific research is implicated in the worst excesses of colonialism remains a powerful remembered history for many of the world’s colonized peoples. It is a history that still offends the deepest sense of our humanity” (p. 1). This is not only due to the roots of qualitative research being in ethnography, with its colonial history focussed on studying and writing *about* people and culture. Patel (2016) for example describes educational research as “an entity borne of and beholden to coloniality” (p. 4), proposing that it “has played a deleterious role in perpetuating and refreshing colonial relationships among people, practices, and land” (p. 12). In her approach to decolonising educational research, she defines coloniality in relationship to settler colonialism:

Settler colonialism values ownership and property rights above all else, and it requires stratification between those who are property owners and those who aren’t. Because the university-based researcher has a material status-based interest, through grants, data, and publications, the relationship to knowledge is one born of limited resources and protectionism. (p. 35)

This can be seen, for example, in cross-cultural research that has a “history of treating local people badly” (Liamputtong, 2010, p. 2) and taking knowledge from local communities and offering it to scientists and organizations with little if any benefit to the communities (Liamputtong, 2010). The researcher-researched relationship has even been related to settler-slave relationships as it usually only serves to improve or

solidify the researcher's status (Patel, 2016). To move away from colonialism then, Patel (2014) calls for "put[ting] into practice ways to be in relation that d[o] not begin and end with ownership" (p. 360), focussing instead on answerability.

Recent music education research has explored coloniality and resistance to coloniality in music education practices and philosophy (e.g. Bradley, 2012; Dillon & Chapman, 2005; Dolloff, 2020; Graham, 2016; Hess, 2015; Locke & Prentice, 2016; Rosabal-Coto, 2014). Moreover, discussions of decolonizing music education research have begun to emerge (e.g. Hess, 2018; Kallio, 2019). Hess (2018) examines research activities through Critical Race Theory and anticolonialism to move toward more ethical research practice. She calls for researchers to interrogate their "reasons for engagement" (p. 579) and attend to the "needs of multiple stakeholders including those of the populations with whom we engage" (p. 574). Kallio (2019), however, questions the very possibility of being "methodologically responsible when navigating different, and at times conflicting, worldviews in music education research" (p. 3) and proposes conceptualizing methodological responsibility not as "an end destination to achieve, but a *condition of possibility*" (p. 12, emphasis original).

Ethnomusicologists have only relatively recently become concerned for "the study of music in times and places of trouble" (Rice, 2014, p. 193) embracing themes relating music to various social, political, economic and ecological crises worldwide. This emerging work raises concerns for ethics in ethnomusicological research (e.g. Hofman, 2010). In her rethinking of the role of the scholar in social justice and advocacy work, Hofman (2010) troubles the representation and production of the subaltern through academic knowledge. She identifies responsibility as "the most crucial concept related to ethics and ethnomusicological work" (p. 28) suggesting that "By becoming aware not only of our moral dilemmas but also of our moral limitations and the choices we make, we can grow as moral subjects together with our research partners" (pp. 32-33). Rice (2014) also argues that "Studying music in conditions of gross social and economic inequality can drive ethnomusicologists to rethink their methods and move them away from vertical knowledge structures to horizontal ones in which knowledge is created in equal partnerships with communities and community musicians" (p. 204).

These challenges do not mean that I, or other researchers in the Global Visions project, should disengage from this cross-cultural development work. Indeed, other music education related collaborations in Nepal, with for example Norway and

Denmark¹², suggest that if we were to disengage, others would have been asked to collaborate in our place. Rather, I take inspiration from the idea guiding reflexive pragmatism, to “balanc[e] endless reflexivity and radical skepticism with a sense of direction and accomplishment” (Alvesson, 2003, p. 14). Importantly, in balancing learning and action—neither acting without knowledge nor postponing action too long—I take guidance from Davis (2015) who asserts, like others, that it is essential to put relationships first. The very idea of learning from and with musician-teachers in the Kathmandu Valley in an attempt to break away from the top down approach frequently used globally in educational projects, however, requires “Spivak’s project of ‘unlearning’ and ‘learning to learn from below’” which “turns crucially on establishing an ethical relationship with the subaltern” (Kapoor, 2004, p. 642). Thus, I engaged with this research project with a willingness to be transformed by it, and the critique to which it will be subjected.

¹² The Nepal Music Center collaborated with Rikskonsertene (Concerts Norway) 2004-2009 (see e.g. Lange, Shrestha & Korvald, 2009). In addition, the Embassy of Denmark supported a music teacher training program from November 2010 to July 2012 (Danish Center for Culture and Development, 2012).

3 Theoretical framework

This chapter outlines the theoretical framework that has shaped my understandings of the musician-teachers' visions and the processes of co-constructing them. The starting point for this research project was educational researcher Karen Hammerness' (e.g. 2004) concept of teachers' visions. Extending this, the research project leans heavily on socio-cultural anthropologist Arjun Appadurai's notions of the imagination (1996) and the social and cultural capacity to aspire (2004). While both Hammerness and Appadurai help frame the future-oriented thinking in this research project, the move to Appadurai was first made considering the "social locations" of these concepts (Patel, 2016, p. 60). Hammerness' work on teachers' visions developed mainly in the United States, while Appadurai rests his thinking on the capacity to aspire with his work in housing projects in Mumbai. While the musician-teachers in Kathmandu who participated in this project certainly cannot be compared to people living in insecure housing in Mumbai, Appadurai's thinking about culture in relation to development and poverty reduction does hold relevance. Moreover, he understands poverty not only in the narrow sense of resource deprivation but following Sen's (1999) idea of poverty being related to "the real freedoms that people enjoy" (p. 3). In Appadurai's thinking, the "poor" thus also encompass "the excluded, the disadvantaged, and the marginal groups in society more generally" (Appadurai, 2004, p. 66), and as seen in Section 1.1 above on the Research Context, musician-teachers can be seen to occupy a marginalized position both in Nepali society and in the development of music teacher education. As will be discussed below, Appadurai's notion of the capacity to aspire (2004) became central to this research project through its emphasis on the culturally embedded nature of aspirations, or visions, and on envisioning being a capacity that requires practice to be improved. In addition to Hammerness and Appadurai, John Dewey's *Theory of Valuation* (LW13) contributes to this framework. This perspective was particularly important for stressing the processual nature of envisioning, and thus that teachers' visions should not be static, but subject to ongoing reflection, critical evaluation, and revision. Thus, while both Hammerness and Appadurai suggest the need for navigating in relation to visions – for Hammerness the need to navigate the gap between vision and what is actually possible within the context, and for Appadurai the need to navigate the cultural map of possibilities–Dewey's continuum of ends-means helps place visions on a continuum, where they are part of an ongoing process, rather than seen as fixed ends.

The chapter is structured as follows. It begins with a presentation of the imagination as social practice (Section 3.1), since imagination is fundamental to vision. The chapter continues by introducing the concept of teachers' visions according to the work of Hammerness (Section 3.2). The third section then extends Hammerness' notion of teachers' visions through Appadurai's capacity to aspire (Section 3.3). This section also presents some of Appadurai's thinking related to the capacity to aspire that has supported the various articles. Finally, Dewey's continuum of ends-means is presented as it relates to teachers' visions (Section 3.4).

3.1 The imagination as social practice

In music education and music teacher education, thinking about imagination may first bring to mind ideas of how integral it is to creativity and artistic innovation. While this aspect of imagination is important, in this research project imagination is viewed more broadly as necessary for educational and societal change. While I have foregrounded Appadurai's conception of the imagination, which underlies his notion of the capacity to aspire, similar perspectives on imagination can be seen from a range of scholars. Educational philosopher Maxine Greene (1995) recognizes the social imagination as an essential capacity for seeing beyond that which has been considered common-sensical, normal or fixed, and enabling "the capacity to invent visions of what should be and what might be in our deficient society" (Greene, 1995, p. 5). This in turn facilitates "acting on the belief that [things] can be changed" (Greene, 1995, p. 22). Postcolonial theorist Gayatri Chakravorty Spivak (2012) asserts that "The task for the imagination is not to let the museum and the curriculum provide alibis for the new civilizing missions, make us mis-choose our allies" (p. 290) and calls for "train[ing] the imagination, to be tough enough to test its limits" (p. 290). Professor of indigenous education Linda Tuhiwai Smith (2012) discusses how "Imagining a different world, or reimagining the world, is a way into theorizing the reasons why the world we experience is unjust, and posing alternatives to such a world from within our own world views" (p. 204). She (2012) contends that "To imagine is to believe in different possibilities, ones that we can create" (p. 204) and "to imagine us as different people in the world" (p. 203). Imagination has also been attended to in music education. Georgii-Hemming (2013), for example, has recognized the "powers of imagination" that enable considering different perspectives or seeking additional opportunities on which to reflect, and thereby increasing the likelihood of good decision making (p. 33), while Holgersen and Burnard (2013) suggest the need for imagination, along with courage, for professional knowledge creation in learning and teaching music (p. 191). All these perspectives

have in common the underlying idea that imagination is integral to envisioning beyond the current state of what is, and that the resulting alternate visions for the future may promote action.

Appadurai's discussion of the imagination is similar in these regards. He considers "the role of the imagination as a popular, social, collective fact in the era of globalization" (2000, p. 6). In *Modernity at Large* he writes,

The image, the imagined, the imaginary—these are all terms that direct us to something critical and new in global cultural processes: *the imagination as a social practice*. No longer mere fantasy (opium for the masses whose real work is elsewhere), no longer simple escape (from a world defined principally by more concrete purposes and structures), no longer elite pastime (thus not relevant to the lives of ordinary people), and no longer mere contemplation (irrelevant for new forms of desire and subjectivity), the imagination has become an organized field of social practices, a form of work (in the sense of both labor and culturally organized practice), and a form of negotiation between sites of agency (individuals) and globally defined fields of possibility. This unleashing of the imagination links the play of pastiches (in some settings) to the terror and coercion of states and their competitors. The imagination is now central to all forms of agency, is itself a social fact, and is the key component of the new global order. (1996, p. 31, emphasis original)

In Appadurai's conception, the imagination is thus a faculty informing the daily lives of all people in myriad ways (2000); with lives being equally "acts of projection and imagination as they are enactments of known scripts or predictable outcomes" (1996, p. 61). At the same time as the imagination enables the discipline and control of citizens by various powerful interests such as states and markets, it also facilitates the emergence of "collective patterns of dissent and new designs for collective life" (Appadurai, 2000, p. 6). Indeed, particularly when collective, Appadurai (1996) recognizes the potential for the imagination to become "fuel for action" (p. 7) and argues (2013) for regarding the imagination as an essential resource and energy in social processes and projects. He (2013) further advocates for need to imagine *possibilities* rather than give in to the ethics and politics of probability.

Appadurai's understandings of the imagination are relevant to this research project not only as imagination underlies the capacity to aspire, but also considering the purpose of this research project to contribute to the development of *context-specific* music teacher education. Appadurai (2013) contends that the local – the *context* – even prior to globalization, has always been "a sustained work in process" produced through

the work of the imagination (p. 287). Indeed, he (2013) describes the local and global as being equally deliberate human constructions, with locality and local practices being created through “effort, imagination, deliberation, and persistence (p. 254), and the negotiation and tensions that result from the circulation of arts, ideologies, technologies, and other forms. Thus, the *context* for which *context-specific* music teacher education is developed is also a construction.

3.2 Teachers’ visions

As has already been stated, the concept of teachers’ visions (Hammerness, 2004) provided a starting point for this research project. This starting point was both in terms of offering a definition of the concept and a rationale for attending to teachers’ visions when developing music teacher education.

Hammerness (2004) defines teachers’ visions as their “images of ideal classroom practices ... that reflect their hopes and dreams” for the future (p. 34), and articulates that vision represents what Greene (1988) depicts as “a consciousness of possibility” (p. 23, as cited in Hammerness, 2006). For some teachers these images may focus on the classroom level, encompassing themselves and their students, while for other teachers they may extend to the school and broader community (Hammerness, 2004; 2010). According to Hammerness (2006), it is the fusion of emotion and understanding, or professional knowledge, in teachers’ visions that give them their power. Teachers’ visions are grounded in past and present practices and understandings (Hammerness, 2006; 2010) and are used to both guide reflection on past and present practice, and to direct future goals and practice (2006; 2010). This is evident in the way teachers may replicate the experiences to which they were exposed as students. Moreover, it has particular implications in this project as formal music education is rare in Nepali schools, leading to questions as to how a lack of experience as students of school music education might shape musician-teachers envisioning of music education in Nepal.

Studying teachers’ visions has implications for teacher education. This is because visions “play a significant role in [teachers’] lives and work” (Hammerness, 2006, p. 1). Visions influence how teachers feel about their teaching, students, and school, and guide the choices and changes teachers make in their classrooms, teaching practice, curriculum, and careers (Hammerness, 2006; 2015). Visions impact teacher identity and feelings of success (Hammerness, 2015). When teachers perceive their vision to be attainable or within reach, feelings of success, motivation, commitment, and inspiration arise (Hammerness, 2006). Conversely, when teachers perceive their vision to be too far from their current experience, or when tensions or disconnect arise

between their vision and reality, feelings of discouragement, disillusionment, despair, doubt, failure, and loss of confidence can emerge, as can more conservative teaching practices, changing of schools, or even decisions to leave the profession, all of which have consequences for student learning (Hammerness, 2006; 2008). Attending to visions in teacher education can therefore help future teachers surface and examine their beliefs and tacit understandings about teaching, students and subjects; understand and learn to navigate the gap between vision and practice; and broaden their sense of possibility beyond their own experiences (Hammerness, 2006).

Recently, visions have also been the focus of attention to in music teacher education (e.g. Conkling, 2015a; Westerlund et al., 2020a). In this literature, visions have been recognized as a possible tool “for critical examination of music teaching traditions and beliefs that so often (unconsciously) shape ideas and practices” (Ferm Thorgersen et al., 2016, p. 60). However, Conkling (2015b) has acknowledged the complex and interrelated influences of compliance and utopian thinking on teachers’ visions, “compliance [being] a powerful force in shaping teachers’ visions” and potentially “difficult for preservice teachers to avoid” (p. 191). While Hammerness (2006) advocates for the need to support future teachers in navigating the gap between visions and practice, Conkling (2015b) similarly asserts that music teacher educators have a responsibility to preservice teachers to acknowledge the policies and practices that may constrain them as future music teachers.

Central to this research project was not merely focusing on asking individual music teachers about their visions of music education in Nepal or engaging individuals in developing their own visions. Rather, the premise was on co-constructing visions with musician-teachers. This decision is supported by literature on the value of shared visions in the field of education. It has been proposed, for example, that quality teacher education programs are designed around and promote a clear and shared vision of good teaching, are coherent, and offer opportunities to learn that are aligned with the vision and grounded in teaching practice (Darling-Hammond, 2006; Hammerness, 2013; Klette & Hammerness, 2016). In the field of music teacher education, Orzolek (2015) contends that “a unified vision for music teacher education is the means for advancing our work and meeting all of the challenges that we are facing” (p. x). However, visions have often been found to be individual and *not* necessarily shared by all colleagues, other educators, or other institutions (Ferm Thorgersen et al., 2016; Hammerness, 2013; Juntunen, 2014). Moreover, while institutional visions tend to be developed by the school leadership alone or only involving a small representation of the faculty, with the expectation that the entire faculty would then commit (e.g. Hammerness, 2010),

this research project takes the opposite approach using musician-teachers' personal visions to co-construct shared visions for music education in Nepal. This is done with the understanding that the resulting co-constructed visions are not necessarily unified or representative of "all of the challenges" (Orzolek, 2015, p. x), but are a starting point for potentially foregrounding various, and possibly unconscious, traditions, beliefs and other contextually relevant issues and stimulating further exploration, discussion and critical examination (e.g. Ferm Thorgensen et al., 2016). Indeed, visions have been seen to offer "a means for educators and school faculties to help identify, discuss and sustain attention to the larger purposes of education" (Hammerness, 2010, p. 1046).

3.3 The capacity to aspire

As has already been stated, the move to extend teachers' visions through Appadurai's notion of the *capacity to aspire* (2004, 2013) was first made in recognition that the concept of teachers' visions had been developed in western contexts and countries with established teacher education programs. Beyond this initial motivation, Appadurai's notion of the capacity to aspire (2004) has been an influential lens throughout this research project. In particular, it has added three significant perspectives. First, while Appadurai (2004) describes aspirations, like teachers' visions, as being related to desires, his notion emphasises the idea that aspiring is a *capacity*. He (2006) thus defines the capacity to aspire as "the social and cultural capacity to plan, hope, desire, and achieve socially valuable goals" (p. 176). Second, his notion also emphasises the culturally embedded nature of aspirations. He asserts that although aspirations are related to seemingly individual "wants, preferences, choices, and calculations" (2004, p. 67), aspirations are "never simply individual" (p. 67). Rather, they are always formed through social interaction and located within the "larger map of local ideas and beliefs" (p. 68). The norms within which they are developed, however, often remain obscured. Third, he draws connections between the capacity to aspire and other capacities central for participation in democracy, including the capacity for voice and the capacity to research. The latter supports the notion that musician-teachers in the Kathmandu Valley, and teachers more generally, ought to engage in research as part of their work.

Appadurai's (2004) argument for the capacity to aspire emerges from the need to move past perceptions of culture related only to pastness, encompassed for example in notions of tradition, heritage, customs and habits. Conceiving cultures as "specific

and multiple designs for social life” (2004, p. 61)¹³, Appadurai recognizes that values, norms and beliefs, all considered central to cultures, do in fact relate to the future, however, most approaches to culture fail to elaborate on the implications of their futurity. In arguing that “futurity, rather than pastness” must be placed “at the heart of our thinking about culture” (Appadurai, 2004, p. 84), Appadurai leans on three pivotal developments in the anthropological debate over culture. First, that cultural coherence is a matter of systematic and generative relationality of the cultural system’s elements. Second, that dissensus is an integral attribute of culture. Third, that cultural systems have weak and permeable boundaries. Outside of anthropology, he builds on Charles Taylor’s (1972) concept of recognition, Albert Hirschman’s (1970) ideas of loyalty, exit and voice regarding forms of collective identification and satisfaction, and Sen’s (e.g. 1984; 1999) contribution to welfare and economics that centres freedom, dignity and moral well-being. Sen’s idea of justice (2009), whereby questions of justice focus on assessments of social realizations and comparisons of individual advantage or deprivation, also became a relevant theoretical lens in Article V.

The capacity to aspire, Appadurai (2004) contends, is an essential social and cultural capacity that supports the exploration of alternative, credible futures. However, he (2004, 2013) explains that it is an unevenly distributed navigational capacity that is more developed amongst the more privileged in any society. This is because “the capacity to aspire, like any complex cultural capacity, thrives and survives on practice, repetition, exploration, conjecture, and refutation” (2004, p. 69), and it is the more privileged who have more opportunities to practice navigating the relations and pathways between ends and means, or aspirations and outcomes—the “pathways from concrete wants to intermediate contexts to general norms and back again” (2004, p. 69)—and to share their complex and diverse experiences doing so with each other (Appadurai, 2004). Indeed, the main fuel of this capacity “lies in credible stories (from one’s own life-world) of the possibility to move forward, outward, and upward” (2013, p. 214), and the archive of such experiences and stories with which to imagine possibilities is greater amongst the more privileged (2004, 2013). The more privileged are thus “more able to produce justifications, narratives, metaphors, and pathways through which bundles of goods and services are actually tied to wider social scenes and contexts, and to still more abstract norms and beliefs” (2004, p. 68). The assertion that strengthening this capacity requires the sharing of experiences with others, further

¹³ Appadurai (1996) also advocates for regarding culture less as a noun or substance, and more usefully as an adjective or dimension—cultural—which enables attending to differences, contrasts and comparisons (see e.g. pp. 12-13).

supports the idea in this research project of engaging musician-teachers in workshops, rather than only in one-on-one interviews. Appadurai (2013) contends, “Imagining possible futures, concrete in their immediacy as well as expansive in their long-term horizons, inevitably thrives on communicative practices that extend one’s own cultural horizons” (p. 213). Thus, learning from and with each other in the workshops provided a space for extending horizons through the sharing of stories and experiences of both accomplishment and adversity, which enabled expanding archives and adding “speed and depth to the strengthening of the capacity to aspire” (Appadurai, 2013, p. 214).

As an unevenly distributed capacity, the capacity to aspire is both a symptom and measure of poverty, but something that can be changed by politics and policy (Appadurai 2006; 2013). Thus, its strengthening should be a priority in developmental efforts as doing so may also accelerate the building of other capacities (Appadurai, 2004), and thus the co-developing of music teacher education in Nepal. According to Appadurai (2004), what Sen refers to as capabilities are “clearly linked” to the capacity to aspire. He (2004) argues that

The capacity to aspire provides an ethical horizon within which more concrete capabilities can be given meaning, substance, and sustainability. Conversely, the exercise and nurture of these capabilities verifies and authorizes the capacity to aspire and moves it away from wishful thinking to thoughtful wishing. Freedom, the anchoring good in Sen’s approach to capabilities and development, has no lasting meaning apart from a collective, dense, and supple horizon of hopes and wants. Absent such a horizon, freedom descends to choice, rational or otherwise, informed or not. (p. 82)

Appadurai (2004) identifies two other key capacities that are interrelated with the capacity to aspire. Both have implications for this research project and, according to Appadurai (2004), are integral for participating in democratic society more broadly. First, and growing out of the work of Hirschman, is the capacity for voice. Appadurai (2004) defines this as the capacity “to debate, contest, and oppose vital directions for collective social life” (p. 66). Like the capacity to aspire, the capacity for voice is also a cultural capacity, “because for voice to take effect, it must engage social, political, and economic issues in terms of ideologies, doctrines, and norms which are widely shared and credible” (p. 66). Moreover, it must “be expressed in terms of actions and performances which have local cultural force” (p. 67). Appadurai (2004) argues that it is through strengthening the capacity for voice that the poor, excluded, disadvantaged, and marginal groups in society “might find locally plausible ways to alter... the terms of recognition in any particular cultural regime” (p. 66). By terms of recognition, he

is leaning on Taylor and underscoring the “conditions and constraints under which the poor negotiate with the very norms that frame their social lives” (p. 66), norms that often adversely affect dignity, equality, and access to goods and services (Appadurai, 2004). However, Appadurai (2013) asserts that the regular and effective exercise of voice requires enhancing the capacity to aspire, as strengthening the latter better enables negotiating with the norms that frame social lives and thus the “terms of recognition” (Appadurai, 2004, p. 67).

Second, is the capacity to do research. This he (2006) defines broadly as “the capacity to systematically increase the horizons of one’s current knowledge, in relation to some task, goal or aspiration” (p. 176) and the capacity “to make independent inquiries about [one’s] own li[fe] and worl[d]” (p. 173). Thus, he is not necessarily referring to research in the academic sense—or excluding academic research either—but referring to the capacity to systematically figure things out and use the resulting knowledge to improve one’s situation. He (2006) argues that “Without aspiration, there is no pressure to know more. And without systematic tools for gaining relevant new knowledge, aspiration degenerates into fantasy or despair (pp. 176-177). Moreover, he (2006) contends that this capacity is also essential for participating in democratic society, as doing so requires one to be informed.

3.4 The continuum of ends-means

Particularly in Article II, John Dewey’s *Theory of Valuation* was used as an additional theoretical lens. Considering teachers’ visions or aspirations in relation to Dewey’s continuum of ends-means (LW13: 226-36) supports this research project in two key and related ways.

First, it offers support for what both Hammerness and Appadurai identify as a need for thinking of envisioning in relation to a navigational capacity. For Hammerness (e.g. 2006) this involves supporting teachers in learning to navigate the gap between their vision and what is possible in their context, and for Appadurai (2004) this involves developing the ability to navigate the relations and pathways between ends and means. Considering visions in terms of Dewey’s “temporal continuum of activities in which each successive stage is equally end and means” (LW13: 234), thus suggests that rather than viewing visions as ends-in-themselves, they could be viewed as ends-in-view, and thus a stepping stone along this continuum to the next end-in-view. Returning to the discussion in Section 3.2 above, this idea thus emphasises that the co-constructed visions resulting from this research project are not and should not be seen as fixed ends, but as points along this continuum and part of an ongoing process.

Moreover, although Hammerness (2006) uses words such as “vivid and concrete” (p. 1) or “substantial” (p. 2) to describe teachers’ visions, in my reading she does not perceive them to be ends-in-themselves or fixed. Evidence of this can be seen, for example, as she (2006) also speaks of “developing and stretching vision” and “even reshap[ing] it” (p. 82). Returning to Dewey, his notion of ends-in-view also helps focus ethical deliberations on the relationships between means and ends in learning processes, which is particularly important for considering the quality of student experience.

The second key way Dewey’s continuum of ends-means supports this research project, is through his assertion that valuation is the result of ongoing critical inquiry, through which ends-in-view arise and are revised through continual reflection upon past experiences and valuation of means. This process takes place through careful observation of differences found between desired and proposed ends (*ends-in-view*) and attained ends or actual consequences. Agreement between what is wanted and anticipated and what is actually obtained confirms the selection of conditions which operate as means to the desired end; discrepancies, which are experienced as frustrations and defeats, lead to an inquiry to discover the causes of failure. (LW13: 218; emphasis in original)

Importantly, this process of valuation is “capable of rectification and development” (LW13: 241). Combined with Appadurai’s argument above for the right to research, Dewey’s focus on inquiry supports the argument I present in the articles for the importance of ongoing teacher inquiry.

4 Methodology and implementation of the research project

This chapter presents the methodology of the research project. It outlines how considering issues of power, ethnocentrism and coloniality was integral to my attempt to engage in ethical, responsible, anticolonial research. Moreover, it provides the rationale for building a methodological framework inspired by appreciative inquiry (e.g. Cooperrider & Srivastva, 1987/2013¹⁴) and permeated by critical (Kuntz, 2015) and reflexive (Alvesson & Sköldberg, 2009) work.

The first section of this chapter (4.1) presents the overarching methodological framework of the research project. In striving toward “methodological responsibility” (Kuntz, 2015, p. 14), the chapter begins with an examination of the values and beliefs informing these approaches and addresses the philosophical considerations and material implications of employing them in the Kathmandu Valley. Such an examination is necessary, as “through our assumptions and choice of method we largely create the world we later discover” (Cooperrider & Srivastva, 1987/2013, p. 63). The subsequent three sections are structured according to the three stages of the research project and detail how the research process unfolded within this framework. Stage One (4.2) focused on exploring the contextual issues potentially framing music education in Kathmandu Valley schools primarily through school observations and interviews with practitioners (Research sub-question 1). In Stage Two (4.3) the focus shifted to the more formative aim of co-constructing visions of music education in Nepal with musician-teachers during a series of workshops that I facilitated (Research sub-question 2). Finally, Stage Three (4.4) was concentrated on analysis, interpretation and reporting (Research sub-questions 1-3).

The research project was designed in stages to allow for alternating time immersed in the field with time away for analysing, interpreting and reflecting on the empirical material in order to plan the following visit or stage. Thus, the three stages represent different chronological periods and were primarily guided by the different research sub-questions mentioned above. Although the stages were carefully planned ahead, each school observation, interview, and visit to Nepal necessarily informed and shaped the research project’s subsequent design. Moreover, there were limitations to how much I was able to plan from Helsinki. For example, while I could plan to observe music teaching in schools and create my interview guides ahead of time for Stage One,

¹⁴ This original article has been reprinted a number of times. In this text, I have chosen to refer to the 2013 reprint which also includes Cooperrider’s “contemporary commentary” on the original article.

I could not make plans regarding which schools or individuals would participate until I was in Kathmandu and in collaboration with NMC. In addition, school observations led to some refinement of the interview guides.

Ethical deliberations have been at the heart of this research project from its inception. This goes beyond the institutional ethical guidelines to which I am bound as a researcher in Finland (Finnish Advisory Board on Research Integrity, 2012; National Advisory Board on Research Ethics, 2009); or even the heightened ethical and moral responsibility called for in cross-cultural research (Liamputtong, 2010). Rather, the entire Global Visions project has required careful attention to issues of power and ethnocentrism (e.g. Karlsen, Westerlund, & Miettinen, 2016). In addition to detailing the series of steps and procedures taken, my presentation of the stages thus aims to highlight “questions of responsibility and ethics” (Kuntz, 2015, p. 16), since ethical considerations were not separate but entangled and constantly renegotiated in practice. That said, the ethical guidelines of the Finnish Advisory Board on Research Integrity (2012) were followed in all stages of the research project and a statement from the ethical board of the University of the Arts Helsinki regarding the ethical integrity of the project was received in March 2016¹⁵ (Appendix 6).

4.1 Methodological framework

Teachers are often excluded from policy processes (Burnard, 2013a), however, engaging teachers as experts has been recognized as central to the development of curriculum and pedagogy (e.g. Elbaz-Luwisch, 2007). Although Nepal’s National Curriculum Framework recognizes that “Teachers are at the forefront in the process of educational reform... [Their] role is important in [curricular] development and implementation” (Government of Nepal, 2007, p. 60), as has already been mentioned, practitioners teaching music in schools were not included in the development of Nepal’s music curricula. This research project was thus designed as a way of potentially including the expertise of local musician-teachers in the development of Nepal’s first government-recognized music teacher education program.

The value of listening to teachers for understanding teaching has already been stressed (e.g., Clandinin & Connelly, 1988; Connelly & Clandinin, 1990; Elbaz-Luwisch, 2007). Recent scholarship in music education has suggested “rethinking the role of practising music teachers and their students in the creation, application

¹⁵ It only became possible to apply for this statement in the interim between stages one and two. The statement read, “According to the Committee, the project can be granted the research permit on the basis of ethical review.”

and dissemination of professional knowledge about what works in their schools and classrooms” (Burnard, 2013a, p. 13) and asking how music teachers “can participate more actively as subjects and agents for change to enhance their professionalism” (Burnard, 2013a, p. 1). This perspective is in line with the field of development studies which emphasizes the importance of active participation of social actors in processes of development or change (de Sardan, 2005; Sen, 1999). In music education research, considering participatory action research and participatory activist research has also been put forth as “ways to address the complexities and colonial potential of researching vulnerable populations” (Hess, 2018, p. 582). However, participatory approaches come with their own set of challenges. Leaning on Spivak, Kapoor (2004) describes the participatory space as panoptic, warning that those who speak may perform roles and alter their speech according to what they believe is expected of them by for example their community, the facilitator, or the funders (p. 636). Moreover, the consensus-reaching process is not a tame and harmonious affair but infused with power imbalances. Kapoor (2004) also argues that with marginal, vulnerable or subaltern populations, “attempts at speaking for the subaltern, enabling the subaltern to speak, or indeed listening to the subaltern, can all too easily do the opposite—silence the subaltern” (p. 639). Thus, she argues that learning from below requires that one first learns how to learn (Kapoor, 2004).

With these challenges in mind, I sought out a participatory approach that would value the musician-teachers’ voices and expertise. To this end, I chose to test appreciative inquiry (henceforth AI). This was both an ethical and a pragmatic decision. Beginning with appreciation appeared to address my desire to learn from and with those participating in the research project. Moreover, it also appeared to address my concerns that as a foreign researcher I could be positioned as a critic or expert (e.g. Hammersley & Atkinson, 2007). Indeed, Patel (2016) warns of “the long-standing deference to whiteness as intellect, capacity, and even more fundamentally, humanness” (p. 61). Beginning with appreciation was also in line with Davis (2015) who, in his proposal for an Asian humanities, asserts that learning from begins from first seeking the beautiful in the Other. Pragmatically, with my role in the Global Visions project being to facilitate a process of co-constructing visions of music education in Nepal with musician-teachers in the Kathmandu Valley, AI offered support, as its 4D model encompasses co-constructing visions. Moreover, as the AI literature supports its potential for community building and developing deep

connections with others (e.g. Bushe, 2013; Cooperrider & Whitney, 2001; Dematteo & Reeves, 2011), I thought the use of AI in the workshops might also support community building and networking among musician-teachers in the Kathmandu Valley.

4.1.1 Implications and possibilities of AI

The extensive literature on AI offers myriad and interrelated conceptualisations and definitions (Fitzgerald, Oliver, & Hoxsey, 2010, p. 220). In striving toward methodological responsibility (Kuntz, 2015), I here present its philosophical underpinnings and historical emergence.

AI was introduced in a 1987 article by David Cooperrider and Suresh Srivastva, as a reaction to the dominant “logical positivist frame” of the time (1987/2013, p. 14). Drawing greatly from the social constructionist writings of Kenneth Gergen (e.g. 1978), Cooperrider and Srivastva proposed “a conceptual reconfiguration of action research” (1987/2013, p. 10) that emerged from two points of contention. First, they argued that the prevailing focus on *action* in action research, rather than the development of *theoretical* knowledge, was detrimental to the potential of action research “as a vehicle for social innovation” (p. 63). They encouraged a shift in focus to the *generative* capacity of theory, arguing that “Theory is agential in character.... a powerful means whereby norms, beliefs, and cultural practices may be altered” (p. 38). Second, they challenged the prevailing problem-solving approach to action-research, which they argued to be “inherently conservative” tying research to the “already known,” and thereby constraining the imagination and the potential for generating new knowledge and theory (p. 46). In response to these points of contention Cooperrider and Srivastva offered AI as

a research perspective that is uniquely intended for discovering, understanding, and fostering innovations in social-organizational arrangements and processes. appreciative inquiry refers to both a search for knowledge and a theory of intentional collective action which are designed to help evolve the normative vision and will of a group, organization, or society as a whole. It is an inquiry process that affirms our symbolic capacities of imagination and mind as well as our social capacity for conscious choice and cultural evolution. (1987/2013, p. 53)

They argued that “the appreciative mode of inquiry” is “more than a method or technique... [but] a way of living with, being with, and directly participating in the varieties of social organization we are compelled to study” (Cooperrider & Srivastva, 1987/2013, p. 12).

Since this 1987 article, AI has had over three decades of “theoretical, empirical, and practical development” (Fitzgerald et al., 2010, p. 220). Part of this development can be seen in AI’s evolving guiding principles. The 1987 article introduced four principles that formed the basis of AI practitioners’ approaches for approximately fifteen years (Bushe, 2012a). These four principles were that AI should 1) begin with appreciation for the current state of *what is*, 2) should generate applicable theoretical knowledge, 3) should provoke realistic developmental opportunities of what *might be*, and 4) should be collaborative (Cooperrider & Srivastva, 1987/2013, pp. 54-55). The most influential and widely accepted (Bushe, 2012a) principles, however, were later identified by Cooperrider and Whitney (2001). These principles are:

1. The Constructionist Principle, meaning that AI is theoretically grounded in social constructionism;
2. The Principle of Simultaneity that recognizes that inquiry is intervention, thus inquiry and change are not separate but simultaneous;
3. The Poetic Principle that values telling and hearing stories in the inquiry and change processes;
4. The Anticipatory Principle that asserts that current behaviour is guided by images, particularly positive images, of the future. It therefore recognizes the importance of the collective imagination and discourse about the future as mobilizing agents for generating constructive organizational change; and
5. The Positive Principle which emphasises the importance of positive affect and social bonding for supporting and sustaining change (Cooperrider & Whitney, 2001).

Much of the critique of AI is related to its emphasis on the positive, with which it has become increasingly equated (Fitzgerald et al., 2010). Although conceptualizing AI as “an inquiry into ‘the positive’” is a simplistic misunderstanding (Bushe, 2012a, p. 94), some have privileged the positive, using it as a strict frame, sometimes even maintaining “an exclusive, nonreflexive focus on the positive” (Fitzgerald et al., 2010, p. 228). In order to avoid this in my work, a number of concerns raised in the literature informed my approach to AI. First, there have been concerns about AI devaluing or disqualifying the local and grounded knowledge of participants, potentially invalidating negative experiences, repressing important, meaningful, and necessary conversations (Bushe, 2012b; Grant & Humphries, 2006) or promoting

the censoring of self and others' emotional and cognitive content (Fitzgerald et al., 2010). Thus, not only can the possibility of engaging in participant-directed research be limited, but rather than deepening trust, openness and disclosure, feelings of anger or frustration may arise among participants (Grant & Humphries, 2006). Second, the potential imposition of normalized and polarized notions of positive and negative has also received criticism (Fitzgerald et al., 2010; see also Oliver, 2005), and it has been recognized that feelings of sadness, despair and anger, for example, can be evoked through a focus on the positive or remembering past high points (e.g. Bushe, 2012b). Third, concerns have been raised that privileging a positive narrative may contribute to power imbalances. Fitzgerald and colleagues (2010), for example, note how the promotion of the positive or use of positive stories may be used to reify and sustain existing organizational power structures "in spite of the best conscious intentions of those who hold the center of such structures" (p. 228), while Grant and Humphries (2006) note that "transformation may be limited to the enhancement of organizational practices which may not necessarily be contributing to human emancipation or justice" (pp. 405-6). Indeed, AI has been applied both to empower and liberate (bottom up), and also as a change management tool to discipline and control (top down) (Dematteo & Reeves, 2011, p. 203). Considering these concerns, I interpreted appreciation as a starting point for generative inquiry (e.g. Bushe, 2013), following those with expanded or holistic understandings of appreciation as knowing, being conscious of and taking full account (Grant & Humphries; 2006), respecting and acknowledging the impact of what is meaningful for participants (Ridley-Duff & Duncan, 2015), and honouring the full range of their lived experiences (Fitzgerald et al., 2010). At no point did I try to maintain a focus on 'the positive'.

4.1.2 Applying AI reflexively and critically

Throughout this research project, I have aimed to apply AI reflexively and critically as a way of foregrounding the ethical. By engaging reflexively in this research project, I mean more than the self-reflexivity that, for example, has long been advocated for in ethnography (e.g. Hammersley & Atkinson, 2007; Lincoln & Guba, 1985; Mills & Morton, 2013; Pole & Morrison, 2003) although this is one important layer. I also mean that I aimed to engage in ongoing "critical questioning and deeper debate around taken-for-granted issues that have potential moral and ethical implications" (Cunliffe, 2016, p. 745), while attending "to the way different kinds of linguistic, social, political and theoretical elements are woven together in the process of knowledge development,

during which empirical material is constructed, interpreted and written” (Alvesson & Sköldbberg, 2009, p. 9). Thus, for Alvesson and Sköldbberg (2009) reflexivity involves multiple levels of interpretation, one of which is the critical.

Although the combination of critical work and AI may appear paradoxical, there have already been a number of calls for such work (e.g. Bushe, 2012b; Dematteo & Reeves, 2011; Duncan & Ridley-Duff, 2014; Oliver, 2005; Ridley-Duff & Duncan, 2015). This “critical turn” (Ridley-Duff & Duncan, 2015, p. 1583) can be seen, for example, in the journal *AI Practitioner* which devoted issues in 2012 to inclusive spaces (McArthur-Blair & Cockell, 2012a) and “shadow” (Fitzgerald & Oliver, 2012). In particular proposals have been made to integrate critical approaches with AI, resulting in what has been called Critical Appreciative Processes (Grant & Humphries, 2006, leaning on the ideas of Habermas) and Critical Appreciative Inquiry (e.g. McArthur-Blair & Cockell, 2012b; Oliver, 2005). From this critical perspective, applying AI requires consideration of the broader social, cultural, economic, and political context and how issues of power, privilege, and difference are negotiated and influence participants’ experiences throughout the AI process, from topic creation through to its outcomes (Dematteo & Reeves, 2011; Grant & Humphries, 2006; McArthur-Blair & Cockell, 2012b; Oliver, 2005). My attention to these broader issues is evident throughout the project, and can be seen for example, in my first research sub-question (see Section 1.2), the workshop discussions, the interpretation of empirical material (see Section 4.4.1) and the reporting of this project (see e.g. Section 1.1 and Articles I-V).

In my application of AI, I also engaged in ongoing ethical deliberations related to cross-cultural (Liamputtong, 2010) and anticolonial (Patel, 2014) research. Just as problems can arise when music education strategies are transplanted in, rather than transformed for, new contexts (e.g. Kertz-Welzel, 2015, see also Chapter 2), I attended to the possible ethnocentrism of applying methodologies developed in the United States in Nepal. I explored other applications of AI in Nepal, where it has been used since 1994 by organisations, such as Government Organizations, NGOs, and various projects (e.g. Doty, 2016; Messerschmidt, 2008; NAINN, n.d.; Odell & Mohr, 2008; World Health Organization, n.d.). It was even used for peacebuilding during Nepal’s transition from monarchy to democracy after the Maoist insurgency (see e.g. Fry, 2005, p. vii; Odell & Mohr, 2008), and Kathmandu was the site of the 2009 World Appreciative Inquiry Conference. I also reflected on and adjusted my application of AI according to what I was learning about the local context—from small details such as word choice to bigger issues related to participation and how to facilitate

the different phases. For this, engaging in dialogue and seeking advice from, for example, the Nepali co-facilitator with whom I worked (see Section 4.3) was crucial. Regarding coloniality, my initial ethical deliberations led to my choice to use AI as a way of appreciating local knowledge, traditions, and educational approaches, as I was concerned about the influence of my presence and the productive power of my position as a white researcher from the Sibelius Academy. As I engaged in dialogue with Nepali musician-teachers my understandings became more complex, and perhaps more balanced, as these discussions also emphasised local responsibility and agency. Moreover, my experiences throughout the project highlighted the need to better balance appreciative and critical approaches (see Section 6.3). Reflecting on coloniality also pushed me to continuously consider who was benefiting from this research project, thus my decision to offer certificates of participation and consider how the workshops could be useful professional development for the participating musician-teachers (see Section 4.3.1). This project also provided some employment for the research assistant and co-facilitator, and remuneration for local co-authors. Finally, I considered ways to regularly report back and share knowledge (see Section 4.4.2). Further ethical deliberations related to these issues are interwoven below throughout the descriptions of the stages of the research project (see Sections 4.2, 4.3 and 4.4) and attended to in Section 6.3.

Critical approaches to research in general, and AI more specifically, are seen to enable change through discovering new possibilities. Indeed, Kuntz (2015) argues that “critique [is] endlessly optimistic [in] that we might locate where dominant perspectives of the world fall short and thereby make available new, previously unarticulated practices of everyday life” (p. 26). This sentiment is reflected by Grant and Humphries (2006) who defend the combination of critical theory and AI as both share a “commitment to change” that aims to facilitate and encourage human flourishing (Grant & Humphries, 2006, p. 407). Kuntz (2015), leaning on the work of David Harvey (2001), suggests that “the critical scholar has two interwoven tasks: (1) to understand the means by which otherwise common-sensical rationales develop, producing a host of legitimated practices; and (2) to imagine or enable new practices that extend from newly possible forms of knowing” (p. 25). I thus sought to use the empirical material generated in the research project not just for the exploratory aim of describing, but also toward a formative aim of challenging and pointing toward new possibilities (Kuntz, 2015, p. 26). Such possibilities are suggested, for example, in the articles comprising this dissertation. I interpret this as being in line with the generativity to which AI strives through considerations of “what might be” and

how this knowledge could “be used to generate images of realistic developmental opportunities that can be experimented with on a wider scale” (Cooperrider & Srivastva, 1987/2013, p. 55). These notions are also similar to Alvesson and Sköldbberg’s (2009) suggestion that reflexive researchers “engage in practices that create a dialectic” (p. 485) between two forms of reflexivity: D-reflexivity, as in deconstruction, defence, declaiming, destabilizing and danger-warner, which aims to challenge and question to avoid the intellectually, politically or ethically problematic or dangerous; and R-reflexivity, as in reconstruction, reframing, reclaiming and re-presentation, which tries to produce new insights. My engagement with these forms of reflexivity is perhaps most evident in Stage Three.

4.2 Stage One: Developing understandings of a new context through observations and interviews

The first stage of this research project took place prior to the Global Visions project. As part of the Music Teacher Education Development Project in Nepal (<http://mcau.fi/nepal/>), however, it contributed to the Global Visions project by laying the groundwork for Stage Two. During Stage One I visited the Kathmandu Valley on two occasions for three weeks each in the Autumn of 2014. This stage was primarily exploratory, addressing the first research sub-question of this project through an exploration of the contextual issues that contribute to practitioners’ envisioning of music education practices in Kathmandu Valley schools. Thus, although this research project does not constitute an ethnography, in Stage One I sought guidance from *educational* (Pole & Morrison, 2003) and *collaborative* (Lassiter, 2005) *ethnography* in planning my school visits and interviews.

Ethnography has long been used for studying culture, and thus offers potential for learning about music teaching in its cultural context. In support of the research project’s first research sub-question, ethnography can enable a view of education that is not isolated from but embedded in “the wider social and economic context of which it is a part, while at the same time holding onto the detail of the specific location, event or setting” (Pole & Morrison, 2003, p. 160). In addition, pursuing cultural knowledge also supported the development of cultural sensitivity, which is essential for engaging in cross-cultural research (Liamputtong, 2010). As the observations and interviews were to take place in educational settings, educational ethnography (Pole & Morrison, 2003) contributed to my initial methodological and ethical thinking, particularly offering support in regard to the process and methods. In my attempt to ethically engage in cross-cultural research, however, I was particularly inspired by collaborative

ethnography (Lassiter, 2005). Lassiter (2005) writes from the Americanist tradition of anthropology situating collaborative ethnography within its historical and theoretical development, including its relationships with colonialism, power, hierarchy, and the politics of representation. He describes collaborative ethnography as deliberately and explicitly emphasising collaboration at *all* stages of the process, from the conceptualization of a research project through to writing. For him, the quality of research can even be measured against the degree to which it “inspires community involvement, cocitizenships, and collaborative modes of local and community-based change” (Lassiter & Campbell, 2010, p. 765). Although my particular research project was not conceptualized in collaboration with Nepali partners, the larger project to which it belongs was initiated by NMC. My collaboration in Stage One was primarily with NMC and a Nepali research assistant (see below). While research approaches inspired by ethnography took a diminished role in the later stages of this research project, collaboration increased. Moreover, the four main commitments of a deliberate and explicit collaborative ethnography presented by Lassiter (2005) guided me throughout all stages of this research project. Shortly these commitments are related to ethical and moral responsibility, honesty, accessible writing, and collaborative reading, writing and co-interpretation.

The activities and empirical material from Stage One are summarized in Table 1, and the results of Stage One are presented primarily in Articles I and II (see Sections 5.1, 5.2, and Appendices 1 and 2). In addition to the ethical issues interwoven in the text below in relation to observations and interviewing, Stage One involved three meetings with representatives of Nepali government institutions to ensure I had government-level permission, and that there was awareness of my project and how it might be of use at a governmental level. These three meetings took place during my second visit.

4.2.1 Research collaboration facilitating participation

Schools and interviewees for this research project were initially invited to participate through my relationship with NMC. Knowing that only a small number of schools in the Kathmandu Valley offer either curricular or extracurricular music education, I asked NMC to help me visit schools that were known to them to have music teachers, and to interview administrators and music teachers from these schools. NMC and the people working there can therefore be seen as gatekeepers in this research project (Hammersley & Atkinson, 2007). On occasion, school visits led to new information

Table 1 Summary of activities and empirical material in Stage One

Visit	School Visits	Interviews	Workshops	Other
I) August 30- September 20, 2014	6 private schools: S1 ^a -S5 and one that chose not to participate 1 university	3 administrators: A1 (~40 m) A2 (~42 m) A3 (~32 m)	Project introduced as part of a larger workshop presented by the visiting Sibelius Academy team for musician-teachers at NMC	
II) November 23- December 15, 2014	5 private schools: S2-S6 1 women's choir rehearsal 1 +2/Bachelors institute ^b 1 concert at NMC	7 administrators: A4 (~100m) A5 (~30m) A6a & A6b (~35m) School song only with co-author: A2 (~24 min) A3 (~25min) school founder (~70 min) 7 musician- teachers (~30m-75m)	2 pilot AI workshops: I (2.5 hours, n=13) II (2.5 hours, n=6)	Meetings with: Joint Secretary, Ministry of Education Director General, Department of Education Executive Director, National Centre for Educational Development

^a Following my first visit we were unable to contact School 1.

^b Grade 11 and 12 are locally referred to as +2.

and suggestions to visit schools offering music that we did not yet know about. The only schools identified were private schools.

One NMC employee was hired by the Music Teacher Education Development Project and received a salary to work with me as a research assistant. All of my appointments, including school visits and interviews, were arranged by her through her role in NMC. Inspired by Liamputtong's (2010) description of a bicultural research assistant, hiring her was considered an ethical decision as she could not only help negotiate language issues and build rapport and trust, but also contribute to cultural sensitivity, for example through advising me on various norms of interaction so that I could act in an appropriate manner in different situations, and guiding me to conduct the research in a respectful manner. I considered our research collaboration to be particularly important since harm is culture specific and context related (Liamputtong, 2010). This research assistant signed a confidentiality agreement and was present for all school visits, interviews, and workshops throughout Stage One, acting as a translator whenever needed.

4.2.2 Observations at schools

School visits were essential in Stage One for initiating and building relationships and for learning about the context. My observations, however, were not explicitly used as empirical material when writing the articles. Instead, they helped me to better understand what interviewees were describing, and in Stage Two, the workshop discussions. Observations in schools focused on describing what music education in Kathmandu Valley schools was like. I therefore observed music lessons and student performances such as Parents Day and Foundation Day. Despite my desire to observe these activities with as little influence upon them as possible, teachers and students were very aware of my presence, and I did not observe enough times with the same teacher or group of students to have this influence diminish. I was always accompanied by the research assistant with whom I worked, and in some cases, especially during my first visits to schools, by other members of the larger research project. First visits to schools usually involved a tour of the school, and in some cases, performances were specially arranged. During these visits I took detailed notes in my field diary on:

- The space (e.g. the location, arrangement of people and materials)
- The participants (e.g. number of students, gender)
- The activities (e.g. activities, repertoire)
- Questions that arose during the observation

In considering the ethical issues related to using observations at schools as a method, I took inspiration from educational ethnography (Pole & Morrison, 2003). Pole and Morrison (2003) present four ethical implications of educational ethnography which are equally valid for other forms of qualitative approaches: informed consent; negotiating “degrees of overtness” (p. 149); avoiding harm while recognising multiple perspectives; and recognizing that ethical issues permeate all stages of the research process and need to be constantly renegotiated. During my first visit to each school I met with school administrators and musician-teachers to provide information about my research project and to request informed school-level consent to observe music lessons. Whenever I observed in schools, I sought informed consent verbally and informally from all teachers whose classes I visited. Moreover, since during Stage One observation in schools was planned to take a larger role in the research project as a whole, I also prepared a Research Permission Contract (see Appendix 7)¹⁶ for schools that was checked by the Sibelius Academy legal counsel and translated into Nepali. With the exception of School 7, all of the schools I visited signed this Research

¹⁶ Although the overarching project name changed between Stages One and Two, no new consent forms were issued.

Permission Contract (Appendix 7). In the case of School 7, I did not seek consent to conduct research as I was not doing so there. Instead, I was visiting in the role of co-teacher and received verbal permission from the school administrator to do so. My observations during music lessons were always overt, however, while attending public performances, such as Parents' Day, my attendance as a researcher was not known to all in attendance. I continuously attended to issues of harm, relying on the research assistant with whom I worked to guide me towards culturally respectful and appropriate behaviour. To this end, I also emphasised my appreciative lens in interactions with administrators and musician-teachers. Finally, I was prepared to renegotiate ethical issues as they arose. Pole and Morrison (2003) also discuss the emotionally challenging nature of ethnography, although separately from presenting its ethical implications. I would argue, however, that their recognition of ethnography as "a human process which relies on first-hand experience of other people's lives" and one that may elicit "feelings of vulnerability and insecurity for all parties" (Pole & Morrison, 2003, p. 144) is of ethical concern and in need of reflection throughout the process.

The participating schools and their music programs

Interviewed administrators were from six diverse private schools known by NMC to offer music. Private schools account for approximately 42% of the schools and 39% of the student population in the Kathmandu Valley (Ministry of Education, personal communication, December 14, 2018)—which consists of Kathmandu, Bhaktapur and Lalitpur and was the site of this research project—and 19% of the country's education system (Ghimire, 2018). These schools are characterized by English as the language of both instruction and communication, high fees, and better student results in the School Leaving Certificate (Bhatta, 2009). As a presentation of the specific characteristics of each participating school would compromise anonymity, the schools and their music programs are presented together in as much detail as possible.

The schools ranged in age, and had diverse philosophies focussing on or including Progressive Education, child-centred education, holistic development, value education and intercultural understanding. The main language of instruction in all six of the schools was English. They served student populations ranging from as few as 150 students to over 3500 in preschool to class 10, class 1-12, or preschool to class 12. Entrance tests combined with interviews were described as a common practice for determining admissions. The majority of students served by these schools came from the Kathmandu Valley, however some schools also had a small student boarding

population. All administrators described the gender balance in their schools as fairly equal, sometimes tipping towards more male than female students (e.g. up to 60:40). Student populations were also described as being ethnically diverse, one school also having a small population of non-Nepali students. School populations also varied socio-economically. Communicated basic tuition fees varied from approximately 1000 npr/month to 10,000 npr/month, with fees also varying within individual schools by age level, and some having additional costs such as lunch, transportation, special education or boarding fees. Some of the schools offered scholarships. One administrator explained that tuition fees were stipulated by the government.

The music programs were equally varied, with music having been taught for over 20 years in at least three of the schools. In two of the schools there was an explicit focus on promoting Nepali folk music and dance. All six schools offered music as a co-curricular activity, meaning that during a specified time of the week, often the last hour to hour and a half of the school day (e.g. 2:45-4:00) once or twice a week all of the students participated in an activity they had chosen. Co-curricular activities in music included *bansuri* (a transverse bamboo flute), dance, guitar, percussion (Nepali percussion, *cajon*, western drums), piano/keyboards/melodica¹⁷, violin, and vocal/choir. The administrators expressed different philosophies regarding whether or not the students were encouraged to remain with one activity over the years or were able to change activities each year. In addition, one school had music as a compulsory subject (2nd optional) from class 6 to 10. In this school the theory component was taught by one teacher during the school day, and the practical component was taught by six different teachers (2 dance and 4 music) during the co-curricular activity time. Two other schools had full-time music teachers teaching compulsory music during the school day. The classes I observed in these schools included one that resembled what is sometimes called general music in other countries, and the other teaching Nepali folk dance from class 1 to 6. In the latter school, music then continued as co-curricular activities from class 6-10.

4.2.3 Interviewing practitioners

Semi-structured interviews (Kvale & Brinkmann, 2009) were used to include administrators' and musician-teachers' experienced meanings and perspectives. This was done with the understanding that knowledge was socially constructed through the

¹⁷ It was explained to me that although the piano is a western instrument, even in the schools promoting Nepali folk music, piano/keyboard/melodica is taught due to its relationship to the harmonium.

interactions between myself as interviewer and the interviewee (Kvale & Brinkmann, 2009), and the others participating in the interview, such as the research assistant who acted as a translator during musician-teacher interviews or the co-author of Article I.

I conducted semi-structured interviews with eight school administrators (e.g. founders, chairmen, directors or principals) from the six private schools in which I was observing music teaching and described above. The primary intent of interviewing administrators from these schools was to inquire into the general background of the schools and the role of music within them (see Interview Guide in Appendix 10). Moreover, after the school-specific song practice emerged as the focus of Article I, administrators' knowledge of the history of the song in their school and their perspectives on the song were essential. As this practice had not been a focus during my first visit, two of the three administrators¹⁸ interviewed then were re-interviewed during my second visit exclusively about this practice. In addition, one school founder and one composer who was suggested to us as he was known to have composed school-specific songs were also interviewed exclusively about the school-specific song practice. The four interviews exclusively about the school-specific song practice were conducted with the co-author of Article I, Professor Heidi Westerlund. Administrator interviews were conducted in English in a location of the administrators' choice in their schools.

I also held semi-structured interviews with seven musician-teachers¹⁹ from three of the private schools I had been visiting. Time restraints during my second visit were the cause of this restricted school representation. However, all of the interviewed musician-teachers had experience teaching music in other schools. One had taught in at least 12 different schools, and others mentioned that, at the time of the interview, they were teaching part-time in four or seven other schools. Some also taught in homes. In addition, musician-teacher interviews began to demonstrate saturation regarding the school-specific song practice (Article I) and assessment (Article II) and were thus deemed sufficient. The interviewed musician-teachers had a range of teaching experience, with at least four mentioning having taught 12 to 16 years prior to the interview. They taught compulsory or optional (extra- and co-curricular) music lessons and their teaching included classroom music, singing, folk dance, *bansuri*,

¹⁸ We were unable to contact one of the schools again after my first visit so the administrator from this school was not re-interviewed regarding the school-specific song practice. This also partly explains the difference in the number of administrator interviews contributing to Articles I and II (see Figure 2).

¹⁹ In an attempt to maintain anonymity, information about the teachers is combined here rather than presented individually. For the same reason, the schools in which they taught at the time of the interview are not specified.

pianica, *sarangi* (a bowed chordophone), and Nepali percussion. In addition to their teaching, all of them worked as performers, some having released albums. One also identified as a composer. Many also described having won various competitions, either as a performer or director/teacher working with students. At least three noted how their work as musicians had provided them with opportunities to travel and perform outside of Nepal. The stories of how they became musicians differed. Some came from families of musicians—one identifying at least 5 generations of musicians in his family—and began learning music in childhood. These musician-teachers described informal learning situations such as one’s father as a first music teacher, learning an instrument by listening to the radio as no one in the family or village played it, and participating in the community *bhajan* events. They also described more formal instruction like taking daily lessons during school holidays and on Saturdays while school was in session, studying with a classical singing teacher, or studying music in India. The musician-teachers who did not have other musicians in their families described primarily formal approaches to learning music, such as lessons, or pursuing a diploma or bachelor’s degree. Some also described informal learning. All of the musician-teachers were asked to teach based on their success as performers, and with the exception of one musician-teacher none described having had any music teacher education. The one exception had participated in music teacher training offered by one of the music institutes in Kathmandu. One of the musician-teachers had been teaching a different subject in schools prior to beginning to teach music. Most, however, were performers who learned on the job. One musician-teacher thus underscored the importance of the mentoring received from the person who asked him to start teaching. In addition to teaching in private schools, at least one of the interviewed musician-teachers said he had worked in 3 or 4 government schools on a short-term basis, for example, being hired for two months to prepare students for a competition.

Interviews with musician-teachers from the schools in which I had been observing deepened the understandings being developed through observation, allowing me to ask questions about themes not always easily observable. In line with the methodological framework of this research project, the interview guide for musician-teacher interviews was created by adapting the generic AI questions (Cooperrider et al., 2005, p. 25; Watkins, Mohr, & Kelly, 2011, pp. 155–156), with additional positively-framed questions related to the themes of the research project such as diversity, the school-specific song practice, and assessment practices (see Appendix 13). My decision to frame musician-teacher interviews using AI was also related to my attempt to emphasize my stance, which regards the musician-teachers as experts, and to counter

any feelings that this cross-cultural research project involved foreign evaluation. The interviews were semi-structured in the sense that I followed the interview guide flexibly, freely pursuing additional themes and follow-up questions as needed. The first musician-teacher interview served as a pilot. In addition to the pilot leading me to revise the interview questions, it also reinforced the need to encourage musician-teachers to speak Nepali, rather than English, so that they could express themselves with greater detail and ease. Interviews with musician-teachers took place in a location agreed upon by the musician-teacher and research assistant, either at their school or in my hotel lobby. They ranged from approximately 30 to 75 minutes.

Transcription

Transcription varied for administrator and musician-teacher interviews, due to the language in which the interviews were conducted. Administrator interviews were first transcribed by external transcribers in Finland, with whom I had a confidentiality agreement, and then verified by me by carefully re-listening to the audio recordings while reading and, when necessary, correcting the transcripts. The transcripts were then sent to the administrators to provide them with the opportunity to read, comment on, and make changes or elaborations to their individual transcripts (Bresler, 1996). My instructions when sharing these transcripts, however, may have been insufficient, as one of the administrators also corrected the wording of my questions in a few instances when the questions and responses did not clearly match. In total there were 102 pages of transcriptions with the 8 administrators.

Because the musician-teacher interviews were in Nepali, they were first transcribed and then translated by the research assistant. In instances where words or concepts were difficult to translate into English, I asked her to retain the original Nepali and provide some explanation of their meanings in English (Liamputtong, 2010). Once the interviews were transcribed and translated, we met to discuss them, including her perspectives and interpretations, as well as the transcription process (Liamputtong, 2010). As this research assistant was not a musician or a teacher, I decided to have the transcriptions and translations verified by Prem Gurung²⁰, the musician-teacher who was hired in 2016 to work with me as a co-facilitator (see Section 4.3). Like the research assistant, he also signed a confidentiality agreement before commencing our work together. In addition to verifying the translations, this process provided him the

²⁰ Prem Gurung's name is used with his permission, and to give him credit for his immense contribution to this work.

opportunity to familiarise himself with my earlier work and prepare for his work in the research project. There were also 102 pages of transcriptions in total from the 7 musician-teacher interviews and 1 composer interview.

Analysis

Interview transcripts served two purposes in this research project: preparation for later stages and reporting. Rereading the transcripts helped me prepare for Stage Two, by revisiting the various themes or issues that had arisen. Moreover, I selected a number of anonymous quotes from the musician-teacher interviews to share during the first workshops in Stage Two as a way of reporting back to the community and of stimulating discussion. In preparing Articles I and II, interview transcripts were read and coded for related themes. The coding could be considered first concept-driven (Kvale & Brinkmann, 2009) in that certain themes were selected ahead of time based on the planned articles. Thus, close attention was given to interview excerpts related to assessment practices, the valuation of music in schools, and the school-specific song practice. Data-driven coding (Kvale & Brinkmann, 2009) was then used to further develop the codes through careful re-readings of the interview transcripts. While I was the author primarily responsible for the initial analysis and interpretation, having been the main interviewer in all the interviews, relevant and extended interview excerpts were anonymized and shared with co-authors to enable co-interpretation. All of this was done with awareness that the knowledge produced during the interviews was further coloured by the transcription, analysis, and reporting that followed (Kvale & Brinkmann, 2009).

Ethical considerations

Some of the ethical issues attended to in relation to conducting these interviews were informed consent, confidentiality, considering the possible consequences of participation, and the researcher's role (Kvale & Brinkmann, 2009). Information letters and consent forms were provided for and signed by all interviewees in both English and Nepali (Liamputtong, 2010, see Appendices 8 and 9²¹). I did not discuss the names of the schools I was visiting or individuals I was interviewing with anyone not present in the interviews. The only exception was co-facilitator Prem Gurung (see Section 4.3) who checked the musician-teacher interview transcriptions. Prior to doing so, however,

²¹ The consent forms for musician-teachers changed between Stages One and Two as a result of the application process to the university's ethical board. I felt that the recommendations in their application form were better than those I had followed previously.

we discussed confidentiality and, as already mentioned, he signed a confidentiality agreement. Although there were no foreseen negative consequences for participation in the interviews, I aimed to ensure that all interviewees were presented respectfully when reporting on the research project, and to protect their anonymity to the extent possible, considering the small size of the music community in Kathmandu. For this reason, as described above, the schools and musician-teachers are not presented individually, nor are associations made between musician-teachers and schools. I also aimed for the interviews to be a positive experience for the interviewees, being aware that for many this was the first time they had been interviewed as part of a research project, and using AI to frame the musician-teacher interviews as one way of doing so. I also remained aware of the power asymmetry of interview situations (Kvale & Brinkmann, 2009). The interviews were primarily one-way and instrumental dialogue, and I and my co-authors had monopoly over the interpretation. At the same time, I was aware of the interviewees' power in choosing how and what to share, acknowledging also the potential for being told what interviewees believed I wanted to hear (Kvale & Brinkmann, 2009). Moreover, in at least one case the interviewee spoke at great length with few pauses, making it challenging for me to guide the conversation towards my interview questions. Due to the cross-cultural nature of the interviews, ethical issues also arose from the process of translation. To address these, I had Prem Gurung verify the translations, and whenever quoting a musician-teacher the words were always taken from the translation of their words in the transcript, not the transcription of the translators in the moment translation. Finally, one unforeseen ethical issue that arose was that without my prior knowledge, one of the interviews occurred at a very challenging time emotionally for the interviewee. Due to personal issues, rather than the content of the interview, the interviewee began to cry. This was very challenging for me as a researcher as I felt unprepared for the situation. All I could think to do was offer to stop the interview, however the interviewee wished to continue.

4.2.4 Documentation

In addition to observations and interviews, policy documents were also used as empirical material. In particular, in Article II government policy documents including the National Curriculum Framework for School Education in Nepal (NCF, Government of Nepal, 2007) and the Nepali Music Curricula documents for grades 1-5, 6-8, and 9-10 were used. These documents were not analysed in any systematic way, rather they were read thoroughly with particular attention to the article's themes.

4.2.5 Pilot AI workshops

During Stage One on my second visit I facilitated two pilot AI workshops at NMC titled “We Create What We Imagine”. The purpose of these workshops was to test the potential of AI to guide the process of co-constructing visions of music education with local musician-teachers. Although I had planned to facilitate only one pilot Discovery (see Section 4.3) workshop, due to the enthusiasm of the musician-teachers who participated we agreed to meet a second time before I left Kathmandu to continue our work. Empirical material from these workshops is not included in this research project, however the workshops contributed to the planning of the workshops that took place in Stage Two. We also created a Facebook group to facilitate our continued communication to which other interested musician-teachers were invited.

4.2.6 Researcher diary

Throughout Stage One, I kept a handwritten researcher diary which I used 1) to take notes during school visits while observing lessons and performances, 2) for reflective writing following these visits, the interviews, and any other relevant experiences, and 3) for planning and contemplating follow-up questions. This diary filled a 160-page A5 sized notebook. When I returned to Finland, I reread the diary in its entirety and typed it to create a secure and searchable backup copy.

4.3 Stage Two: Facilitating the co-construction of visions through appreciative inquiry

Stage Two of this research project was carried out as part of the Global Visions project, which received funding from the Academy of Finland for the years 2015-2020. During this stage I had one eleven-week visit to the Kathmandu Valley in 2016²². This stage contributed primarily to Research Sub-Question 2, which is addressed in Articles III, IV and V (see Sections 5.3, 5.4, 5.5 and Appendices 3, 4, and 5). The processes and resulting empirical material from Stage Two are described in this section and summarized in Tables 2 and 4.

Stage Two moved beyond listening to practitioners individually and sought to facilitate spaces for local musician-teachers to meet and discuss as a community of experts. Although I continued the exploratory tasks of visiting private schools and music institutes, and conducted a small number of interviews, these activities

²² The long interlude between Stage One and Two is due to late pregnancy—which cancelled my scheduled April 2015 visit—and a maternity leave during the Summer and Autumn of 2015.

were intended to support the primary task of facilitating workshops in which to co-produce knowledge that could potentially be used to develop Nepal's first government-recognized music teacher education program. This task rested on the social constructionist notion that argues that knowledge is socially constructed (e.g. Gergen, 1978; 2015). As knowledge emerges from relations, "the emphasis shifts from individual knowers to the collaborative construction of knowledge" and "draws attention to the quality of relationships" (Gergen, 2015, p. 148).

It was also hoped that the workshops would potentially support the participants' professional development, through fostering community building and collaborative networked learning (e.g. Davidson & Goldberg, 2010). Globally, there is a recognized need for music teachers' associations (Burnard, 2013a), as music teachers often work in relative isolation, with limited possibilities for professional collaboration and mutual learning (see e.g. Bates, 2011; Burnard, 2013a; Sindberg, 2011; Schmidt & Robbins, 2011). It was therefore expected that this might also be the case in Nepal, especially as music education is limited to private schools, music institutions and private homes. Music teacher communities and collaboration, however, can prevent alienation and isolation (Burnard, 2013a). Through fostering moral support and mutual learning, they can stimulate and sustain teachers—which also strengthens new music teacher retention—and contribute to student success (Burnard, 2013a). They are also important for developing the profession and for professional knowledge creation (Burnard, 2013a; Holgersen & Burnard, 2013). Indeed, in the field of education, the ability to learn from others has been identified as "an especially important aspect of adaptive expertise" (Hammerness et al., 2005, p. 365). Moreover, Cochran-Smith and Lytle (1999) stress the value of inquiry communities for teachers, students and the intellectual climate of schooling more generally. They assert that "teachers learn when they generate local knowledge *of* practice by working within the contexts of inquiry communities to theorize and construct their work and to connect it to larger social, cultural, and political issues" (p. 250).

Research collaboration in Stage Two took place primarily through engaging a local musician-teacher as co-facilitator. The need to work with someone local who had experience as a musician and teacher had arisen during Stage One. As a result, instead of continuing to work with the same research assistant, in Stage Two I worked in close collaboration with Prem Gurung. Gurung was recommended to this position by the team of NMC teachers my colleague was working with intensely in another Global Visions doctoral project and received a salary for his work with me. As has already been stated, he also signed a confidentiality agreement.

Stage Two took place at a difficult time, beginning less than a year after the severe earthquakes that struck Nepal in April and May 2015, and resulted in 9000 deaths, around 22,000 injuries, and the destruction of numerous homes and other buildings, including the Kathmandu University department of music. Frequent aftershocks continued and much visible earthquake damage remained, as did areas in which people continued to live in temporary dwellings. One of the schools I visited in Stage Two had a new two-room building in the yard that had been built after the earthquake as the children were scared to go upstairs, even though the building was fine. Another school had buildings not in use because of earthquake damage. The earthquakes also served to mobilize people to come together and support each other, and a number of musicians were active in contributing to post-earthquake recovery (e.g. Johnson, 2018, Maharjan, 2018).

Table 2 Summary of activities and empirical material in Stage Two

Visit	School Visits	Interviews ^a	Workshops
III) March 22-June 8, 2016	4 private schools: S2, S4, S5 & S7 ^b 4 music schools/ institutes	1 school song composer (with co-author, ~40 min) 1 employee at the Embassy of Finland in Kathmandu regarding Finland's role in the development of assessment practices in Nepal (~47 min) 1 interview with 2 musician-teachers together (~50 min) 1 interactive interview (Ellis, 2004) with co- facilitator Prem Gurung at the conclusion of the workshops (~75 min)	17 AI workshops (n=53): Group A, ten ^c 3-hour workshops Group B, four 2-hour workshops Group C, two workshops ranging from 1-1.5 hours each One female-only 1.5-hour workshop

^a In the end, only one of these interview ended up being used as empirical material in the articles, while the others just contributed by shaping my thinking.

^b Observed school music lessons included vocal, grade 1-8 choir, Nepali percussion, *cajon*, keyboards/piano/melodica, guitar, sitar, *bansuri* and violin. I visited S2, S5 and S7 on multiple occasions but S4 only once as its music lessons overlapped with Group B's workshops. I contacted S6 and planned to visit but was unable to do so due to time restraints.

^c Group A had 8 three-hour workshops, however, the first two of these were repeated with different groups of teachers on different days to increase participation. Thus, there was a total of ten workshops.

4.3.1 Workshops

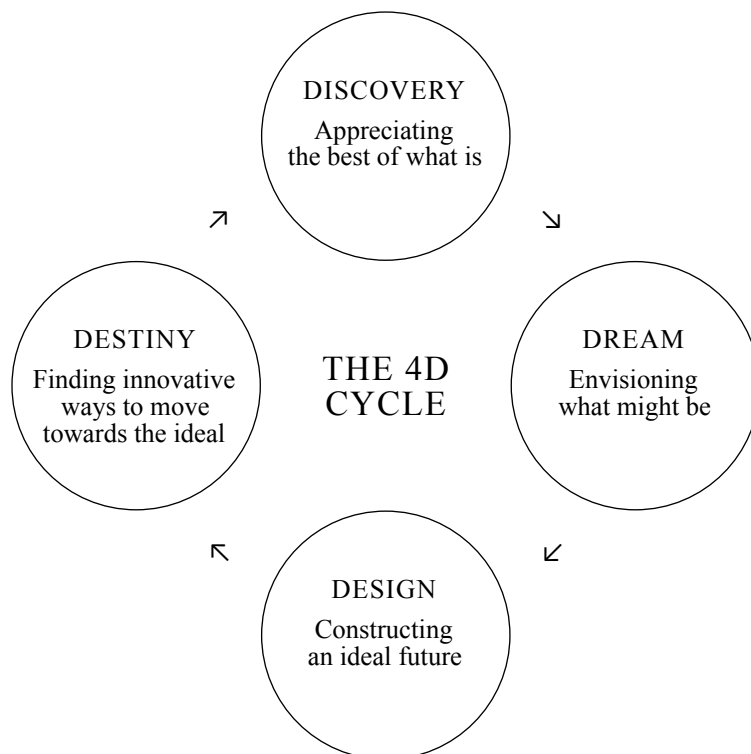
While AI was used in Stage One primarily to build relationships and develop the interview guide for musician-teachers, in Stage Two its 4D model guided the workshop design. In this section, I therefore begin by outlining this model, after which I present the process of forming the different workshop groups, and then the process that took place in the workshops.

Applying the appreciative inquiry 4D model

The AI 4D model (e.g. Cooperrider et al., 2005, p. 7) was selected to guide the workshops as co-constructing visions is built into the process. While AI literature refers both to a 4D cycle and model, the term model best suits my approach in this project, as I applied each of its phases only once without repeating the entire process. This was a decision that emerged once the workshops began, when I discovered the challenges of some of its phases. Thus, although Cooperrider and Whitney (2001) assert that a 4D cycle can occur in a rapid and informal conversation, the process I designed was more extended and formal. The 4D model has also sometimes been referred to as a 5D model, adding Define as a first step (Bushe, 2012a; 2012b) to focus on an affirmative (Cooperrider & Whitney, 2001) and generative (e.g. Bushe, 2013; Ridley-Duff & Duncan, 2015) topic choice. In the case of these workshops, the chosen topic was excellent music education in Nepal.

Based on this topic, the workshops followed the four phases of the 4D model: Discovery, Dream, Design, and Destiny (see Figure 1). The first phase, Discovery, focussed on musician-teachers reflecting on and discussing what they deem to be “the best of ‘what is’” now (Cooperrider et al., 2005, p. 6), in order to discover positive capacity (Cooperrider & Whitney, 2001). The second phase, Dream, then built upon the best moments and experiences highlighted during the Discovery phase—the “discovered potential” (Cooperrider & Whitney, 2001, p. 5)—as a resource for envisioning “what might be” (Cooperrider et al., 2005, p. 6) if this potential were to occur more regularly. In the Design phase musician-teachers co-constructed an ideal future (Cooperrider et al., 2005, p. 7) to “bridge the best of ‘what is’ with collective speculation or aspiration of ‘what might be’” (Cooperrider & Whitney, 2001, p. 10). This phase was thus based on the images of possible futures that emerged from the sharing of examples of past experiences (Bushe, 2012a, Cooperrider & Whitney, 2001), and invited participants “to challenge the status quo as well as common assumptions” (Cooperrider & Whitney, 2001, p. 10). Finally, in the Destiny phase musician-teachers innovated ways to move

Figure 1 The 4D model (adapted from Cooperrider, Whitney and Stavros, 2005)



toward their ideal future (Cooperrider et al., 2005, p. 7). Descriptions of this phase in the literature are often vague, provoking confusion and a lack of consensus amongst AI practitioners (Bushe, 2012a). Cooperrider and Whitney (2001), for example described “giving Ai [sic] away, to everyone, and then stepping back” (p. 12) rather than focussing on things like implementation strategies or progress monitoring.

Forming the groups

Planning workshop participation began prior to my arrival in Kathmandu for Stage Two. In the months leading up to my visit, I exchanged regular email correspondence with Iman Bikram Shah (the principal of NMC), Sapna Thapa (the Nepali member of the Global Visions advisory board), and Prem Gurung, with whom I also met online via Skype. This collaborative planning was particularly concerned with finding musician-teachers who would be interested in and motivated to work with me. I was very aware that musician-teachers in the Kathmandu Valley are very busy, and many work several jobs to make a living. Thus, I did not want to make the workshops too long or ask for too much time from their limited holidays. Moreover, I aspired to design the workshops in negotiation with the musician-teachers who chose to participate and facilitate them

in a way that considered their needs as teachers, “avoid[ing] imposing my needs on them” and wondering “Where can we go together?” (Researcher Diary, March 17th, 2016). Thus, the beginning of Stage Two was characterised by my nervousness, doubt, uncertainty and vulnerability, as I asked myself “Can I give in to improvisation?” (Researcher Diary, March 17th, 2016).

Initial considerations

Participation in the workshops was open to all musician-teachers. The choice not to restrict participation to those teaching in private schools emerged as I learned that many musician-teachers work in combinations of private schools, music institutions, and homes, and from my desire to contribute to building an inclusive music teacher network. Moreover, although AI often aims to initiate change in one organisation and thus strives to engage all stakeholders (e.g. Bushe, 2012a), the focus of these workshops was on co-constructing visions of music education in Nepal through the AI process. Thus, participation was not limited to one music institution, private school or music teacher association. Rather, I began with the aim of working with a dedicated, small core group of approximately 6 to 8 musician-teachers and supporting the generation of knowledge in the workshops with observations in their schools and follow-up interviews. In considering ways to show my gratitude to those who chose to participate, in dialogue with Iman Bikram Shah, Sapna Thapa, and Prem Gurung, I planned to provide lunch or snacks depending on the time and duration of the workshops and a certificate of participation from the Sibelius Academy. I did so, however, with awareness of the ethical issues involved in offering such incentives.

Early challenges

A further challenge to finding participants was that, although I had read extensively about AI and had a vision for how the workshops could proceed, I was only able to articulate what we would *do* in the workshops, not what we would *learn*. Thus, rather than beginning with an information and planning meeting for potential participants, I planned to begin with a Discovery workshop. In this way, musician-teachers could meet Prem Gurung and me, experience what would happen in the workshops, and then decide for themselves if they wished to continue.

I announced this initial workshop in the Facebook group created in 2014, and sent personal invitations via Facebook or email to the teachers I had met in 2014 and who had shared such contact information with me. In addition, Prem Gurung phoned

the private schools and musician-teachers on our contact list from 2014, and noted how everyone had sounded very positive about the workshop on the phone. Despite careful and collaborative planning, and what Gurung and I perceived to be adequate publicity, the first planned workshop found us sitting alone in a large room waiting, as no one came. Together with Iman Bikram Shah, Sapna Thapa, Prem Gurung, the research assistant with whom I worked in Stage One, and a musician-teacher participating in another Global Visions sub-project, we brainstormed and planned to try again. This time the research assistant with whom I worked in Stage One called the schools and teachers in her official NMC role with the initial invitation and information, and Gurung called again the day before the workshop with a follow-up reminder²³. Due to the difficulty finding one time that worked for everyone, we planned to run the same workshop twice. These revised efforts resulted in a total of 15 musician-teachers attending these first workshops. We also facilitated the second workshop twice, but as the school holiday had ended, we only had 3 participants on each of the two days. Thus, we decided to combine them and meet one day a week only, even though this decision unfortunately meant that at least one of the musician-teachers who wished to continue participation could not.

Together with this group of musician-teachers—who in the articles are referred to as Group A—we decided to meet weekly for 3 hours each workshop, and did not set a fixed ending date, instead agreeing to continue meeting as long as they remained interested in doing so. The workshops followed the phases of the AI 4D model, while also considering how this process could support participants' professional development. Participation dwindled over time (see Table 5), for various stated—such as family illness and work schedules—or unstated reasons. After spending so much time together with this group of musician-teachers, I felt emotional as the workshops came to an end. During our last workshops, the musician-teachers surprised me by bringing different treats they wanted me to taste, giving our last meeting a festive feel.

Expanding participation and perspectives

Once the Group A workshops were running weekly, I began to consider ways of expanding participation and perspectives in this research project. While searching online for other private schools in the Kathmandu Valley offering music, I came across what appeared to be an inactive website for a music teacher association. I quickly received a reply to my introductory email from the director of the music institute

²³ In addition, both the musician-teacher from the other Global Visions sub-study and Prem Gurung invited their friends.

connected to this association and during a 2.5-hour meeting we agreed that this music institute could host a shorter series of workshops. We decided on four two-hour meetings—one for each of the phases of the AI 4D model—on Saturday mornings, the private schools’ day off, as most having a six-day week. Prem Gurung and the Group A musician-teachers helped me write a description of the workshops, and administrators from the music institute contacted teachers in their network. As a result of this institutional support, the first Group B workshop had 23 participants – many more than we had prepared for, causing us to scramble for extra chairs and photocopies as the workshop began. While participation dropped significantly between the first and second workshop²⁴, I was not too surprised as I understood from my own experiences participating in teacher professional development that many teachers want practical ideas and resources they can immediately take back to their classes, which was not the nature of these particular workshops. While hosting workshops at a second music institute contributed to the research project by increasing collaboration and widening participation, there appeared to be some competition between the two music institutes. Thus, I strove to be transparent and keep the administrators of both aware of my work with the other.

A second strategy for expanding participation and perspectives was through offering workshops in the private schools I had been visiting. While offering workshops at all of the schools was not feasible, I chose one school that had several music teachers and perhaps more diversity than Groups A and B in terms of instruments/ musical genres, age of the teachers, and comfort communicating in English²⁵. This school’s Extracurricular Activities Coordinator supported me, seeing my work not only as professional development for the teachers but also as a way of bringing the teachers closer together. As I aspired to bring musician-teachers together from different schools and institutes, and as this group began meeting the same week as Group B, however, I decided to get the workshop series started at the school by offering the first two workshops there, and hoped that this would inspire the teachers to later join Group B which met in a music institute not too far away from the private school. This was also a pragmatic decision, as planning and running three workshops a week each on its own day, in addition to my other work and the involved travel time, was much too draining. The first Group C workshop was 1.5 hours and immediately following their teaching.

²⁴ In Group B there were nine musician-teachers who only attended the first session and then discontinued participation.

²⁵ Prem Gurung attended all workshops with all groups and did much more translating in this group. Music lessons in this school included, for example, *bansuri*, guitar, keyboard, Nepali percussion, sitar, violin, and vocal.

This proved challenging for me as it got me back to where I was staying very late, so we agreed to meet before their teaching for the second workshop. Unfortunately, when we met the second time some of the teachers were late, so we only had 1 hour together. Although the Group C teachers requested that we continue in a third workshop, due to the abovementioned pragmatic issues, I unfortunately needed to remain with my original plan of only offering two workshops at the school, but warmly invited them to Group B. This was a difficult decision as the teachers were enthusiastic, insightful, and engaged during the workshops. None of the teachers, however, chose to continue.

My third strategy for expanding participation and perspectives can also be understood as an intervention (Kuntz, 2015). As gender issues, namely the increased challenges females face in studying music or pursuing a career in music, arose as an important topic during the main workshops, I chose to provide a female-only space. This was done not as an attempt to “‘give voice’ to individuals from underrepresented or marginalized groups” (Kuntz, 2015, p. 59). Rather it was an attempt to create a relational space for discussion “in which individuals [could] tell and re-tell, live and re-live, their stories. And, in the process of doing so... make evident to those who listen (and themselves) *their* interpretations of lived experience and *their* situated constructions of reality” (Stauffer & Barrett, 2009, p. 23, emphasis original). This separate workshop for female musicians and musician-teachers working in the Kathmandu Valley was titled, *Encouraging girls’ participation in music in Nepal*. Although it was widely advertised during the main workshops, both orally and in the handouts, by word of mouth, and on various Kathmandu Valley music education related Facebook pages, all of the participants were women who had been participating in the Group A or B workshops. The workshop lasted 1.5 hours and took place following one of the main workshops in a nearby café over tea, coffee, and snacks that I provided. The aim of this workshop was admittedly rather narrow. It was not designed to contribute directly to the co-constructing of visions taking place with Groups A, B and C, but rather as a parallel explorative space to develop understandings of the contextual issues framing practitioners’ envisioning of music education practices in the Kathmandu Valley. Thus, it focussed primarily on the Discovery phase of the AI 4D model and included partner interviews focussed on sharing stories of best experiences learning music and overcoming challenges encountered along the way, followed by a full group discussion in which we freely followed the themes that arose. Moreover, at the time of planning and facilitating the workshop, there was no plan for this workshop to contribute to a separate article. Rather, the need to write Article V (Appendix 5)

emerged during Stage Three, at which point the participants were contacted again to request informed consent to write more specifically about the experiences they shared during the workshop.

As a result of these efforts, by the end of Stage Two, I had facilitated a total of 17 workshops: 10 with Group A, 4 with Group B, 2 with Group C and 1 female-only workshop. In total 53 musician-teachers participated in at least one of the workshops, 9 of whom were women (see Table 3). All workshop participants gave informed consent to participate, with information letters and consent forms being provided in both English and Nepali (Liamputtong, 2010), read aloud in Nepali at the beginning of the first workshop with each group, and signed by all workshop participants (see Appendices 8 and 9).

Table 3 Summary of workshop participation

Number of participants	53 musician-teachers participated in at least one of the workshops: Group A total 16, each workshop 3-9 Group B total 29, each workshop 16-23 Group C total 8, each workshop 5-7
Gender	44 men 9 women

The participating musician-teachers

As the end of the workshops approached, I realised that I did not have sufficient background information on all of the participating musician-teachers for reporting this project. Instead, I was limited to what they may have said during the workshops. For example, from our discussions I knew that they were mostly teachers of popular musics and teaching in music institutions or extra- or co-curricular music in private schools. I therefore decided to include a short questionnaire during the final workshop with Groups A and B. From this questionnaire I created Table 4, a more detailed version of the table that appears in Article III (Appendix 3), to provide some context for the reader. As in the article, this is done with the understanding that “backstories are as limited as all the data excerpts that appear” (Jackson & Mazzei, 2012, p. xii) – even more so as it is limited to musician-teachers from Groups A and B and only those present during the final workshop²⁶ who returned the questionnaire. Thus, rather than providing background information on all 53 workshop participants, it only includes 18 (Group A n=3, Group B n=15). It is further limited as some of my questions were

²⁶ For example, it is missing one participant who attended all but the last session for a total of 19 hours.

not sufficiently specific so, for example, when I asked what they taught five teachers simply wrote “instrument”, without specifying which one, and though I asked about small and large groups I did not define small and large, so it would have been better to ask for class size. Moreover, as with all of the written responses, at times there were some challenges reading some of the handwriting. In retrospect, a questionnaire of this sort could have been included during our first workshop, or even a few basic questions related to teacher background could have been included on the information letter and consent form.

Table 4 Overview of 18 of the musician-teachers involved in the workshops

Age	20-25 (n=4) 26-30 (n=8) 31-40 (n=3) >40 (n=2) No response (n=1)
Where they teach	Private schools (n=10), music institutes (n=5), homes (n=7) Number of places in which they teach: 5 (n=1), 2-3 (n=7), 1 (n=9), currently not teaching (n=1)
What they teach	Guitar (n=6), vocals (n=2), piano (n=1), melodica (n=1), saxophone (n=1), unspecified instrument (n=5) Basic music theory (western/eastern) (n=1) Not specified (n=1)
Types of lessons	Private, small and large groups, mixed ensembles
Teaching experience	< 1 year (n=4) 1-4 years (n=11) 7-16 years (n=3)
How they learned	formal only (n=7), informal only (n=4), both formal and informal (n=7) forms of formal learning: private and group/ensemble lessons in music institutes and universities forms of informal learning: self-teaching, learning with or from a friend or family member, making use of the internet, video lessons and reference books

Workshop processes

The processes that took place in the workshops—including reflection on my need to constantly rethink my approach and remain flexible—are described in detail in Article III (Appendix 3), which attends to Research Sub-Question 2. To avoid repetition this information along with the empirical material generated in each phase is summarised in Table 5.

Table 5 Summary of the workshop activities and empirical material in Stage Three

AI Phase	Workshop activities	Empirical Material
Discover Group A Session 1 (n= 9, 6) Group B Session 1 (n=23) Group C Session 1 (n=5) Women’s workshop	Partner interviews (see Appendix 3, Article III, Table 2 for interview guides) ^a Small group discussions (n= ~ 6) Sharing stories or highlights from partner interviews Selecting 3-5 topics or themes to pursue	Workshop recordings Written responses ^b : Interview guides and/or summary sheets ^c Group A n=13 Group B n=15 Interview guides Group C n=2 Interview summary sheets Group C n=6
Dream Group A Sessions 2 (n=3, 3), 3 (n=7), 4 (n=5), 5 (n=3) & 6 (n=4) Group B Session 2 (n=19) Group C Session 2 (n=7) ^d	Group discussion reviewing the Session 1 summary of themes Partner interviews (Group A) Brainstorming opportunities Selecting themes with the greatest potential impact	Group aspiration statements sheet (Group B n=3)
Design Group A Sessions 6 (n=4) & 7 (n=3) Group B Session 3 (n=16)	Brainstorming the key elements of their ideal version of the selected themes Creating an action plan to realize this ideal	Group worksheet (Group B n=3)
Destiny Group A Session 8 (n=3) Group B Session 4 (n=18)	Reading, reflecting on and refining co-constructed visions Individual Actions (see Watkins et al., 2011, pp. 241–242)	Anonymous feedback (Group A n=3, Group B n= 15) ^e Co-constructed visions comments and suggestions (Group B n=13) Individual actions (n=7) ^f

^a The use and adaptation of the AI generic questions was piloted in Stage One during the AI pilot workshops and musician-teacher interviews.

^b Written responses in Nepali were translated by co-facilitator Gurung as soon as possible following the workshops.

^c The interview guide was marked “This sheet is for you to keep” and the interview summary sheet “This sheet will be collected from everyone willing to share. It will be used to compile the ideas and share them during the next session”.

^d Two musician-teachers from this school had attended the first Group A workshop while their school was on holiday, so they did not attend Group C’s first workshop.

^e As there was not enough time to interview participants about their experiences in the workshops, I created an anonymous feedback form for the last workshop. In keeping with the workshop design, the feedback form was also structured based on the AI generic questions. I hesitated to use only these questions because I was worried that they did not give any space for criticism, but in the end thought that the ‘Three wishes’ could provide this space.

^f It was suggested that participants keep this sheet however 7 were handed in.

The phases of the AI 4D model described above were followed in the workshops with Groups A, B and C to co-construct visions for excellent music education in Nepal. I used the material generated in each workshop to plan the following one. This involved compiling, analysing, thematising and interpreting the material after each workshop²⁷. As much as possible, I preserved the musician-teachers' original words, including in the resulting co-constructed visions (see Section 5.3). This process was aided by the notes I had taken during the workshop, and carefully listening to the recordings of the workshop discussions. Even with the musician-teachers' permission to record the workshops, I always felt uneasy pressing the record button in the workshops, as though this action infringed on our developing relationships. This uneasiness could, perhaps, be related to what Kuntz (2015) refers to as the *logics of extraction* or through Patel's (2016) discussion of interview data in terms of the settler-slave relation. It could also be related to my position in the workshops, where I was more teacher than researcher (see below), and as a teacher I have rarely recorded my lessons. Nonetheless, listening to recordings of the discussions helped me clarify and expand on the participants' written responses and deepen my developing understandings. Each workshop then began with discussions of the themes and my interpretations—to confirm, contradict, clarify, refine and seek alternative opinions. During this process, Prem Gurung translated orally into Nepali. In Group B, which was much larger, I also allowed time to discuss with someone nearby before discussing with the full group. In this way, meaning in the workshops developed “within relations” (Kuntz, 2015, p. 69) and, at the same time, my ongoing findings were regularly shared in the community “so that they [could] serve and be interrogated” (Patel, 2014, p. 369).

The amount of time available in the three different groups had consequences for the nature of the workshops. The 3-hour duration of the Group A workshops, for example, allowed for much flexibility and the ability to freely follow and discuss topics of interest to the musician-teachers in depth. In Group B and C, however, our limited time, both each session and in the total number of meetings, created restrictions for our activities and discussions. The number of questions for the partner interviews in the first session, for example, were too many for the 40 minutes available for the task. The different group sizes also affected the workshops. In one of the early Group A workshops, I recall feeling worried when I discovered that only three musician-teachers were attending that day. This workshop, however, had very fruitful

²⁷ For example, I typed out all of the participant's written responses that had been shared with me after each workshop and organized them into themes for the next workshop's handout.

discussions, also touching on topics I had assumed would be challenging to address such as caste/ethnicity and gender. On the other hand, having fewer participants made the Dream activities more challenging. To address this challenge, I also brought the topics and themes from Groups B and C to Group A to stimulate further discussion. This allowed the discussions from the three different groups to influence all of the workshops, even though the three groups never met. Another difference related to size was that since Group A was usually fairly small, we all participated in the group discussions—which flowed in and out of English and Nepali—without the need to break into smaller groups, except when interviewing a partner. By contrast, Group B was much larger, so discussions were often held in smaller groups of about six to eight. The use of partner interviews and small group discussions allowed participants to speak in the language of their choice, and during these times I chose not to go around and listen in on the discussions to encourage everyone to speak freely.

Stewarding spaces answerable to learning

The workshops were not only about co-constructing visions. They were also formative, as I had been informed by musician-teachers I had met and individuals at NMC of the limited availability of professional development opportunities or active music teacher associations in Nepal, and thus envisioned the workshops as a community of inquirers in which participants could develop their teaching through learning from and with each other. Thus, the workshops were not only intended to serve this research project, but also address some of the needs that had been identified by the musician-teachers. Indeed, reasons related to “teacher training” were identified by teachers as motivation for first coming to the workshops. Thus, I viewed the workshops as “productive and generative spaces that allow for finding knowledge” (Patel, 2016, p. 79) and myself as “a means of knowledge – without transmitting any knowledge” (Rancière, 2010, p. 2). By this, I mean that I did not position myself, nor wish to be positioned, as a “master explicator”—a superior intelligence who would explain to those who did not know—or someone who possessed skills and knowledge to be transmitted to the workshop participants who were seen to lack them. Rather, I started from the assumption that all intelligences, mine and the workshop participants, were equal. Thus, the aim was not to explain or transmit knowledge, but rather for us to co-construct it together, as equals, through our interactions. To nurture a practice of learning from and with each other, every workshop with Group A and B also began with sharing teaching practices. I did this for a number of reasons, including to try to create a positive atmosphere, to position myself as a musician and music teacher, and to keep music making close to

our discussions about music teaching. In Group A, we used this opportunity to develop a practice of peer teaching and learning, thereby highlighting the already existing expertise within the group. To this end, we took turns teaching each other so that a different musician-teacher, beginning with me, volunteered each week. We taught each other things like songs, games, and drumming patterns. These sharing sessions lasted up to 35 minutes, were followed by group reflection, and were particularly important for building rapport in the group and strengthening my position as one of the learners within the group, especially for example as I struggled to learn the Nepali words to a song. With Group B, where we had much fewer and shorter meetings, I tried to select a short musical activity to lead based on the questions that had arisen in our previous workshop. Our time with Group C was very limited so we unfortunately did not make music together or share teaching practices, except through discussion. In creating these spaces for musician-teachers to meet and discuss in the workshops, I also envisioned the possibility of a network of musician-teachers emerging from the process, and potentially outliving the research project, if that was something the musician-teachers valued or desired.

Researcher position

Unlike in the interviews and school observations of Stage One, my position in the workshops was more that of a researching teacher than researcher. Throughout the workshops, I aimed to work in-relation with the musician-teachers. I made no attempt at being “an impartial bystander or dispassionate spectator” but saw myself as “an active agent, an invested participant” (Cooperrider & Srivastva, 1987/2013, p. 26). When the teachers asked me questions about what I do in my teaching I responded openly and honestly, sometimes with some kind of demonstration rather than description. Over tea following my first visit to School 7 one of the musician-teachers even asked to interview *me* about my teaching and approach to planning. In response to a question posed to me about differentiating instruction when teaching large groups of students at varying degrees of ability—a challenge that had come up repeatedly in both the workshops and my school visits—I also asked the violin teacher at one of the schools I had been visiting if I could teach one of his lessons²⁸ to try one possible approach for engaging all of the students at the same time. I then reflected on my lesson plan and teaching process not only with this violin teacher, but also in a Group A workshop to which I had asked all of the participants to bring something they teach in

²⁸ The violin teacher also asked me to come back and teach a second group of his students, which I did the next time I visited his school.

groups to stimulate our discussion and sharing of ideas. Thus, some of the workshops with Group A especially, were very practical and included a lot of sharing of ideas and strategies to improve teaching.

Research collaboration

Throughout the workshops I worked closely with Prem Gurung as a co-facilitator. As I had been reading the AI literature extensively, I took responsibility for planning the workshops, however I often asked him for advice. He took responsibility for the administrative tasks such as contacting the teachers and making the photocopies – as he knew which places would have electricity and when. During the workshops, he also took an active role participating in the discussions, helping to stimulate or extend discussions and including those who may not yet have spoken, for example asking questions like “Does anyone else have that kind of experience?” When the group broke into partner discussions or small groups, he would circulate to ensure that the activity I had suggested or questions I had proposed were clear.

Language usage in the workshops

Participants were always encouraged to express themselves both verbally and in written responses using the language of their choice. All materials for the first workshops were prepared in both English and Nepali, however the participants expressed that this was not necessary so future handouts were in English only. While Prem Gurung was available to translate when needed, in practice, translation was usually carried out fluidly by the whole group. At times, the Group A workshops also included longer discussions only in Nepali. On such occasions I waited for the musician-teachers to feel it was time to return to English, as Nepali was sometimes used strategically, for example one musician-teacher said in English that he did not want to tell me something personal before switching to Nepali to tell the others.

Negotiating voluntary participation

One of the ethical issues that required re-negotiation during Stage Two, related to what was for me an unforeseen conflict between the principles of voluntary participation and giving something back to the participants. As is common practice, my consent form stated that “Participation in this study is completely voluntary and participants have the right to end their participation for any reason, at any time without explanation and without consequences” (Appendix 9). At the same time, Liamputtong (2010) says

that it is “essential that the researchers give something back to participants for their time and valuable knowledge” (p. 80), relating this to reducing power inequalities between the participants and the researcher, and so that “the participants will be able to see that the researchers have genuine concerns about their lives and well-being” (p. 80-81). This attention to ‘giving back’, however, also aided my personal investment in this research project and my dependency upon musician-teachers attending and participating in the workshops for my own professional gain (Patel, 2014). While I was aware of the ethical issues related to offering incentives in research projects, and thus the risk that teachers might only participate in the workshops to get the certificate, there were three issues that I did not anticipate. First, in the music institute where Group B was based the administrators offered to take care of the certificates, but wanted to offer them only for participation in *all* workshops. This, however, led to teachers paying attention to each other’s attendance, and expressing concerns about the fairness of some getting a certificate for participating fewer hours than they had. To ensure that participants maintained and developed positive feelings toward each other, I needed to renegotiate with the institute so that anyone participating in at least three Group B workshops could receive a certificate that stated their total number of hours of participation. Second, and related to the first, my plan to track the number of workshops and hours musician-teachers in Groups A, B and C participated and include this information on their certificate²⁹ caused me some uneasiness as I felt that such detailed attendance-taking and noting of who came late or left early conflicted with the principle of voluntary participation. Still, I believed that it was more important to ensure positive relationships between the participants and thus continued to discreetly note these details. Third, I did not foresee the certificates as a potential threat to anonymity. In the later stages of the project, however, I realised that musician-teachers who choose to use the certificate, for example when applying for a job, can be traced back to this research project. Moreover, some of the institutions, seeing the workshops equally as professional development for their teachers as part of a research project, wished to promote and publicise their teachers’ participation, for example by posting photos on Facebook. This too posed an ethical complication that required discussions and renegotiations with the institutions.

²⁹ In the end 8 participants from Group A (including Prem Gurung) and 16 participants from Group B met these requirements, and I included the number of hours of participation on their certificates. As of August 12th, 2016 three of the 16 Group B teachers had not picked up their certificates, so the certificate was not everyone’s primary motivation for participation. In addition to the certificates, I also chose to give letters of appreciation to the music institutes related to Groups A and B, the teachers and extra-curricular coordinator in Group C, the administrators at the schools I visited and the full-time music teacher whose class I visited a number of times to thank them for their support of my work.

4.3.2 Observation and interviewing during Stage Two

During Stage Two, I continued to conduct interviews (see Table 2) and observations in private schools and music institutes following the same approaches described in Stage One (see Section 4.2). Two of the interviews (e.g. the composer and employee at the Embassy of Finland) and some of observations were specifically related to addressing Research Sub-Question 1 in Articles I and II. In the end, the interview with the employee at the Embassy of Finland was not used as empirical material for Article II as the article took a different direction. In addition to compulsory and extra-curricular music lessons, I also observed the singing of the school-specific song (e.g. during morning assembly) and performances to which parents were invited, such as Parents' Day and an afterschool assembly on the theme of cultural diversity. The musician-teacher interview and all observations were primarily integral for deepening my understandings of the context more broadly and thus my ability to facilitate workshop discussions. These observations also included three music institutions I had not previously visited: one became the host for Group B's workshops (see above), one upon invitation of a workshop participant to observe his semi-private piano lesson, and one with the Nepali member of the Global Visions advisory board to meet the founder. This founder invited us to a student performance which we later attended.

The biggest difference during my observations during Stage One and Stage Two was that I began to be positioned differently. While in Stage One I had positioned myself in the role of participant as observer only, attempting to have as little influence on the situation as possible, in Stage Two musician-teachers began asking me to teach. On a few school visits, I was asked to teach something on the spot during a class I was observing. I was also invited to teach with some of the musician-teachers who participated in the workshops in a school I had not previously visited (S7). In this school they co-taught extra-curricular music lessons as volunteers in exchange for free tuition for approximately forty underprivileged children. I gladly accepted their invitation and we taught together on three different occasions. With teaching becoming a regular activity during my school visits, as described above I also asked one of the musician-teachers whose class I had observed if I could teach a lesson. My teaching was always followed by dialogue, reflecting with the musician-teacher(s) on why I had selected the activities and on the teaching itself. More than just deepening my understandings during workshop discussions, being invited into workshop participants' teaching environments deepened our relationships, and co-teaching became a way of extending our developing practice of learning from and with each other in the workshops (see below).

To ensure that I was reflecting in my researcher diary regularly throughout the very busy period of Stage Two, I made a habit of, at minimum, starting each day with 10 minutes of free writing and following each school visit or workshop as soon as possible with another 10 minutes of free writing. My computer-based researcher diary from this stage is 69 pages.

4.4 Stage Three: Analysis and interpretation in relation

Stage Three of this research project can be considered the processes that took place once I returned to Finland after Stage Two in June 2016 until its completion. The main work of Stage Three involved *reflexive interpretation* (Alvesson & Sköldbberg, 2009) and *critical work* (Kuntz, 2015). Reflexive interpretation guided me to engage in interpretation at multiple levels, for example “contact with the empirical material, awareness of the interpretative act, clarification of political-ideological contexts, and the handling of the question of representation and authority” (Alvesson & Sköldbberg, 2009, p. 263). Engaging in critical work guided me to use the reflexive interpretation to “point to possibilities beyond our current constructions” (Kuntz, 2015, p. 25) and “to imagine or enable new practices that extend from newly possible forms of knowing” (Kuntz, 2015, p. 25). Together these approaches supported me as, having co-constructed visions for excellent music education in Nepal with local musician-teachers during Stage Two, in Stage Three I sought to consider what lessons these visions might mean or make possible for music teacher education both in Nepal and globally. I understand critical work (Kuntz, 2015) to be in line with AI’s generative principle, since considering “what might be” allows for the generation of “images of realistic developmental opportunities that can be experimented with on a wider scale” (Cooperrider & Srivastva, 1987/2013, p. 55). Indeed, Kuntz (2015) argues that “critique [is] endlessly optimistic [in] that we might locate where dominant perspectives of the world fall short and thereby make available new, previously unarticulated practices of everyday life” (p. 26). This work was further supported as Stage Three also allowed for *pause* after the hectic pace of Stage Two, during which I had attempted to balance answerability to the Nepali participants, the research project leaders and funders, and my own self-imposed expectations. The importance of pause has also been underscored, for example, by Patel (2016) who discusses “paus[ing] in order to reach beyond” asserting that “without that stoppage it is actually impossible to imagine how to do differently” (p. 88).

4.4.1 Interpretive levels

In crafting the articles, interpretation took place at various levels. These include, for example, against the larger project and its empirical material, the co-authors' lived experiences and individual research projects, the complex context of Nepal and other diversifying societies worldwide, and thinking with theory (Jackson & Mazzei, 2012). The details of this interpretation are discussed below.

Working with the empirical material

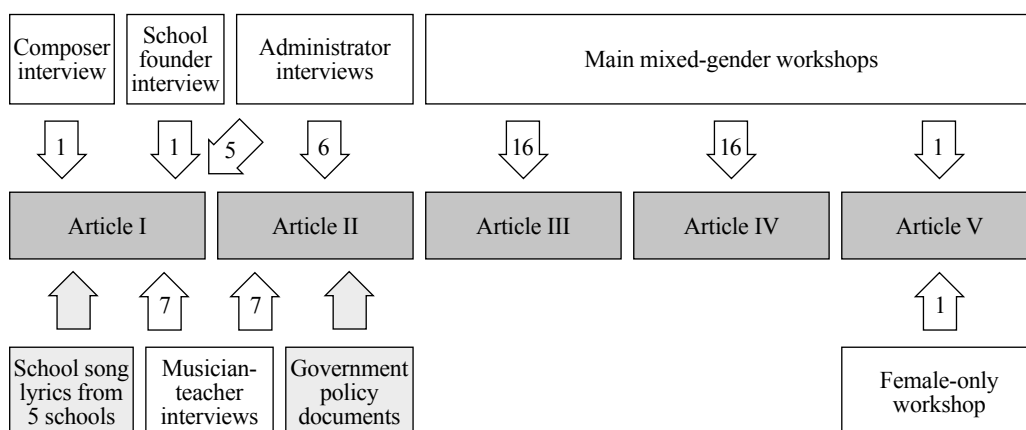
The first level of interpretation for crafting the articles involved the related empirical material itself (see Tables 1, 2 and 5; Figure 2). This empirical material is understood as a construction already imbued with interpretation (Alvesson & Sköldbberg, 2009). Indeed, Kvale and Brinkmann (2009) describe interviewees' statements as being co-authored with the interviewer (p. 192) and identify three of six steps of interview analysis already taking place during the interview situation (pp. 195-6; see also Mills & Morton, 2013). In this research project, this was true both for the interviews and the workshop discussions.

Interpretation of the empirical material in earlier stages of this research project facilitated my ways of being and ways of being a researcher in Kathmandu. Part of my preparation for Stage Two involved re-reading all of the interview transcripts from Stage One. Doing so helped me prepare for Stage Two, and in particular the planning and facilitating of the workshops. During Stage Two, the empirical material from the workshops was integral to their facilitation and the co-construction of the visions, and this has already been described above (see Section 4.3.1, *Workshop processes*). In addition, the interviews and workshop discussions were interpreted against my observations and informal discussions during school visits on an ongoing basis to support my developing understandings.

Interpretation of the empirical material in later stages facilitated the writing of the articles and dissemination. Due to the extensive amount of empirical material in the research project as a whole, relevant material was selected for each of the articles (see Figure 2), and, when co-authoring, this reduced material was anonymized and shared with co-authors. In the case of Articles I and II this involved working with the interview recordings and interview transcripts to pull out the related sections to share with co-authors and organizing them thematically. When using English language quotes for the articles from transcriptions, I always double checked the transcription before using it in the final text. In the case of Articles III, IV and V this involved

working with the recordings of the workshops, which were re-listened to in their entirety and transcribed and translated as needed. In addition, the co-constructed visions – a result of interpretation during Stage Two – became workshop artefacts and impetus for further interpretation during Stage Three. The visions themselves were also thus reflected upon and interpreted at multiple levels. While interview transcripts were worked with primarily as text documents, NVivo was used as a tool for organizing the large amount of material, and in particular facilitated listening directly to and annotating the audio recordings of the workshop discussions, making it easier to find selected sections for re-listening. A separate document was also created to keep track of all of the workshop recordings, and the timings of the various topics, themes or issues discussed. Shorter sections were then later selected for transcription for reporting or further interpretation (see e.g. Kvale and Brinkmann, 2009).

Figure 2 The relationships between the empirical material and the articles



When interpreting the empirical material, no particular method or technique was used (Kvale & Brinkmann, 2009). Rather the process could be described as a kind of “post-coding analysis” (St. Pierre & Jackson, 2014) or following Jackson and Mazzei (2012) who “argue that qualitative data interpretation and analysis does not happen via mechanistic coding, reducing data to themes, and writing up transparent narratives that do little to critique the complexities of social life; such simplistic approaches preclude dense and multi-layered treatment of data” (p. vii). In the case of Article V, *poetic transcription* (Leavy, 2009) was used as an additional tool for interpretation. I was compelled to use poetic transcription for this article due to the depth of emotion with which the women shared and discussed their stories. An example of how these poems

were created using this approach is presented in Appendix 14. Moreover, throughout the research project, *thinking with theory* (Jackson & Mazzei, 2012) – and primarily that of Appadurai (see Chapter 3) – has been an important reflexive level, described as “a viewing that opens up and diffracts, rather than crystalizes, representation” (Jackson & Mazzei, 2012, p. ix). Finally, the actual process of writing itself was part of the interpretation (e.g. Pole & Morrison, 2003).

Working collaboratively

Although in Stage One collaboration had felt like a far reach, by Stage Three it had become normalised and played a central role. During Stage Three I visited Kathmandu three times for only approximately one week each time. Thus, when not physically in Nepal, I sought ways to continue collaboration and interpretation in relation. This collaboration and interpretation took place predominantly online. To communicate with the musician-teachers I had worked with, I made use of an unsearchable, members-only Facebook group³⁰. We had already created this group while I was in Kathmandu, and during Stage Three it provided a platform for continued communication with musician-teachers and for the sharing of ongoing results. For example, I used it as a space to ask for feedback on the version of the co-constructed visions published in the articles and then refined the visions accordingly.

To continue collaboration with Prem Gurung, we created what we called a *dialogic researcher diary*. After returning to Finland, he was motivated to continue the work we had started together. As he arranged meetings with local teachers, I suggested that he keep a researcher diary that we could use in the writing of our upcoming co-authored CDIME 2017 conference paper. After doing so for a month, he emailed it to me. As I read, I noticed my desire to engage more dialogically with his reflections. I suggested that we experiment with using a shared diary, and we planned to take turns writing and responding to each other’s reflections. We started with a plan to write twice a week. One day I would write and he would respond, and the other day he would write first and I would respond. We continued doing so for six months, from the beginning of September 2016 to the end of February 2017, when our attention turned to crafting the conference paper. This 32-page dialogic researcher diary became particularly important not only for our conference paper, but also for my reflections and interpretations for Article III (Appendix 3), which I wrote during this period. As we were in different

³⁰ Facebook offers three choices when creating a group. For this research project, I used a “Secret Group”, which is the one that can only be found by members, meaning that it is not publicly searchable, and only members can read and write posts.

geographic locations and not meeting each other regularly, the diary provided a place to reflect on our developing thoughts and interpretations in dialogue with each other, asking questions and challenging our own and each other's thinking.

A third key tool for collaborative interpretation was the process of *co-authoring*. Despite the challenges, co-authoring was an important practice in ongoing dialogue and shared analysis and interpretation. Furthermore, it widened the professional gains (see e.g. Patel, 2014; 2016) of this research project, not only in terms of publications but also by providing a salary for Neupane for his co-authoring work (see below), and provided opportunities for co-authors without or with limited academic experience to develop their capacity to do research (e.g. Appadurai, 2006). My first experience with co-authoring was for a conference paper for CDIME 2015 with Vilma Timonen, another doctoral researcher working in the Global Visions project in Nepal, and Iman Bikram Shah, principal of NMC. Professor Heidi Westerlund had suggested this collaboration, as one of the aims stated in the Global Visions research plan was to include intense collaboration and co-authoring with research participants without academic training. This conference paper later grew into Article II (Appendix 2), which we worked on particularly intensely in the winter of 2016 to 2017, and which also included postdoctoral Global Visions researcher Alexis Kallio as co-author. Following this initial collaboration, co-authoring developed into both a natural extension of my work and an ethical choice. Moreover, discussing with co-authors proved to be a powerful means of recognizing, articulating and reflecting on what I had been learning throughout the process, which was sometimes challenging due to its long duration. I prepared two co-authored conference presentations for CDIME 2017, one with Prem Gurung as first author, and the other with Sapna Thapa—the Nepali member of the Global Visions advisory board and the founder of a school and preschool in the Kathmandu Valley—and Suyash Kumar Neupane—a Nepali musician-teacher who had participated in the workshops³¹. My co-authoring experiences were dialogic in nature and this had implications for the resulting interpretations (see also Bresler, Wasser, Hertzog, & Lemons, 1996; Wasser & Bresler, 1996). For example, the impetus for the conference paper with Thapa and Neupane came primarily from Thapa who became interested in my description of how many of the participating musician-teachers had attributed different forms of change or innovation in music and music education practices in Nepal to some kind of foreign influence. The writing of the conference

³¹ The disclosure of Suyash Kumar Neupane as one of the 53 workshop participants is done with his permission, with the understanding that his position as a workshop participant is relevant to his positionality as a co-author in Article IV.

paper and my appreciative lens, however, underscored the various local actions driving change, which then became the focus of Article IV (Appendix 4). Neupane's position as a self-employed music teacher and performer, workshop participant, and student of ethnomusicology contributed to framing our interpretations within the socio-historical and musical contexts. Moreover, he reflected on how the co-authoring process stimulated reflexivity related to his privileged position in Nepal and minority position as a graduate student in the United States.

4.4.2 Dissemination

Throughout the research project, I aimed to ensure that the researched communities were benefiting from this research project (Liamputtong, 2010). This was much easier to do while I was in Kathmandu than while I was in Helsinki. For example, during the first workshops in Stage Two with Group A, I included a short presentation of the preliminary findings of the Stage One interviews. This was particularly important, because, historically, one risk of cross-cultural research has been that knowledge has been taken from the community and offered to scientists and organizations with little if any benefit to the community (Liamputtong, 2010). Sharing findings with participants and their communities is also important for continuing the process of building trust and knowledge (Liamputtong, 2010).

In 2017, the Cultural Diversity in Music Education conference took place in Kathmandu. I took this opportunity to invite musician-teachers who had participated in the workshops or interviews to the conference, both as a whole, and to my conference presentations in particular. In addition, before the conference I had the opportunity to present my ongoing findings in an hour-long presentation to government officials, including three representatives of the Ministry of Education, one from the National Information Commission, and two from Tribhuvan University as well as representatives of the NMC leadership team. In this way, my preliminary results were disseminated to wider audiences, including those with authority or power to change policies and practices, so that the results might be used in meaningful ways (Liamputtong, 2010). In 2018, I had another opportunity to share my ongoing results locally. I presented during a Global Visions project seminar to representatives of the government, Tribhuvan University and the Nepal Music Center. During this visit, I also organized one workshop for musician-teachers. At first, I considered offering a workshop in each of the institutions that had hosted the workshops in 2016, however,

recalling the visions for collaboration in the co-constructed visions³² I chose to have only one workshop to which all were invited³³. The resulting workshop was attended by approximately 25 musician-teachers and included both teachers who had participated in 2016 and new participants. In this two-hour workshop, I was able to present my results in dialogue, as those present participated actively by adding comments and asking questions. I brought copies of the drafts of all five articles to this workshop and made them available for anyone interested. Several musician-teachers chose to stay after the workshop to read these drafts and to continue discussions. Following the workshop, the slides from this presentation were shared on our Facebook page, in English and translated into Nepali, for those who were unable to attend. In 2019 I had the opportunity to share my work locally once again as part of the ISME South Asia regional conference in Kathmandu, for which I also chaired the scientific committee and helped organise. Finally, I continue to aspire toward accessible writing so that the articles and synthesizing text that comprise this dissertation can be as much for the community who contributed to it as it is for the academic community (Lassiter, 2005).

Table 6 Summary of visits in Stage Three

Visit	Primary activities
IV) March 25-April 2, 2017	Presented to government officials from the Ministry of Education (n=3), National Information Commission (n=1), and Tribhuvan University (n=2) as well as NMC leadership Presented two co-authored papers at the Cultural Diversity in Music Education conference
V) October 26-November 3, 2018	Presented as part of the Global Visions project seminar to representatives of the government, Tribhuvan University and NMC Organised a workshop for musician-teachers
VI) October 31-November 9, 2019	Chaired the scientific committee, presented one paper, and was part of one keynote address at the ISME South Asia regional conference

³² “To create a music community that brings all music lovers to work together and create professionalism” and “To develop unity between the major music institutions in Nepal so that activities become more controlled, efficient” (Treacy, 2020, p. 208).

³³ Invitations were sent through the abovementioned Facebook group, two other Facebook pages, and the two music institutes’ networks. I also sent 29 personal Facebook messages to those for whom I had contact information.

4.4.3 Ethical considerations

Throughout Stage Three, I continued to take measures to protect the confidentiality and anonymity of the participants and institutions. This was especially important since the music community and number of musician-teachers in the Kathmandu Valley is so small that individuals could be identifiable to people within the local music community (see e.g. Bresler, 1996). Some steps that I took, for example, included having an outside transcriber transcribe the women's workshops, rather than Prem Gurung, and anonymizing excerpts of the empirical material before sharing it with co-authors. I also took care when writing about interviewees and workshop participants to maintain confidentiality. Beyond concerns of anonymity and confidentiality, the long duration of this project, the personal relationships I had developed with those involved, and my knowledge of their efforts as music educators heightened my drive to ensure that my interpretations were ethically sound from their perspective. Drafts of all articles were thus shared with musician-teachers, administrators and musicologists so that they could be refined based on their comments.

An ethical issue which I continued to re-negotiate through to the very final stages of reporting this project related to me learning to use language in a way that remained loyal to the underlying ethos guiding the project. As an example, I thought very carefully about how to refer to the different people involved in the project and chose to present people descriptively in relation to their roles. However, I felt that referring to "the co-facilitator", for example, suggested distance and failed to express the close working relationship Prem Gurung and I developed. To signify this relationship, I first referred to him as "my co-facilitator", using the word "my" in the sense of "relating to me" and familiarity, in the same way I might describe "my friend" or "my professor." Because the word "my" is also used to signal ownership, however, and considering the complex power relations involved in this project, this was not a satisfactory solution. I thus chose to use the phrase "the co-facilitator with whom I worked" in this synthesizing text to describe his role, and when appropriate and with permission use his name to highlight his immense contribution to this project. At times, I have added the word "co-facilitator" in front of his name to remind the reader of his role. Similar deliberations were made when referring to other individuals involved in this project.

5 Published results of the research project

The results of this research project are presented in five peer-reviewed journal articles and book chapters. These journal articles and book chapters have been published separately and can be found in their entirety in Appendices 1-5. For clarity, throughout this synthesizing text they are referred to as Articles I-V. This chapter summarises each of the articles in turn, with particular attention to how the article contributes to enlightening the research sub-questions of this project. The three sub-questions were operationalised into related questions to guide the articles, and the relationship between the research sub-questions and the guiding questions is depicted in Table 7. While most of the guiding questions are presented in Table 7, two are omitted. This is because they were used in Articles I and II to steer their discussion and were thus extensions of the articles' primary guiding question. The order of presentation of the articles in this

Table 7 Relationship between the research project's sub-questions and the questions guiding the articles

Research project sub-question	Related questions guiding the articles	Article
1. What contextual issues frame practitioners' envisioning of music education practices in Kathmandu Valley schools?	a) How and why are imagined communities created in Kathmandu Valley schools through the school-specific song practice?	Article I
	b) What institutional visions frame the valuation of music education in Nepali schools?	Article II
	c) What challenges do female musician-teachers identify as being in conflict with their aspirations to pursue music?	Article V
2. How might the process of co-constructing visions with musician-teachers in the Kathmandu Valley contribute to music teacher education in Nepal and beyond?	a) How might the process of co-constructing visions engage practitioners as inquirers in a majority world context?	Article III
	b) In what ways might co-constructing visions be the fuel for action in a majority world context?	Article III
	c) What actions do musician-teachers in the Kathmandu Valley imagine that might hold potential for contesting and altering processes of marginalisation and stigmatisation in Nepali society?	Article IV
3. How might the process of co-constructing visions with musician-teachers in the Kathmandu Valley contribute to understandings of cross-cultural music education research?	a) What are the characteristics of the processes that take place when co-constructing visions?	Article III
	b) In what ways did the processes that took place while co-constructing visions in the main workshops reflect and obscure the challenges female musician-teachers identify as being in conflict with their aspirations to pursue music?	Article V

chapter is related to the research sub-questions, not to a chronological order. Although the work inspiring Articles I and II began in Stage One prior to the workshops in Stage Two that stimulated Articles III to V, all five articles were interpreted and refined against each other. In this chapter each article is considered independently. They will be brought into discussion with each other in the chapter that follows (Chapter 6).

5.1 Article I

The first article of this dissertation is a co-authored, peer-reviewed journal article that interrogates the singing of ‘school-specific songs’ – sometimes referred to as school anthems or *alma mater* songs. The article was a result of both co-authors encountering school-specific songs for the first time during our visits to Kathmandu Valley private schools and becoming curious about the practice. It was designed to contribute to the first research sub-question of this research project through an exploration of some of the contextual issues framing practitioners’ envisioning of music education practices in Kathmandu Valley schools. In particular, it focusses on how music is used deliberately in education, even when the practices are not considered part of the school’s formal music education. Our initial observations and informal conversations during school visits suggested that school-specific songs were among the schools’ rituals, and that they were being used intentionally by the schools for shaping the schools’ imagined communities (Anderson, 1983/2006). Based on this assumption, the article was guided by the question: How and why are imagined communities created in Kathmandu Valley schools through the school-specific song practice? This question was intended to address the explorative research interest of this research project as a sub-question to the research project’s first research sub-question. A second question appears in the article which was intended to address the research project’s formative research interest and guide the article’s discussion: What global lessons might emerge through a reflexive interpretation of the school-specific song practice in the Kathmandu Valley? The notion of ‘global lessons’ in this question was related to the aim of the Global Visions project of co-producing knowledge for the development of music teacher education globally.

Adhering to the ethos of AI, we first sought appreciative knowledge of the school-specific song practice, as it was a practice that was unfamiliar to us. We did so through an analysis of individual interviews with six school administrators from five private schools, one school founder, one composer and seven musician-teachers (see Figure 2). This material was supported by school song lyrics from five schools, observations and recordings of school song performances, and informal conversations. The results of our analysis suggested that, despite the diverse missions, visions and

music programs of Kathmandu Valley private schools, there were similarities in how private schools used their school-specific songs to construct an imagined community. To demonstrate this point, in the article we highlighted three different themes. First, the songs were tailor-made, meaning that each song was created specifically for its school and was therefore unique. The creation of the song often followed a similar pattern of lyrics first being written often, but not always, by someone in the school's community, such as school founders, administrators, teachers or students. Music was then composed by one of the school's music teachers or an outside musician/composer. This process supported the second theme, that the songs canonise the unique vision and mission of each school—vision in terms of the schools' desires for the future, and mission in terms of their present activities aimed at this future. This was particularly evident in the lyrics. In using the idea of canonising we were referring to how, once written, the school-specific songs in the private schools we visited remained unchanged, as did their visions and missions. This was further supported by educational researcher and postcolonial theorist Cameron McCarthy (1999) who in his critical study similarly described the school-specific songs in Barbadian public schools as “canonical texts” (p. 156), and by Nikkanen and Westerlund (2017) who warned of the risks of school rituals and their music being canonised. The third theme was that the school-specific songs were used for consciously teaching values and character, based on the interviewees' expressed evaluation of the particular effectiveness of singing for socialising students into school values. Some of the values and character traits promoted by the school-specific songs in the schools we visited are presented in the article, and include things like a citizenship, creativity, education, hard work, respect for others, and unity. School-specific songs were therefore considered to belong to the category of ‘value songs’, a category of songs that build local and national collectivity and include patriotic songs, house songs, and class³⁴/grade-specific songs. Unlike the school-specific songs, however, other value songs and even the Nepali national anthem have changed alongside the rapid changes in Nepali society. Overall, these results are relevant to considerations of the school-specific song in relation to contextual issues framing practitioners' envisioning of music education practices in Kathmandu Valley schools, because the songs were not considered part of the school's formal music education yet involved regular, often daily, and intentional music making, consciously being used to crystallise the values of the school.

³⁴ In Nepal the level of schooling is referred to as class. The word ‘class’ here is therefore a synonym for the word ‘grade’ which is common, for example, in North America or ‘year’ which is common, for example, in the UK. In Article II we also referred to these songs as year-level songs.

As the deliberate use of music in schools to instil values is not exclusive to Nepal, nor is the use of songs to create imagined communities, the article's discussion considered some "global lessons" that emerge from the school-specific song practice. We therefore reflexively interpreted (Alvesson & Sköldbberg, 2009) the empirical material at several levels, including the contexts of Nepal and diversifying societies worldwide, the empirical material from the entire research project, and against theory, including that of Appadurai (1996, 2004). Through this interpretation we aimed "to imagine or enable new practices that extend from newly possible forms of knowing" (Kuntz, 2015, p. 25). The discussion thus highlighted five perspectives. Although four of these lessons relate to the second research sub-question, as contributions to music teacher education, and one to the third research sub-question, as a contribution to cross-cultural music education research, they are presented here in the same order as in the article for ease of comparison between the two texts.

First, although we began by considering the school-specific song practice, which originates outside of Nepal, through a critical postcolonial lens (e.g. McCarthy, 1999), according to our interviewees it was a local and value-based practice. Thus, the practice can be seen to have become 'vernacularized' (Appadurai, 1996) in the same way as cricket has become a characteristically Indian sport. This recalls Grandin's (1989/2011) assertion cited above, that borrowing foreign music resources develops, rather than deprives, Nepali musics of their Nepaliness. This observation served as a reminder of the universal right to aspire. In other words, leaning on Appadurai (2004) educators in *all* music education contexts, including those in the majority world, have the right to aspire and be influenced by cultural flows; so that music education need not focus only on preservation, but also encourage change through cultural interaction and exchange, and the development of new practices, like the school-specific song, that aim to nurture more democratic, inclusive, and collective musical meanings. Second, our experiences conducting the research for this article reinforced the potential of research for developing reflexivity in both researchers and research participants. Our appreciation of the school-specific song practice unexpectedly and unintentionally led school administrators at one of the schools, where the song had gone out of practice, to consider reviving it. Thus, our presence, our questions, and the phenomena that drew our attention stimulated reflexivity in both ourselves and the interviewees, in this case particularly considering the nature of inquiry *as* intervention (e.g. Watkins et al., 2011) in relation to the power associated with our position as white, university-based researchers, and the identified potential value of global knowledge and listening to "distant voices" in local debates (Sen, 2009, p. 407). Third, while recognizing

the importance and potential of rituals in Nepali schools and schooling in general (e.g. Nikkanen & Westerlund, 2017; Wulf et al., 2010), the article also highlights the pedagogical paradox of rituals. This paradox suggests that, as rituals both conserve and transform society (e.g. Appadurai, 2004; Nikkanen & Westerlund, 2017), in the context of schooling they ought to be subject to ongoing critical re-evaluation of, for example, their underlying values (Nikkanen & Westerlund, 2017). Fourth, the article encourages problematizing the dichotomy between the individual and collective, and building music education on a continuum from individual to collective goals. In this way, music education could be viewed as a site for fostering individual growth and for shaping a sense of community and collective values *in* and *through* music. Fifth, the article suggests that consciously using the collective power of music for community building, as in the case of the school-specific song practice, requires critical reflection on the visions, missions and values guiding music education. Such reflection may require broadening conceptions of community to not only what already exists but what the members wish to become part of and develop together with others (Dewey, LW2; Westerlund, 2002). This is especially important considering that schooling is not neutral, but political. Thus, faced with increasingly diverse and complex societies, communities could best be understood as fostering a constantly changing “we”.

The article concludes by suggesting that the school-specific song practice underscores the need for ongoing critical reflection and reflexive rethinking of potentially taken-for-granted practices, long-standing or recent, in classrooms and schools. To this end, we propose that music teachers and music teacher educators constantly engage their capacities to aspire and inquire. In this way, music education practices, whether present in policy documents or not, may be applied reflexively and open to constant revision, welcoming community-wide participation and dialogue in the process.

5.2 Article II

The second article is a co-authored, peer-reviewed book chapter that examines tensions that arise between vision and context through the case of assessment. In attending to assessment, we broaden our understanding of assessment to include not only the processes and practices used for monitoring, measuring, and providing feedback on student learning, and the related processes of evaluation such as assigning a grade or mark, but also the processes of valuation influencing music education in Nepali schools. The article was intended to contribute to the first research sub-question of this research project as these are significant contextual issues framing practitioners’

envisioning of music education practices in Kathmandu Valley schools. It was co-authored with three other researchers from the Global Visions project: doctoral researcher Vilma Timonen, post-doctoral researcher Alexis Anja Kallio, and principal of NMC Iman Bikram Shah. It emerged from our repeated encounters with the challenges of balancing the justifications for including music in schooling in a context where assessment practices are a form of legitimation driving education. In interviews, for example, school administrators frequently discussed assessment practices although I did not ask any questions about these. Moreover, questions of organizing student and program assessment became central to Vilma Timonen and Iman Bikram Shah's collaborative work designing an advanced-level music education program at NMC. The article was thus guided by the question: What institutional visions frame the valuation of music education in Nepali schools? As with Article I, a second question is presented in the article to guide its discussion: How might these visions be explored and reframed through ethical deliberations on the quality of student experience and against the fast-changing sociocultural climate of Nepal? To address these questions, we analysed government policy documents – including the National Curriculum Framework for School Education in Nepal (Government of Nepal, 2007) and the Nepali Music Curricula documents for grades 1-5, 6-8, and 9-10. We also analysed thirteen interviews – six with seven school administrators from six different private schools and seven with musician-teachers (see Figure 2). This material was interpreted in collaboration with all co-authors and at various levels, including the contexts of Nepal and other diversifying societies more generally, our experiences from our own individual research projects, and thinking with theory (Jackson & Mazzei, 2012).

In attending to the explorative research interest of this article, and thus the first research sub-question of this research project, we read the school curricula documents and interview transcripts with Dewey's *Theory of Valuation* (LW13). This led us to identify four interrelated visions framing the valuation of music education in Nepali schools. First, music and music education were evaluated as potential means to create socially unifying practices amid Nepal's intense sociocultural diversity. This vision was similarly identified in Article I, where the school-specific song practice was used with the intention of creating imagined communities. In Article II, this vision was evident in the Music Curricula, which direct teachers to include patriotic songs and a common repertoire of class/grade-specific songs. Moreover, school administrators described the use of music to engage with issues of diversity and education for mutual respect and solidarity through, for example, the learning of songs and dances from different ethnic groups. Second, music education was valued as one means for moving

from traditional to progressive education. In the interviews progressive education was referred to by administrators more generally as part of the shift from teacher- to child-centred pedagogies, and of widening the focus of education beyond academics and exam preparation to broader understandings of student development. One school, however, was explicitly rooted in the philosophies of Progressive Education. From both perspectives, interviewed administrators described the inclusion of music in their schools as part of this shift. A third vision identified as framing the valuation of music education in Nepali schools was including public performances in schooling, with public performances being felt as a need to legitimize the place of music in many schools. Performance was featured at all grade levels in the Music Curricula and was often constructed as an assessment of students. Moreover, public performances also served as an assessment of the work of the music teachers and the standards and values of the school. The fourth vision framing the valuation of music education in Nepali schools was achieving success in externally administered examinations. The immense weight placed on School Leaving Certificate (SLC) results causes music, and any other subject not examined by the SLC to be abandoned—both as a curricular and extracurricular— in grades 9 and 10, thus both limiting the schools’ ability to provide the kind of education to which they aspired and limiting the students’ agency concerning what they can study. Our exploration regarding these last two visions suggested that the assessment practices of public performances and the SLC were often seen by interviewees as obstructing not only the potential of music education to realize a wider range of desired ends, but its very inclusion in schools.

The article’s discussion is in two parts and offers contributions to the second research sub-question of this project. The first part of the discussion extends our interpretation leaning on Dewey (LW13) to consider imagining students’ ends-in-view. We discuss how framing assessment practices as fixed ends, or ends-in-themselves, rather than ends-in-view—or “means to future ends” (LW13: 229)—as may be the case with public student performances and standardized testing in Kathmandu Valley schools—risks failing to give adequate importance to the quality of student experience. We suggest that such inattention to students’ ends-in-view is an ethical problem that may hinder further learning and continued engagements with music making. When public performances serve as assessments of students, teachers and schools, for example, teaching and learning may focus more on musical outcomes and achieving predetermined standards of “excellence” than on ensuring that the means of achieving these ends supports the creation of positive student experiences. Public performances as assessments may also justify exclusionary practices, making music education for the

select few, and not for all. In democratizing the performance aspect of music teaching and learning, we thus propose imaging beyond ends that construct music as a product, considering instead how performances could function as qualitatively good ends-in-view in the students' lives. Moreover, rather than reach for predetermined standards, or fixed ends, the pursuit of excellence could itself be conceived as an end not yet in view or even not yet defined. Considering standardized testing, the article proposes that it is imperative to imagine beyond success in standardized examinations if assessment is to ethically work for, and not against, such curricular ideals as supporting healthy citizens and inclusive education. Although the SLC may be viewed as an end-in-view to success in life, its position as *the* most important end-in-view and its externally fixed nature fails to consider student diversity and student agency. Moreover, as what is assessed is deemed valuable for young people to study and to what ends, music's absence from all but a very few school's SLC offerings serves to delegitimize music as a subject worth studying and career worth pursuing.

The second part of the discussion leans on Appadurai (1996, 2004) to suggest that to ethically navigate intensifying diversity and the rapid pace of societal change, administrators and teachers require the ability to imagine the unforeseen. Focussing on the first of the identified visions, the desire to create socially unifying practices, we suggest that there is a need in Nepal to imagine beyond creating unity through multiculturalism as part of the guiding paradigm of music education. Rather than preserving cultural difference, which may serve to perpetuate systems of inequity, we refer to Appadurai's (1996) description of culture as "an arena for conscious choice, justification, and representation" (Appadurai, 1996, p. 44) to propose constructing practices that engage with musics as dynamic and changing social activities. Focussing on the second of the identified visions, moving from traditional to progressive education, we suggest that there is a need to imagine beyond conceptualizing teaching and learning only as preparation for life. This is not merely because rapidly changing societies are characterized by uncertainty regarding for what exactly schools should prepare students. Leaning on Dewey (LW9) we propose that school classrooms be understood as critical microcosms of society (Allsup & Westerlund, 2012; Westerlund, 2002), and thus that rather than focus on preparing students for participation in a democratic society, music teaching and learning ought to already be democratic in and of itself.

We conclude the article by suggesting the need for the imagination, capacity to aspire and capacity to inquire for envisioning an ethical future for and through assessment and school music education more broadly. The visions guiding music

education in the Kathmandu Valley summarised above were often in tension with each other, with assessment practices often obstructing the capability of schools, administrators, and teachers to realize other aims. Moreover, the visions appeared to inhibit teachers' and students' capacities to ethically navigate the conditions of intensifying diversity and fast-paced social change. Thus, we suggest that engaging the imagination may enable ongoing shaping and reshaping of assessment practices – as well as other educational practices and values – through creative small steps: ends-in-view rather than fixed ends that function as ends-in-themselves, thereby promoting understandings of assessment as dynamic. This also requires music teachers to be positioned as critical inquirers, rather than as transmitters of knowledge only responsible for the implementation of a prescribed curriculum. At the same time, it is important to recognize the problematic nature of fixed assessment practices that place constraints on schools and teachers from engaging their imagination in terms of ends-in-view and ends-not-yet-in-view. If assessment practices – and indeed the goals and aspirations of music education more generally – are allowed to be viewed as not-yet-in-view, music teachers can be encouraged to engage in constant reflection—looking both backward and forward in a reflexive circling and deliberation of what role assessment plays in evaluating and enabling learning.

5.3 Article III

The third article is a single-authored, peer-reviewed, book chapter that presents a reflection on my experiences facilitating the process of co-constructing visions of music education in Nepal with musician-teachers in the Kathmandu Valley. It was primarily intended to address the second research sub-question of this research project, through an exploration of how the process of co-constructing visions with musician-teachers in the Kathmandu Valley might contribute to understandings of music teacher education in Nepal and beyond. Building upon not only Appadurai's (2006) assertion of the intimate connection between the capacity to aspire and the right to research, but also the work of Cochran-Smith and Lytle (2009) who argue for "inquiry as stance" whereby inquiry is considered "a critical habit of mind that informs professional work in all its aspects" (p. 121), the article is guided by the following questions:

1. How might the process of co-constructing visions engage practitioners as inquirers in a majority world context?
 - a. What are the characteristics of the processes that take place when co-constructing visions?

- b. In what ways might co-constructing visions be the fuel for action in a majority world context?

Although not immediately evident, questions a and b listed here and in the article were seen to be sub-questions to the main guiding question, as exploring the characteristics of the processes was a way of opening up the ways in which inquiry took place in the workshops, and, in the case of question b, I was leaning on the abovementioned connection Appadurai draws between the capacity to aspire and the right to research, as well as between the imagination – which is a requirement of aspiring – and action. To reflect on the article’s guiding questions, I analysed the audio recordings from sixteen workshops, the participants’ individual and group written responses, the workshop handouts, the notes I took during the workshops, my researcher diary, and the dialogic researcher diary shared with Prem Gurung. As the resulting article has implications for all three of the research project’s research sub-questions, it is here summarized in relation to these, rather than the article’s structure.

The article addresses a number of contextual issues framing practitioners’ envisioning of music education practices in Kathmandu Valley schools. These are most evident in the co-constructed visions that resulted from the process and were presented in the chapter. These co-constructed visions are understood to be “temporally located” (Patel, 2014, p. 361) and a part of a process rather than a final product. Moreover, they were co-constructed with a specific group of musician-teachers who are hired primarily as extra-curricular music teachers in private schools or music teachers in music institutions and are therefore often excluded from the schools’ decision-making processes (see Section 4.3), and who participated in a limited number of workshops. They are thus, “incomplete, partial, contextually created, and perspectival” (Patel, 2016, p. 79) and could have been different if the same or similar process was repeated at another time or with a different group of musician-teachers. They do, however, offer insights into some contextual issues and are thus further elaborated upon here. This elaboration is done in order of their presentation in the article, from the macro to micro level.

The first contextual issue relates to the valuation of music and musicians in society, as seen in the vision, “To live in a society where music is valued including, where people recognise that music is vital, where the social stigma has been overcome and where music is for all.” This vision is the starting point for Article IV and is therefore not further elaborated upon here. The second contextual issue relates to school music teacher as a newly emerging profession in Nepal. This issue was reflected in two visions, “To create a music community that brings all music lovers to work

together and create professionalism” and “To develop unity between the major music institutions in Nepal so that activities become more controlled, efficient”. These two visions reflect the current lack of professional collaboration—described in the second vision as “unity”—at both the individual and institutional level. Due to the political situation in Nepal, however, in an informal conversation it was stressed that this community should not be portrayed as something that may develop into a union. These two visions also reflect a desire for the professionalism of music teaching. The use of the words controlled and efficient by the musician-teachers may seem surprising to those from other contexts. However, these highlight how, in the absence of formal music teacher education, challenges exist for musician-teachers to prove their competence when applying for jobs and for schools to determine who is qualified to teach music, often relying on artistic ability. As a result, concerns were expressed by the musician-teachers that some schools were hiring teachers with insufficient musical knowledge and skill, or teachers who lacked ‘professional behaviour’ in terms of, for example, sending assistants, or assistants of assistants to teach their classes. Another issue reflected in the notion of teaching becoming more controlled or efficient was that, although music has long been included in the Nepali primary school curriculum (grades 1-5, ages six to eleven) as part of the subject Social Studies under “Creative and Performance Arts,” and although curricula for music education have been written (see Section 2.3), the musician-teachers I met throughout this research project generally had no knowledge of these. This points to an issue regarding a lack of information dissemination. The musician-teachers did, however, express a desire for curricula that could provide guidance to music teachers, and prevent the content of teaching being left solely to individuals and resulting in potentially haphazard teaching. In light of these concerns, a vision encompassing words like controlled or efficient becomes more understandable.

Three visions related specifically to contextual issues at the institutional level. First, the vision “To develop an internationally recognised music and music education (music teacher training) course in Nepal through affiliations with an outside university for Nepali, eastern and western musics,” reflected not only a desire for music education of an international standard, but also education that would facilitate international mobility. Second, the vision “That music would be an included (and valued) subject in schools”, again returns back to the issue of valuation. While in Article II this was attended to through the four interrelated visions framing the valuation of music education in Nepali schools from the perspective of policy and school administration, in this article, and thus from the perspective of the musician-teachers, including music

as a compulsory subject in schooling was perceived both a means to and sign of its valuation by society. Third, the vision “To have properly designed music organisations with enough instruments, proper classes, etc.,” reflects the reality that some schools and institutions offering music lessons do not have sufficient resources for doing so. The musician-teachers described how some schools did not necessarily have an appropriate space available for the lessons or a safe place to store the instruments, and children are often required to take turns sharing a very limited number of instruments.

Finally, the last vision presented in the article related to the pedagogical abilities of music teachers. It stated that “Music teachers would use a variety of teaching and learning techniques in the classroom to make learning easier for students because no one method will work for every teacher or every student.” Perhaps the intention behind this one may have been better represented by “a variety of teaching techniques and strategies to facilitate learning”, but as has already been said these visions were the result of a process, and the opportunities to revisit, refine, or re-vision were limited by the time available. Contextual issues addressed in the article, but not directly reflected in the visions also related to the current nature of the work of the musician-teachers, which is often characterised by part-time teaching in a number of private schools, institutions and homes. The article also drew attention to issues related to social stratification in Nepal, and a possible lack of trust regarding politically affiliated individuals.

In elaborating upon the contextual issues highlighted in the article, some of the article’s contributions to the second research sub-question also begin to emerge. In addition to the potential contribution to music teacher education in Nepal that the visions themselves may suggest, this article’s major contribution to understandings of music teacher education in Nepal arises from what was discussed in the article as the experiences in the workshops leading the musician-teachers to imagine continued collaboration. As stated in the article, engaging in collaborative learning and reflection related to their teaching practice was a new experience for the participating musician-teachers. Having had this new experience, they indicated that further teacher collaboration and community building was necessary. This reflects not only the current lack of music teacher education in the country, but also the more global issue of music teachers often working in relative isolation (e.g. Bates, 2011; Burnard, 2013a; Sindberg, 2011; Schmidt & Robbins, 2011) that in part motivated this project’s design (see Section 4.3). It therefore suggests that as music teacher education is developed in Nepal, it would be beneficial to consider not only how collaborative learning and

reflection could be integral components of initial music teacher education, but also the structures that might support ongoing collaborative learning and reflection for in-service music teachers.

Another contribution of this article to music teacher education in Nepal, is through providing support for Appadurai's (1996) assertion of the collective imagination being potential "fuel for action" (Appadurai 1996, p. 7). Based on this, in the article I proposed that music teacher education could aim to develop future teachers' capacities to imagine, aspire, inquire and take action, all capacities that were engaged during the workshops. Following the workshops, two initiatives were taken independent of this research project: the organization of an all-female concert to raise awareness and enhance female participation in music in Nepal; and the organization of several follow-up workshops. The first of these initiatives grew particularly from the women's workshop, which is the focus of Article V. The second relates to the discussion above regarding the structures that might support ongoing collaborative learning and reflection for in-service music teachers. This is because, despite the efforts and plans of some musician-teachers to sustain the teacher interaction that began in the initial workshops, attendance in this new series of workshops continued to decline so significantly that not all of their planned workshops took place. The challenges sustaining this continued collaboration and reasons for it failing warrant further research. During the initial workshops, the participating musician-teachers expressed concern with contextual challenges to building and sustaining a community of music teachers, particularly related to social stratification in Nepal, which could potentially lead to divisions in the community. They therefore emphasised the importance of building a community through appreciating and learning through difference and providing equal opportunities. Based on my experiences getting this research project's workshops started in three different institutions, the level of institutional support for such activities may also be a critical factor. Indeed, in their discussion of "creat[ing] and sustain[ing] the conditions for critical inquiry communities within and across settings" (p. 154), Cochran-Smith and Lytle (2009) identify the need for schools to allow for and protect sufficient time for substantive collaboration, and the need for institutional and district level valuing of such collaboration "as vital sources of knowledge and action on behalf of democratic and just education" (p. 154). Similarly, in their consideration of music teacher professional development through the formation of teacher communities and networks, Schmidt and Robbins (2011) argue that "success will be more likely if the work of such communities is systematically structured as part of a school- or district-wide educational mission" (p. 99). The suggestion for

institutional support made here and in the article, however, should not be understood as the only solution to this problem, as there are certainly risks involved when teachers are required to engage in additional mandatory activities.

This article also contributes to the third research sub-question of the project as it provides a detailed description of and reflection on the process of co-constructing the visions. This includes a presentation of the specific activities that took place during each phase of the AI 4D model into which my own reflections and those of participating musician-teachers are interwoven. In particular, I illustrate how the Discovery phase involved discovering the potential for learning from and with each other, and how the Dream phase proved challenging and involved an ongoing search for different approaches. This difficulty confirmed Appadurai's (2006) assertion that the imagination is "a form of work" (p. 31) and that the capacity to aspire is indeed a capacity that requires nurturing (2004). I also reflected on how my own learnings from the experience of facilitating these workshops, and therefore being in the role of practitioner-researcher, arose from the challenges I faced during the process, which reinforced for me the need for music teacher educators and researchers to remain reflexive and flexible, open to seeking alternatives, and guided by ongoing dialogue both with those participating in the research, and in cross-cultural studies such as this, those in a position to share advice. Finally, this article also hints at the central issue of Article V, namely that as the focus of the 4D model was on co-constructing and coming to consensus, there was a loss of multiple voices. In this article I describe experimenting with allowing time for individual written responses prior to group discussion in an attempt to capture some of this plurality.

5.4 Article IV

The fourth article is an exploration of how the politics of legitimation intersect with music education and schooling in a context characterised by extremely diverse musics, ways of being and becoming a musician, and forces imposing stigma. It is presented as a peer-reviewed book chapter, co-authored with Sapna Thapa, who is a member of the Global Visions international advisory board, and Suyash Kumar Neupane, who was a participant in the workshops. This article thus realises the aim of collaborative ethnography, to closely involve research participants in the conceptualization and writing processes (Lassiter, 2005). The article emerged from the observation that the desire for legitimation – of music (in general and the vast diversity of musics in Nepal), music education, and both being and becoming a musician or music teacher – appeared as a theme cutting across all of the co-constructed visions (see Section 5.3). Moreover,

beyond merely envisioning legitimation and desired societal changes, the musician-teachers also envisioned *actions* for achieving these changes. Thus, although not explicitly stated in the article, it was guided by the question: What actions do musician-teachers in the Kathmandu Valley imagine that might hold potential for contesting and altering processes of marginalisation and stigmatisation in Nepali society? The empirical material for the article consisted of the audio recordings from all sixteen main workshops supported by workshop participants' individual and group written responses. This material was reflexively interpreted (Alvesson & Sköldbberg, 2009) against the whole research project, the complex context of Nepal, the co-authors' lived experiences, and Appadurai's notions of the *imagination* (1996) and the social and cultural *capacity to aspire* (2004).

Through this interpretation we identified five actions discussed by the musician-teachers related to contesting and altering the marginalised position of musicians in society, and thus moving towards professional legitimation. While each of these actions are related to the contextual issues framing the envisioning of music education in Nepal, and thus the research project's first sub-question, I here consider them primarily in terms of the second sub-question, because they emerged from the process of co-constructing visions with musician-teachers and contribute to understandings of the emerging music teaching profession in Nepal. The first action described by the musician-teachers was challenging stigmatised identities. This was said to include both cultural musicians changing their surnames to names related to higher castes and abandoning their instruments, as well as individuals from higher castes starting to play the instruments and musics of lower castes (see also Grandin, 1989/2011). In addition, institutions and local initiatives are challenging stigma as they work to preserve and raise appreciation for musics perceived to be undervalued or at risk (see also e.g. Maharjan, Maharjan, & Maharjan, 2019; Tuladhar, Uprety, & Kansakar, 2019). The second action, engaging foreignness, has long been associated with social distinction in Nepal (see e.g. Liechty, 1997). As music education in Nepal remains a privilege for those who can afford the related fees, parents still often prefer their children to learn foreign, rather than local, instruments. At the same time, however, foreigners' appreciation for and interest in learning Nepali musics was also seen to elevate the status of local instruments and musics. The third action, which emerged from the recognition of the important role of institutions for repositioning music in schooling and society, was advocating the institutionalisation and academization of music. Thus, the musician-teachers envisioned music as a valued core subject in schools, with learning structured through syllabi, lesson plans and assessments, in the same way

as other valued subjects in Nepal. This action was also perceived to be crucial for providing employment opportunities and preserving Nepali folk musics. The fourth action musician-teachers envisioned was countering groupism through encouraging boundary crossing, exchange, and community building between different institutions and musical genres/cultures. Finally, the fifth action was promoting professionalization. This action was seen to be required for careers in music to be regarded as legitimate in a society where being a musician is generally not regarded as a respectable or secure career path. Part of this included the need for recognized training programs, not only for developing the required skills, but also for demonstrating competence when applying for jobs, universities outside Nepal, and scholarships.

The article's discussion extends its contributions to the second research sub-question. In considering some of the tensions musician-teachers in the Kathmandu Valley must navigate highlighted in the five actions, we suggest that conceptualisations of professionalism in music education be extended to include considerations of professional responsibility (Solbrekke & Sugrue, 2011). Solbrekke and Sugrue (2011) trace the roots of professional responsibility from professions being bestowed certain responsibilities by the state to an increasing focus on specialisation and expert knowledge (Solbrekke & Sugrue, 2011). They argue, however, that professional responsibility not only be a matter of competence and expertise, but that it ought to encompass wider conceptions of social commitments, responsibilities and ethical standards. In considering what professional responsibility might entail in music education, we suggest that, among other things, music teachers and music teacher educators require the capacity to ethically and agentively navigate both the dynamic nature of culture (e.g. Appadurai, 1996, 2004) and questions of legitimate knowledge (Apple, 2004). While educational objectives call for the preservation and promotion of Nepali art forms, for example, musician-teachers expressed uncertainty regarding exactly what Nepali music has been, is, and may become in such a diverse, post-conflict and stratified country experiencing rapid globalisation. Furthermore, as music enters schools, those working in such institutions must engage in ongoing critical reflection on the legitimating role of institutions and their music education programs if they are to work towards dismantling rather than reproducing social hierarchies. We further suggest that nurturing future teachers' imaginations and capacities to aspire during music teacher education may contribute to the development of professional responsibility. In this way music educators could be encouraged to envision not only their ideal future classrooms and what good teaching could be, but also the place of

their teaching and subject in shaping more just future societies, and then take actions towards such a future. This, however, would also require music teacher education to include critical reflection on societal structures and power issues shaping the field.

5.5 Article V

The fifth article is a single-authored, peer-reviewed, journal article that problematizes the notion of *shared* visions for music education, raising questions about *whose* visions shape *unified* and *shared* visions, and whose remain absent, unspoken, or silenced in the margins. Already aware from the literature (e.g. GESI, 2017; Henderson, 2002; Moisola, 1999; Stirr, 2010; 2018; Tingey, 1992; 1993; Widdess et al., 2001; see also Section 1.1) and my previous visits to Nepal that gender inequality was an issue, this article emerged from an additional 1.5-hour female-only workshop (see Section 4.3.1) that I decided to offer after gender issues arose in one of the main workshops and one of the participating male musician-teachers expressed difficulty teaching girls. Although it contributes to all three of the research project's sub-questions, its primary contribution was intended for the third research sub-question. This is because, although the main workshops included discussions of the various challenges female³⁵ musician-teachers encounter in their pursuit of music, and although the women who participated in the female-only workshop also participated in the main workshops, reference to the challenges the women encountered in their pursuit of music were absent from the visions that resulted from the main workshops. Thus, although not explicitly stated in the article, it was guided by the following questions:

1. What challenges do female musician-teachers identify as being in conflict with their aspirations to pursue music?
2. In what ways did the processes that took place while co-constructing visions in the main workshops reflect and obscure these challenges?

The summary presented here follows the logic of the article, therefore attending to the research project's first and third research sub-questions, before considering its second research sub-question.

The empirical material for the article is drawn primarily from two workshops: the female-only workshop attended by a small number of women, and to a lesser extent the main workshop in which gender issues were first discussed (see Figure

³⁵ While this article focusses on the experiences of female musician-teachers, I acknowledge the many other visions and voices, such as those from different musical genres, caste/ethnic groups, and age groups, that likely remained silent or marginalized without me noticing or because of my presence.

2). In attending to the research project's first sub-question, the article presents six poems that were created following a process of *poetic transcription* (Leavy, 2009; see Appendix 14 for an example of how the poems were created). Poetry was used in an attempt to preserve the depth of emotion with which the women shared and discussed their stories. As many of the challenges were perceived to result from being a woman, they were interpreted following Sen's (2009) idea of justice. Thus, questions of justice and injustice were assessed based on what the women were actually able to do in comparison to what others were actually able to do, and writing about perceived injustices was undertaken with the goal of understanding their nature and sources so that they could potentially be remedied. The resulting poems thus depict a number of challenges, or injustices, described by the women that relate to the challenges of being a female performing musician, particularly in regards to audience intimidation; the challenges posed by prescribed gender roles and responsibilities; the challenges of differential treatment of male and female students, including behavioural expectations and special care; and the challenges of music not being perceived by society as a proper career path, which was also an issue addressed in Article IV. Interestingly, in Article V, the social control hindering women's participation in music was coming also from other women, for example mothers and mothers-in-law not permitting participation in certain activities, or other female musicians who did not want to play with other women. Despite the observations of some musician-teachers with whom I discussed gender issues during this research project that improvements have been made resulting in increased participation of women and girls in music, society as a whole continues to recognize musicians as male, leaving female musicians in a marginalized position. At the same time as the article presents challenges identified by the women, it also recognizes the women's resistance, and the steps they were taking to change their "terms of recognition" (Appadurai, 2004, p. 66) and provide the role models they said they never had.

In attending to the research project's third research sub-question, the article scrutinizes the content and limitations of AI as applied in the main workshops. Here it is important to recall that the women's workshop was not designed to contribute to the co-constructing of visions, which was an activity only in the main workshops. Rather, the women's workshop was designed as an exploratory workshop to deepen understandings of the contextual issues presented above. As these issues also arose and were discussed in the main workshops, however, it is necessary to consider their absence from the resulting co-constructed visions. This reflection is especially crucial as, despite having devoted considerable attention to methodological and ethical issues

when planning the workshops, and despite having had over a decade of experience teaching in intercultural settings prior to this research project, the main workshops that I facilitated marginalized some of the participants. I thus engaged in critical (Kuntz, 2015) and reflexive (Alvesson & Sköldbberg, 2009) work, which led me to suggest that the challenges identified by the women were both reflected and obscured in the AI process during the main mixed-gender workshops. While I first questioned whether this was a result of AI's positive orientation, and that framing the workshop discussions with positive questions, for example, led to only positive findings, it appeared that the focus on appreciation actually contributed to creating a positive atmosphere and building rapport that made talking about challenging or sensitive issues more comfortable. This can be seen for example, as the resulting co-constructed visions (see Section 5.3) addressed a number of challenges such as the lack of resources and professional collaboration, and injustices such as social stigma. I also considered if the starting point of AI of appreciating "the best of what is" (Cooperrider et al., 2005, p. 5), may have led me to inadvertently welcome social norms and hierarchies into the workshops, rather than provide a space to counter them. In the end, however, I proposed that the absence of the challenges identified by the women from the shared visions may have been due to the need to come to consensus. Thus, only those experiences inside common experience were attended to in the mixed-gender main workshops in which the visions were co-constructed. At the same time, I recognized that the women's marginalized position in society as a whole, as musicians, and thus possibly also in these mixed-gender workshops may have impeded their *capacity for voice* (Appadurai, 2004), leading any gender issues raised to be dismissed, disregarded or undervalued. This is further supported by Appadurai's (2004) assertion of the culturally embedded nature of aspirations, which "derive from larger cultural norms" (p. 67).

Although smaller issues, the article also offers three other considerations for cross-cultural music education research. First, despite the use of AI guiding the women's workshops, we did not discuss the ways in which the participants identified being a woman to be an advantage, which would have potentially offered an interesting counter-perspective to balance the one presented in the article. Instead, this remains only slightly hinted at in the poem at the article's conclusion. This adds to the results from Article I calling for paying attention to providing a balanced perspective in exploratory research. Second, related to the use of language in the article, in my efforts to preserve the words of the women while creating the poems, I inadvertently also did so when extending the interpretation begun in the poems, in this case, making use

of their words, “non-musical boyfriends” and “musical husbands”, rather than more clearly defining their intended meaning, which was boyfriends or husbands who were musicians. This calls for paying closer attention to how language is used throughout the reporting stage of research studies. Finally, while I approached this research project from an anti-colonial stance (Patel, 2014), facilitating the women’s workshop can also be understood as an intervention (Kuntz, 2015) in which I exercised “the productive possibilities of [my] power” (Kuntz, 2015, p. 131) to draw attention to an injustice identified by some of the workshop participants. In doing so, however, I found support in Sen’s (2009) argument that public reasoning about justice be open to outside perspectives in order to avoid bias and broaden perspectives. This issue was also addressed in Article I.

In attending to the second research sub-question of this project, the article concludes by offering some insights for music teacher education. In considering the article’s contributions to understandings of music teacher education in Nepal, the article draws attention to the need to consider ways to attend to the marginal position of girls and women in music in Nepal when developing music teacher education. As suggested in the article, however, this is not a straightforward task, as “woman”, “girl”, or “female” are not fixed or homogeneous categories but intersect with other identities such as caste/ethnicity, class, religion, languages, and age (e.g. Crenshaw, 1989). Moreover, identities are “are not objects but processes constituted in and through power relations” (Brah & Pheonix, 2004, p. 77). Thus, it appears that the female identity currently obstructs the musician identity, leading to complex situations that are simultaneously positive and negative, centring and marginalizing, empowering and disempowering. Moreover, consideration ought to be given to how to equip future music teachers to not only better support female students, but to support the full range of diversity of students in their future classrooms. Indeed, this is a theme recognised in the National Curriculum Framework (Government of Nepal, 2007), with one of the objectives of Basic Education, for example, being to “Develop a strong sense of non-discrimination towards others despite their caste, ethnicity, religion, language, gender, class, and disability” (p. 41).

Extending the article’s implications, I suggest that as teaching environments globally become increasingly diverse, it is not enough for music teachers and music teacher educators to merely recognize and appreciate the presence of minority or marginalized students in their classes and ensembles; rather, these educators need to imagine ways to nurture broader participation and strengthen the *capacity for voice* (Appadurai, 2004) among *all* their students if they are to facilitate collaboration

and collective reflection in an ethical way. One means toward this end could be to develop music teacher education that nurtures future teachers' reflexivity and capacities to inquire, so that teachers have the capacity to reflect on the inclusive and exclusive processes at work in, for example, their societies, their classrooms or ensembles, and even the music teacher education program from which they graduated. Such reflection could enable action toward challenging and disrupting these inequities and the status quo. At the same time, music teacher education could develop the understandings in future teachers that this work towards a more ethical and equitable future will always be incomplete, and therefore requires an openness to continuously and publicly reflect on, critique, and reform teaching practice.

6 Discussion

This chapter offers a further layer of interpretation of the five articles comprising this dissertation. It thus aims “to reinterpret earlier descriptions and ideas and to put them in a new context, thereby developing new knowledge” (Alvesson & Sköldbberg, 2009, p. 315). Having summarized the five articles separately in relation to the research project’s research sub-questions in the previous chapter, this chapter continues by drawing the five articles into discussion with each other. The chapter is presented in three parts, which attend in turn to one of the three research sub-questions guiding the research project.

6.1 Contextual issues framing the envisioning of music education

The first research sub-question of this research project asked, *What contextual issues frame practitioners’ envisioning of music education practices in Kathmandu Valley schools?* The question was originally formulated to guide Stage One and Articles I and II. That this research sub-question became equally relevant throughout all stages and articles of the research project, attests to the “inescapably political and ideological” nature of teaching and teacher education (Cochran-Smith, 2010, p. 447). Indeed, in exploring contextual issues framing the envisioning of music education practices in Kathmandu Valley schools, the research project has underscored how music education is not neutral, but entangled with various historical, political, economic and socio-cultural complexities. In revisiting some of the contextual issues described in the articles and summarised in Chapter 5, this section considers two tensions that became apparent when analysing and reinterpreting contextual issues: developing professionalism in the absence of music teacher education and navigating past, present and future musical practices in a changing society.

6.1.1 Developing professionalism in the absence of music teacher education

A major contextual issue framing practitioners’ envisioning of music education practices in Kathmandu Valley schools is that the music teaching profession is itself in its infancy. The discussion in the music education literature varies in regards to considering teaching as “a semi-profession, striving to become a profession” (Georgii-Hemming, 2013, p. 204) or considering music teaching as a profession on the basis of its organisational and performative sides and its relation to society and knowledge (Brøske Danielsen & Johansen, 2012a, p. 9). In their discussion of professional responsibility, however, Solbrekke and Sugrue (2011) focus on the completion of a

professional preparation program in higher education, or its equivalent, for entry into a profession. Similarly, Brøske Danielsen and Johansen (2012b) identify the music education profession as politically constructed, with “the right to teach music” being regulated on the basis of passing music teacher education (p. 34).

If this is the criteria for a profession, however, how could music teaching be considered, or even become, a profession in a context where there is no such higher education available and where the development of such a program is likely to still take some time? This constitutes a central contextual issue as without formal music teacher education in Nepal the participating musician-teachers expressed challenges proving their competence, and described administrators being uncertain how to determine a music teacher’s qualification, resulting in the current situation where music teachers are often hired on the basis on artistic merit only. It is therefore not surprising that the musician-teachers envisioned some kind of teacher certification or qualification in the co-constructed vision “To develop an internationally recognised music and music education (music teacher training) course in Nepal through affiliations with an outside university for Nepali, eastern and western musics” (Treacy, 2020, p. 208). This vision was not only held by the participating musician-teachers, in initiating the co-operation with the Sibelius Academy that led to the Global Visions project, the Nepal Music Center could also be seen as sharing this vision. In the absence of such certification, it seems that the participating musician-teachers envisioned music institutions taking a potential regulatory role through providing guidance to music teachers, as represented in the vision “To develop unity between the major music institutions in Nepal so that activities become more controlled, efficient” (Treacy, 2020, p. 208) and discussed in Section 5.3 above.

From the perspective of musician-teachers in the Kathmandu Valley, most of whom started their careers as musicians and later also became teachers, professionalism requires first and foremost a strong musical background (Gurung & Treacy, 2017). This perspective can also be seen outside of Nepal, particularly among conservatory music teachers, who have long considered being a good musician to be the most important, or only, prerequisite for being a good music teacher, believing that mimicry is the pathway to learning (Holgerson & Burnard, 2013). In one of the workshop discussions, however, much time was spent addressing the conflict between being a good artist and a good music teacher, particularly in regard to the time required for self-practice to maintain one’s skills as a performer. Indeed, that music

teachers need more than just performance ability has been widely recognized by music education scholars. Bröske Danielsen and Johansen (2012b), for example, refer to “the misguided belief that if you know music, you also know how to teach it” (p. 39).

The participating musician-teachers also recognized the need for enhanced pedagogical abilities of music teachers expressed in the vision “Music teachers would use a variety of teaching and learning techniques in the classroom to make learning easier for students because no one method will work for every teacher or every student” (Treacy, 2020, p. 208). This vision could be seen also in relation to teaching practice supporting justice, as Cochran-Smith (2010) asserts “a theory of teaching practice that supports justice is not about specific techniques or best practices, but about guiding principles that play out in a variety of methods and strategies, depending on the particular circumstances, students, content, and communities” (p. 456). Such enhanced pedagogical abilities could also address one of the challenges identified in Article II, where including public performances in schooling was part of the justification for teaching music in the schools. While this was perceived by some musician-teachers and administrators to divert attention away from a quality music education, rather than just having the competence to prepare students to perform successfully in a concert or competition, professional music teacher competence could also involve a philosophical grounding and strategies to develop such performances and the preparations for them “as an integral part of teaching learning activities” (Government of Nepal, 2007, p. 27). Recent literature has explored professional knowledge in music teacher education (e.g. Georgii-Hemming et al., 2013), defining professional knowledge as “the ability to perform work with competence and skill” (Georgii-Hemming, 2013, p. 203) and identifying a range of dimensions and levels of music teacher’s professional knowledge (Georgii-Hemming, 2013). Burnard (2013a) for example identifies the need for “content knowledge, general pedagogical knowledge, curriculum knowledge, pedagogical content knowledge, knowledge of learners and their characteristics, knowledge of educational contexts and knowledge of educational ends” (p. 2). The ability to integrate various kinds of knowledge has also been described as central to professionalism in music teaching (Holgerson & Holst, 2013, p. 51) particularly the integration of practice knowledge and scientific knowledge, which has also been recognized as being particularly important for developing reflective practice (Holgerson & Burnard, 2013; see also e.g. Bröske Danielsen & Johansen, 2012b).

As music teacher education programs do not yet exist in Nepal, however, the question remains of how music teachers could develop the required professional

knowledge. In this regard, thinking, as the participating musician-teachers did, in terms of professionalism and professionalization also holds potential. Burnard (2013a) leaning on Johnson (1972; 1984) suggests shifting the focus from what qualifies as a profession to a focus on “‘professionalism’ as an ideology and ‘professionalization’ as the process by which an occupation—in this case, music teaching—seeks to advance its status and progress towards full recognition within that ideology” (Burnard, 2013a, p. 5). Similarly, Georgii-Hemming (2013) describes professionalization as “The social process that takes place when an occupational group, through collective mobilization, raises its status and achieves a higher position in society” (p. 204). Indeed, the vision above for music teacher education can also be interpreted in relation to its potential for elevating the status of music teachers in society. This could also be said for the vision, “To create a music community that brings all music lovers to work together and create professionalism” (Treacy, 2020, p. 208) as organising into professional organisations is one way music teachers globally have worked to legitimize their professional claims (Bröske Danielsen & Johansen, 2012b, p. 34).

Based on the workshop discussions, however, I interpret the vision for creating a music community more in relation to its potential for contributing to the development professional knowledge. Not only is there no initial music teacher education in Nepal, there is also a lack of professional development opportunities. Many individuals are already working as music teachers in private schools, music institutes and private homes, and while some have had opportunities to participate in music teacher workshops or training programs, such as the program previously offered by the Nepal Music Educators’ Society, most have had to learn to teach on the job. In such a context, in-service or ongoing professional development is of heightened importance. Thus, the vision can be interpreted as arising from the experience in the workshops of learning from and with each other. This interpretation is further supported as one of the envisioned tasks for this community was facilitating collaborative learning, thus offering a means of ongoing professional development. Moreover, as the nature of the work of music teachers in the Kathmandu Valley is often characterised by part-time teaching in a number of private schools, institutions and homes, with few opportunities for collaborating with colleagues, this vision is also related to the relative isolation of music teachers common not only in Nepal but also in many parts of the world (see e.g. Bates, 2011; Burnard, 2013a; Sindberg, 2011; Schmidt & Robbins, 2011).

Sustaining such a music teacher community itself, however, appears to have a number of contextual challenges. As reported in Article III and Section 5.3 above efforts were made to sustain the network initiated in this research project, and yet

participation continued to decline. Possible contextual challenges were suggested by the musician-teachers already when envisioning a music community and, based on my experiences facilitating these workshops, I have also suggested the need for institutional support. In addition, based also on my experiences in this project collaboration across institutional boundaries proved challenging. Though I aspired to find ways to bring musician-teachers from different intuitions together in the workshops, the groups remained quite separate throughout Stage Two, with their interaction being limited to me sharing ideas that arose in across the groups. However, the desire for institutional collaboration was evident in the musician-teachers' co-constructed visions.

6.1.2 Navigating past, present and future musical practices in a changing society

Another major contextual issue framing practitioners' envisioning of music education practices in Kathmandu Valley schools is related to Nepal's extreme sociocultural diversity and intense rate of societal change. In Article I, Westerlund and I referred to John Dewey's (LW9) argument that school is a critical microcosm of society. This was part of our discussion of the pedagogical paradox of rituals, where we argued, leaning on Dewey's idea, that if daily life in Nepal revolves around rituals, it is logical that rituals, such as the singing of school-specific songs and the activities to which they are a part, should be central in Nepali schools. As presented in Article IV, however, music itself is integral to daily life in Nepal and yet it is generally not a valued subject of study in Nepali schools. At least this was the sentiment reflected in one of the musician-teachers' co-constructed visions.

As discussed in the articles, social stratification in Nepali society is entangled with the valuation of music, musicians and music education. Due to the association of musicians with lower castes, and present-day concerns related to career choice, the musician-teachers perceived themselves to be in a marginalised position in society. This is not necessarily unique to Nepal as Burnard (2013a) asserts that globally "Music teachers and music educators continually strive to achieve improved social status and legitimacy" (p. 4). However, social stratification in Nepal, including a caste system that positions musician castes at the bottom of the social hierarchy, and the perception that "music cannot make your life" (Treacy, 2019, p. 8, see also Appendix 5) perhaps exacerbate the situation. Thus, for the participating musician-teachers the inclusion of music as a compulsory subject in schools was perceived as both a means to and sign of the legitimization of being and becoming a musician. Indeed, Article II, highlighted

how the study of music was perceived as a distraction from preparation for the School Leaving Certificate examinations, and thus even extracurricular music—as well as any other subjects and extracurricular activities not legitimised by the examinations—are not offered in grades 9 and 10. Similar challenges and consequences—such as teaching to the test, school competition, and parental attitudes—related to standardised testing can be seen beyond the Nepali context. Thus, it is not only Nepal that may benefit from envisioning beyond success in such examinations.

When music *is* valued in Nepali schools, it is often for instrumental purposes, a means towards other ends. Interviewed school administrators discussed social stratification primarily in terms of Nepal's extreme sociocultural diversity. In both Article I and II, school administrators described music being used to engage with this diversity, for educating students for mutual respect and solidarity. The singing of school-specific songs was an example of music being used deliberately to crystallise the values of the school and create a sense of belonging in the imagined community—even though such singing was not considered part of the school's formal music education. Such intentional use of music in Nepal is not limited to the school-specific song, or to private schools, but can also be seen in the larger category of 'value songs,' which include patriotic songs, house songs, and class/grade-specific songs, all intended to build local and national collectivity. In his analysis of children's songs and the content of a Parents' Day program during the panchayat period (1962-1990), Grandin (2005) argued that despite being a "seemingly marginal musical genre" children's songs maintained a "culturally and politically central position" (p. 31), supporting nation building and development. In Article II creating socially unifying practices was one of the four visions identified as framing the valuation of music education in Nepali private schools. Music—whether part of the curriculum or not—was thus seen by school administrators to contribute to educational objectives related to diminishing ethnic and caste-related inequalities, as represented by the national education objective to "Be insightful to social equality and justice and develop conduct accordingly to help create an inclusive society" (Government of Nepal, 2007, p. 31).

Amid such sociocultural diversity and rapid social change, musicians and musician-teachers are constantly navigating tensions arising between preservation and innovation, reproduction and transformation. This is not a challenge exclusive to Nepal, nor to recent times, as education in general has long been caught between reproduction and transformation. Similarly, returning to the previous discussion, professions are also both expected to contribute to social stability and social change (e.g. Bröske Danielsen & Johansen, 2012b). Educational objectives often refer to the

need for preservation as seen in the Nepali educational objectives to conserve “national resources/heritages” (Government of Nepal, 2007, p. 31) and “conserve and promote Nepali art, aesthetic values, ideals and other specialities” (p. 32). In considering such objectives, it must be remembered that culture is “an arena for conscious choice, justification, and representation” (Appadurai, 1996, p. 44). As argued in Article II, there is a need in Nepal to imagine beyond creating unity through multiculturalism as part of the guiding paradigm of music education, as a focus on preserving cultural difference may serve to perpetuate systems of inequity. Moreover, the gender-specific challenges in music education in Nepal highlighted in Article V invite further questions about which other groups, for example caste/ethnic groups, socioeconomic classes, and religious groups, may face challenges in relation to music education, the nature of these challenges, and the role of music education in contesting rather than reproducing them. Clammer (2015) asserts that “culture contains and often conceals inequalities, hierarchies of power and domination, and often itself attempts to justify patterns of age, gender, class or ethnic discrimination” (p. 5). Moreover, Sen (2004) recognizes how local and minority cultures may “need positive assistance to compete in even terms” (pp. 53-54). For musician-teachers teaching extra- and co-curricular music lessons in the Kathmandu Valley, and the administrators in their schools, this suggests that more reflection may be needed regarding who chooses to attend these optional classes in the first place, and who might also wish to attend but are encountering barriers to coming or continuing. Moreover, in the few cases where music education has moved from the domain of extra- or co-curricular activity to compulsory school subject, the challenges of navigating and reflecting on related issues of equity are amplified. Thus, the need to safeguard intangible cultural heritage is entangled with ethically navigating tensions that arise between preservation and innovation.

The articles comprising this dissertation emphasize that music and music education are not neutral but framed by the socio-cultural and political context. Adding to the discussion of professionalism above, I therefore argue that conceptualisations of professionalism in music education ought to encompass considerations of professional responsibility, and thus wider conceptions of social service and ethical standards (Solbrekke & Sugrue, 2011). My observations and encounters in the Kathmandu Valley suggest that many musician-teachers, in addition to their performance and teaching work, are already engaged in activist work. This was apparent, for example, in the group of musician-teachers who were volunteering in a private school in exchange for free tuition for underprivileged children, or during an interview when a musician-teacher described his band as a social endeavour that contributes 50%

of their earnings to music education for underprivileged children. This level of professional responsibility is something that music teachers in other contexts might take as inspiration from Nepal. Outside of Nepal, Georgii-Hemming (2013) recognizes that music teaching is an ethical activity, and both Burnard (2013a) and Georgii-Hemming (2013) call for music teacher educators to attend to socio-cultural politics and issues related to gender, cultural diversity and power. However, in my reading, these calls appear to focus such work on music teacher educators. Music teachers also need professional responsibility. In ethically navigating past, present and future musical practices, musician-teachers can strive to construct practices that engage with musics as dynamic and changing social activities, and envision ways to more equitably support the full range of diversity of students in their classrooms, thereby supporting educational objectives such as “Develop[ing] a strong sense of non-discrimination towards others despite their caste, ethnicity, religion, language, gender, class, and disability” (Government of Nepal, 2007, p. 41). Through embracing music teaching as an ethically and socially engaged practice, music teachers could take seriously the notion of school as a *critical* microcosm of society (Dewey, LW9). These ideas will be returned to throughout Sections 6.2 and 6.3 below.

6.2 Contributions for developing music teacher education

The second research sub-question of this project asked, *How might the process of co-constructing visions with musician-teachers in the Kathmandu Valley contribute to music teacher education in Nepal and beyond?* Throughout this project, music teacher education has been conceived as both preservice or initial music teacher education, and in-service or ongoing professional development. This question was primarily intended to guide my reflection on Stage Two of the research project and the writing of Articles III, IV and V (see Table 7), however, the results from Articles I and II also offer contributions to understandings of music teacher education. Moreover, the workshops were planned in relation to AI’s 4D model, which was selected for the purpose of facilitating spaces for local musician-teachers to meet and discuss as experts based on the importance of listening to teachers; the potential of co-constructing knowledge in teacher communities; and the need to engage with and nurture the development of teachers’ visions. Thus, although they were not planned in relation to literature on high-quality music teacher professional development (e.g. Bautista et al., 2017), based on discussions with participating musician-teachers, the workshops can be viewed as a form of in-service professional learning and development. Through reinterpreting

all five articles against each other, four capacities emerged that I here invite anyone developing music teacher education—whether pre- or in-service—to consider. These interconnected capacities were all central in the workshops, and although they emerged from a research project in the Kathmandu Valley, I suggest that they may be equally relevant for those developing music teacher education in other contexts. These four capacities are: envisioning; reflecting; inquiring; and learning collaboratively.

6.2.1 Envisioning

During the workshops, as mentioned above, the Dream phase of the AI 4D model was probably my biggest challenge as a facilitator. My readings of the literature on teachers' visions (see e.g. Hammerness 2004; 2015), suggested that visions are something that teachers *have* and just need to be asked about; and my readings of the AI literature suggested that images of an ideal future *naturally emerge* out of the positive examples shared in the Discovery phase. While Hammerness (2006) suggests that some teachers may have “less fully articulated visions” and therefore benefit from a focus on “developing and stretching vision” (p. 82), Article III addressed how I was unprepared for the challenges posed by the process of envisioning in the workshops, and how these challenges required me to seek out a number of different questions and approaches to support the musician-teachers' dreaming. This experience strongly resonates with Appadurai when he describes the imagination as “a form of work” (1996, p. 31) and contends that “the capacity to aspire, like any complex cultural capacity, thrives and survives on practice, repetition, exploration, conjecture, and refutation” (2004, p. 69). While music teachers in different contexts may have practiced engaging their imaginations and aspiring to varying degrees, this research project has emphasised the importance of regarding the imagination and aspiring or envisioning as capacities when developing music teacher education across contexts.

This research project has further emphasised that the imagination and capacity to aspire or envision ought to be developed and nurtured during music teacher education. As underscored in the articles, developing these capacities can help music teachers not only better envision their ideal teaching and classrooms. Recognizing that music and music education are not neutral (see Section 6.1), these capacities can also help music teachers envision the place of music education and their music teaching in shaping future societies. This is particularly important considering that Nepal is an extremely diverse country navigating rapid societal change and ongoing globalization. Developing these capacities may therefore help educators navigate this diversity and rapid change, engage with culture and music as dynamic social activities, and

challenge the status quo. Indeed, Article IV, for example, reported that practicing the capacity to aspire during the workshops in Kathmandu led musician-teachers to use their imaginations to envision *actions* for dismantling discriminatory social structures, such as the social stigma related to being a musician. Their imaginations also became the “fuel for action” (Appadurai, 1996, p. 7) in the form of working to sustain a music teacher network and organizing an all-female concert.

An essential part of developing and nurturing the imagination and capacity to aspire in music teacher education is supporting teachers in learning how to navigate the tensions between their visions and the contexts in which they work. This was highlighted, for example, in Article II. American music education scholar Conkling (2015b) argues that music teacher educators must “acknowledge contemporary policies and practices that constrain [preservice teachers’] teaching selves” even as they “teach envisioning greater equity, inclusion, creativity, and joy for the children who will be in [their] preservice teachers’ future classrooms” (p. 191). Failing to attend to the capacity to aspire as a navigational capacity (Appadurai, 2004; 2013) could have detrimental effects, as Hammerness (2006) recognizes how large gaps between vision and what teachers are actually able to do within their broader educational contexts may cause feelings of failure or decisions to leave the profession. In supporting music teachers as they learn to navigate these gaps and develop strategies for bridging them, Dewey’s notion of the continuum of ends-means (LW13: 226-36) is valuable. If visions are thought of as ends-in-view – as “means to future ends” (LW13: 229) – rather than fixed-ends, teachers could be encouraged to envision mediating ends through creative small steps. According to Dewey mediating ends are important, as ends that might be too distant cannot function as guides in action (MW14). Moreover, as discussed in Article II (Treacy et al., 2019), through ongoing critical inquiry ends-in-view arise and are revised through continual reflection upon past experiences and valuation of means. Dewey illustrates how this process takes place through

careful observation of differences found between desired and proposed ends (ends-*in-view*) and attained ends or actual consequences. Agreement between what is wanted and anticipated and what is actually obtained confirms the selection of conditions which operate as means to the desired end; discrepancies, which are experienced as frustrations and defeats, lead to an inquiry to discover the causes of failure” (LW13: 218; emphasis in original).

This process, that is “capable of rectification and development” (LW13: 241), leads to the second and third capacities highlighted in this section, reflecting and inquiring.

6.2.2 Reflecting

Music education scholars Talbot and Mantie (2015) describe the “truly reflective practice required for visioning” (p. 176). This was also apparent in the workshops as the process of co-constructing visions of music education in Nepal both stimulated and required reflection on multiple levels. At the micro-level, Articles I and II highlighted the need for ongoing reflection on the practices within schools—including those inside individual teachers’ classrooms and those in place in the school community more widely—and the visions, missions and values driving them, so that such practices could be continually re-evaluated, revised, and re-negotiated. Moreover, the articles also suggested that such reflection could involve community-wide dialogue. At the meso-level, Article II suggested that reflection on the context and policy framing schooling could help teachers navigate the gaps between their visions and the contexts in which they work and develop strategies for bridging these gaps. At the macro-level, Articles IV and V underscored the need for ongoing reflection on societal structures and power issues shaping the field of music education. As the examples from the articles illustrate, developing the habit of ongoing reflection is important not only in relation to teachers’ visions. Thus, this research project supports earlier literature on the need for reflective music teachers (e.g. Georgii-Hemming, 2013) and the value of developing student music teachers’ abilities to reflect in and on their teaching practice (e.g. Holgersen & Burnard, 2013). That teacher reflection is part of the overall professionalism of music teachers (Holgersen & Burnard, 2013) is not a new idea. Over twenty years ago Schön (1995) wrote that “the professional cannot legitimately claim to be expert, but only to be especially well prepared to reflect-in-action” (p. 345).

While reflective discussion has been offered as a feature of high-quality music teacher professional development (e.g. Bautista et al., 2017), Article V highlights how engaging in collective reflection, whether in teacher networks or in music classrooms, requires “awareness of the inclusive and exclusive processes at work in our societies”, profession, and classrooms—“processes that frame who speaks, who listens, and who is heard, when and how, and who and what remains in the silences” (Treacy, 2019, p. 14)—with the goal of disrupting and dismantling these processes. Moreover, it is imperative that music teacher education make explicit how music and music education are not neutral (see also Section 6.1) and encourage music teachers to critically reflect on the consequences of socio-cultural, historical, and political issues on schools and education (e.g. Georgii-Hemming, 2013, p. 210). Reflecting on such questions can be seen to be part of music teacher professionalism, “Since the music-pedagogical choices will enable a particular production of knowledge, and hence exclude others,

it is vital for the professionalism of music pedagogy to develop a critical view of music” (Georgii-Hemming, 2013, p. 209). Such questioning of dominant discourses can contribute to the development of “a conscious responsiveness to the wider society” which has been identified as “an urgent ongoing necessity” and feature of professional responsibility (Solbrekke & Sugrue, 2011, p. 21). Article IV, for example, suggested that considering the intensifying diversity and complexity of contemporary societies, music educators require the capacity to ethically and agentively navigate the dynamic nature of culture (e.g. Appadurai, 1996, 2004) and questions of legitimate knowledge (Apple, 2004). Apple (2015) asserts that “one of the most significant questions that should be asked in our schools” is “What and whose knowledge should we teach?” (p. 11). Cochran-Smith and Lytle (2009) similarly suggest the need for deliberating on questions like “what to get done, why to get it done, who decides, and whose interests are served” (p. 121; see also Cochran-Smith, 2010). Taken together, this research project therefore supports the need to nurture music teacher reflection in and on practice (e.g. Schön, 1995) not only to improve practice but to consider the intended and unintended consequences of such practice in relation to aspirations for democratic practice and social justice (e.g. Cochran-Smith & Lytle, 2009).

In this research project an important enabler of reflection was pausing, as it was only when I had the time to pause following the intense research period in Kathmandu, that I was able to notice these absences. In the words of Patel (2016), pausing requires “sit[ing] still long enough to see clearly what we need to reach beyond” (p. 88). Thus, although shared visions are necessary for communities to function, these also need to be subject to ongoing critical reflection, making space for “a constantly changing ‘we’” (Vision Europe Summit, 2016, p. 65).

6.2.3 Inquiring

Just as Dewey identified the need for ongoing critical inquiry in relation to ends-in-view (LW13), the participating musician-teachers engaged in inquiry as they co-constructed visions. This also supports Appadurai’s (2006) description of the intimate connection between the capacity to aspire and what he calls the right to research, whereby aspiration stimulates a pressure to know more, while systematic tools for gaining relevant new knowledge prevents aspiration from breaking down into fantasy or despair. In the articles, I therefore underscored the importance of positioning music teachers as inquirers, developing their capacities to inquire, and nurturing what Cochran-Smith and Lytle (2009) refer to as “inquiry as stance”. In Article III, for example, I argued against the view that teachers are merely transmitters of knowledge

or responsible for implementing a prescribed curriculum and suggested that at this early stage of developing music teacher education in Nepal decision makers could aim to educate teachers with the capacity to inquire. This is relevant not only in Nepal.

As the period available for initial teacher education is relatively short and the pace of societal change is high, it has been recognized that it is not possible to fully develop all of the knowledge and skills teachers will require during their careers (e.g. Hammerness et al., 2005; Holgersen & Burnard, 2013). Hammerness and colleagues (2005) thus argue that lifelong learning must be more than a “cliché” (p. 359), and teacher education needs to set the foundation for teachers “to be able to learn from their own practice, as well as the insights of other teachers and researchers” (Hammerness et al., 2005, p. 359). Similarly, in the field of music teacher education Holgersen and Burnard (2013) have called for laying a foundation for lifelong learning in music teacher education, and for the continuous development of professional knowledge and self-renewal throughout one’s career. Being a lifelong learner and an “adaptive expert” requires deciding on what practices and beliefs need to be kept, modified or abandoned, and therefore viewing change as “an inevitable, continuous aspect of effective teaching” (Hammerness et al., 2005, p. 363). This resonates with Appadurai’s understanding of culture as a dialogue between past and present (2004) and an arena for conscious choice and justification (1996). Engaging in inquiry is one way of making these decisions.

The value of engaging student music teachers in research and promoting a teacher-as-researcher perspective has therefore been emphasized for developing professionalism (e.g. Fink-Jensen, 2013; Holgersen & Burnard, 2013). Engaging in research has also been recognized as a feature of high-quality music teacher professional development, but one that has not been sufficiently attended to (Bautista et al., 2017). Appadurai (2006) takes this argument even further, arguing for “the right to research, as a human right” (p. 177). Defining research as the capacity to systematically increase one’s current knowledge relative to a task, goal, or aspiration, he (2006) argues that in a world of rapid change and global flows the ability to conduct research is necessary for taking part in democratic society. In addition to supporting music teachers in improving teaching and developing their professional knowledge, like envisioning and reflecting, daily acts of inquiry can bring about change (Kuntz, 2015), and help teachers challenge inequities and the status quo (Cochran-Smith & Lytle, 2009; Cochran-Smith, 2010). As the change resulting from inquiry is not always predictable or intended, as was the case in Article I when one school began considering reviving their school-song following our apparent appreciation of the practice,

developing future teachers' capacities to inquire during music teacher education is another area in which to nurture the habits of ongoing reflection and reflexivity. Indeed, the capacity to inquire requires attention to the "productive power" (Kuntz, 2015, p. 139) of inquiry, and how research and researchers affect the context under study simply by their presence, the phenomena that draw their attention, and the questions they ask. This theme will be returned to in Section 6.3 below.

6.2.4 Learning collaboratively

The process of co-constructing visions in the workshops was also a form of collaborative learning. Many of the participating musician-teachers reflected on how necessary it had been for them to come together and discuss their teaching with others. Some even described how their motivation for continuing to participate in the workshops was related to the discovery that others have similar challenges, and because the workshops were a space to find solutions to these challenges together. This led to one of the co-constructed visions being "to create a music community... to work together and create professionalism" (Treacy, 2020, p. 208). Thus, more than just contributing to building the music teacher profession in Nepal, the participating musician-teachers suggested that such a professional community or network could also be beneficial for improving the teaching of music among its members, and thereby developing music teacher professionalism. This relationship between learning collaboratively and developing professionalism has already been recognized in the field of education. Hammerness and colleagues (2005), for example propose helping future teachers see that "being a professional involves...having the skills and will to work with others in evaluating their own performances and searching for new answers when needed, both at the classroom level and the school level. Helping teachers learn to work in teams where they learn from one another is therefore extremely important" (p. 365). Teacher collaboration has also been recognized as a component of music teachers' overall professionalism (Holgerson & Burnard, 2013), and as perhaps the most prominent feature of high-quality music teacher professional development, beneficial for improving music teachers' pedagogy as well as for developing a shared professional culture, common understandings, and improving feelings and attitudes toward colleagues (Bautista et al., 2017).

One of the recognized benefits of teacher collaboration is the potential to expand one's perspectives through encounters with diverse perspectives. As already discussed, visions or aspirations are culturally embedded (e.g. Appadurai, 2004) and are grounded in past and present practices (Hammerness, 2006). They can therefore be culturally

biased, exclusionary, perpetuate stereotypes and suppress alternative possibilities (Hammerness, 2006, p. 4). Similarly, music teachers' values, actions, and professional knowledge are also shaped by the social norms and values of the educational context (Mateiro & Westvall, 2013). Thus, in the case of this research project envisioning only based on previous knowledge and experiences, "how it has always been" or even "the best" of what is and has been (as in the Discovery phase of AI), is potentially limiting and may risk re-centring the status quo. Comparing and critically scrutinizing diverse experiences and perspectives, however, such as what sometimes occurred in the workshops, is one way of enriching perspectives, ideas, and the ability to adopt an informed position is through sharing (Georgii-Hemming, 2013). Indeed, confrontation with other perspectives may help music teachers overcome the familiarity that comes with experience, which may hinder a reflective music teacher from being able to see educational problems (Fink-Jensen, 2013). Moreover, networked learning communities have been identified as potentially "play[ing] a critical role in providing opportunities for the exploration and implementation of alternative forms and view [sic] of what constitutes musical knowledges" (Burnard, 2013b, p. 106). Thus, teacher collaboration has the potential to offer opportunities to pause and reflect from multiple perspectives, including understanding the ways in which teachers are constrained by their contexts. Indeed, while expressing a desire for continued networking, the musician-teachers also identified context-related challenges to building and sustaining such collaboration.

Facilitating diverse spaces for collaborative learning, and supporting minority positions, however, is challenging. The workshops I facilitated in the Kathmandu Valley and the diversity of perspectives contributing to the process of co-constructing visions were first limited by those who chose to participate, for example the musician-teachers did not represent the full diversity of musics and musicians in the Kathmandu Valley, let alone Nepal. Furthermore, Article V—which troubled the notion of shared visions—also demonstrated the need to look beyond participation as criteria for successful inclusion and imagine ways to strengthen the capacity for voice (Appadurai, 2004) among *all* participants. Perhaps the most confronting moment as a researcher was the moment I realized that the processes that took place in the main workshops both reflected and obscured the challenges that had been described by the female musician-teachers—and perhaps those of others too. This is particularly important as I had aimed to be inclusive. It also emphasises the need for teacher educators, researchers, and our future students to reflect, as already discussed above.

Finally, one of my personal visions in undertaking this research project was that it might contribute to a self-sustaining music teacher community or network in

the Kathmandu Valley. Article III, however, described how after I left Kathmandu, a number of participating musician-teachers worked to sustain the network by planning and organizing a new series of workshops. Despite these efforts, participation continued to decline until even some of the workshops they had already been planned were cancelled. This suggests that in addition to music teacher education supporting collaborative learning and inquiry, the schools and institutions employing music teachers could also be encouraged to see the value of and offer support for collaborative learning and inquiry for their in-service music teachers. Indeed, Cochran-Smith and Lytle (2009) argue that institutions should consider what is essential to “create and sustain the conditions for critical inquiry communities within and across settings”, for example by making “inviolable the necessary time for substantive collaboration” (Cochran-Smith & Lytle, 2009, p. 154), while Schmidt and Robbins (2011) extend this proposing the need for not only school-level support, but also district-level support for teacher communities. This could be, for example, through including time for co-planning and co-reflection in the work of music teachers, or as Burnard (2013b) suggests through grants to support music teacher-led research and the sharing of such research in networked learning communities.

6.3 Contributions for cross-cultural music education researchers

The third research sub-question of this research project asked, *How might the process of co-constructing visions with musician-teachers in the Kathmandu Valley contribute to understandings of cross-cultural music education research?* This question was primarily intended to guide the methodological and ethical deliberations throughout the project towards considerations of coloniality, ethnocentrism and power. It also guided the writing of Article III, which contributed a detailed example of and deep reflection on a process of co-constructing visions for anyone planning to use a similar approach, and Article V which reflected on the absences and silences of the process, and their possible causes. In extending the reflection on the methodological and ethical issues of the project begun in the articles, this section shares four complexities of relevance to cross-cultural music education research. These include the need to: balance appreciative and critical approaches; reflect on the ethics of inquiry as intervention; navigate aspirations and obstacles to collaboration; and reflect on being and becoming a cross-cultural researcher.

6.3.1 Balancing appreciative and critical approaches

Throughout this research project I have argued that the use of appreciative and critical approaches is not necessarily contradictory. While I have discussed how taking an appreciative stance when commencing this cross-cultural research project was an ethical choice, I have also raised the need to carefully balance appreciation with more critical approaches. Particularly in Article V, I argued that the positive orientation of AI was not a hinderance to critical discussions in the workshops, but rather contributed to creating rapport and an atmosphere that enabled talking about and critiquing challenging or sensitive issues such as discrimination and social inequalities. However, it appeared that the need to come to consensus meant that only those experiences shared by all participants were attended to while co-constructing the visions. This was perhaps further aggravated by some participants' adverse "terms of recognition" (Appadurai, 2004, p. 66) which may have impeded their capacity for voice, causing any gender issues and issues related to other minority perspectives raised in the workshops to be either dismissed, disregarded, or undervalued. Thus, in considering ways for the results of similar forms of group research to represent more diverse perspectives, caution should be used in approaches based on consensus, and approaches to group inquiry that could invite greater dissensus be explored and developed. Moreover, having time in the workshops to reflect upon these absences with participants would greatly add to the workshops' critical potential.

In this research project, the use of the AI generic questions led to imbalance and may have contributed to some of the unintended consequences described, for example, in Article I. That one private school considered re-implementing their school song as a result of our questions when conducting research for Article I was very much unintended and unexpected. This unintentional consequence recalls AI's Principle of Simultaneity (e.g. Cooperrider & Whitney, 2001), a principle which calls AI practitioners to attend to the "generative potential of questions" (Bushe, 2012a, p. 90) and "become more reflexively aware of how our topics can frame and produce the world, how our questions and words begin to enable worlds, and how our assumptions and choice of methods help create the world we later 'discover'" (Cooperrider & Srivastva, 1987/2013, p. 17). To this I would add the need not only for ongoing researcher reflection but suggest that researchers have a responsibility to engage in this ongoing reflection of their work *with* those participating in the research. This is especially important in cases, such as this research project, characterised by power imbalances and the positioning of the researchers as experts. How would the outcomes of Article I have been different if Westerlund and I had been more explicit that it was

a practice about which we were curious, not something we perceived as either good or bad—something we tried to do but perhaps did not quite succeed at? How would the outcomes have been different if we had better balanced the appreciative orientation of our questions with questions also concerning any challenges or dissatisfaction the interviewees had with the practice? This is something I would invite anyone considering using AI’s generic questions to create interview guides to reflect on, so that they can introduce greater balance into their questions. It is not just related to using AI, however, as all research can benefit from careful attention to balancing perspectives. Despite the use of AI guiding the women’s workshops, for example, we did not discuss the ways in which the participants identified being a woman to be an advantage, which would have potentially offered an interesting counter-perspective to balance the one presented in the article.

6.3.2 The ethics of inquiry as intervention in cross-cultural research

Throughout this research project, I have engaged in critical work following Kuntz (2015) who asserts that the meaning of *critical* when used in relation to methodology involves intervention, and that critical work is work towards social justice. Facilitating the workshops, and in particular the addition of a female-only workshop, can be viewed as an intended intervention, where I positioned myself within contexts in which “daily acts of inquiry can bring about change” (Kuntz, 2015, p. 68). This occurred through facilitating spaces in which to discuss, imagine and aspire to ways to negotiate the discrimination and social stratification influencing the lives of the musician-teachers from within (see e.g. Kapoor, 2004). This also became apparent as musician-teachers who participated in the workshops worked to sustain the network after I left Kathmandu, and as female workshop participants organised an all-female concert to raise awareness and promote the participation of girls and women in music in Nepal. Both of these examples were already discussed above as cases where the imagination became the “fuel for action” (Appadurai, 1996, p. 7), and both were initiatives taken independent of me or this research project. Central to my research and writing work was a stance that sought to potentially “incit[e] change in social institutions and processes, not ... to change individuals to fit those institutions” (Kuntz, 2015, p. 69). However, one could question, as I have many times, whether my engaging in such critical work, and indeed this entire research project, was ethical.

Who am I to intervene in a foreign context? In reflecting on this question, I have found some support in Sen’s (2009) advancement of listening to distant voices. In Article I, for example, we discussed how Sen (2009) recognizes how global knowledge

may be of value in contributing to “the debates on local values and practices” and in “[making] us reconsider our own understandings and views” (Sen, 2009, p. 407). Listening to “distant voices”, however, does *not* require that every argument or proposal from abroad be accepted or even respected (Sen, 2009, p. 407). Rather, “Learning from elsewhere involves freedom and judgement, not being overwhelmed and dominated by outside influence without choice, without scope for one’s volitional agency” (Sen, 2004, p. 52). Listening to distant voices may raise concerns, as it did for me, that the related power asymmetries could destroy or impoverish local cultures (Sen, 2004). Thus, those engaging in similar work must attend to and be committed to facilitating democratic spaces for collaboration. Sen (2004) asserts

the deciding issue must be one of democracy. An overarching value must be the need for participatory decision making on the kind of society people want to live in, based on open discussion, with adequate opportunity for the expression of minority positions.... the prohibition of cultural influences from abroad is not consistent with a commitment to democracy and liberty. (pp. 53-54)

Following Sen (2009) it could thus be argued that cross-cultural research has the potential to support “public reasoning about justice” by helping to avoid bias and broaden perspectives (p. 402). Moreover, approaching this work with a presupposition of equality (Ranci re, 1991) has also meant respecting the agency and capabilities of those with whom I interacted to evaluate my influence and freely choose to respect or reject my ideas. At the same time, however, my whiteness and university researcher status positioned me as a ‘foreign expert’ in a context that does not yet have music teacher education. Indeed, some musician-teachers stated that their reason for participating was related to the certificate I was offering or the foreign visiting teacher, and I aimed to facilitate workshops that were not only of benefit for this research project, but also professional development for the participants. The complexities involved in this practitioner-researcher position further support the need to engage in ongoing reflection on how power manifests and what it enables (Kuntz, 2015), and to do so *with* those participating in the research.

6.3.3 Aspirations and obstacles to collaboration

Throughout this research project, I have aspired to engage in collaborative research as an ethical stance. This aspiration arose from my early readings of the work of Liamputtong (2010) who argues that “ethical research projects need to be conducted collaboratively” (p. 42). She explains how collaboration is important at all stages of the research, including developing and defining the research practices and projects,

interpreting data correctly, ensuring that the research will benefit the local group, and avoiding cultural insensitivity. Collaboration was also one way in which I hoped to address ethnocentrism. I thus engaged in constant dialogue with co-facilitator Prem Gurung. We even established a dialogic researcher diary to continue our dialogue in the months following Stage Two.

Not all of my aspirations for collaboration were fulfilled, however, as collaborative work presents its own challenges. One of my early aspirations for the workshops that went unfulfilled, for example, was that they would be collaboratively planned. I had hoped to gather a small group of musician-teachers and plan the workshops together. In my researcher diary before leaving for Kathmandu in Stage Two, for example, I asked, “how can I make this research FOR the Nepali teachers? What do THEY want to get out of my research? Can I truly open myself up and become so vulnerable that I say, “Okay I am here for 2.5 months, what do you need? How would YOU like to use my research? What can we do together?” And how would one even go about starting such a thing?” (17.3.2016). This ended up not being possible, however, for what I see as two main reasons. First, there was the pragmatic restriction, as I only had a limited amount of time in Kathmandu and was answerable to the Global Visions project, that required me to co-construct visions with musician-teachers. Second, and perhaps the larger reason was that I was positioned locally as a ‘foreign expert’ and as cited in Article III, I was “supposed to talk all the time.... know all the things” (Musician-teacher). The expectation of being a ‘master-explicator’ (Rancière, 1991) was a role that was hard to separate myself from, especially in the early days of Stage Two. Thus, instead of collaboratively planning the workshops with the workshop participants, I planned in dialogue with Prem Gurung and tried my best to make the workshops relevant and follow themes and questions that the workshop participants raised, and thus remained open to changing my plans. With more time with which to build relationships and challenge each other’s expectations, a collaboratively planned workshop series might have been possible, but during Stage Two of this research project, it had its limitations.

In terms of co-authoring, Articles II and IV in particular position collaborative research and co-authoring as an ethical stance, with co-authoring being an integral part of analysis and interpretation. In this way the developing texts, which both began as conference papers and evolved over time into articles, became “the centerpiece of evolving, ongoing conversation” (Lassiter, 2005, p. 7). Co-authoring, however, was also influenced by varying levels of co-author investment and power imbalances. I was not only first author in both cases, but also the only co-author for whom the article

contributed to the dissertation. I therefore took leadership of and was more invested in the writing process. Moreover, while the article writing was my primary job, my co-authors had other concurrent responsibilities such as their own full-time job, studies, or research projects to attend to. Both of these articles were thus characterised by greater collaboration in the initial, formative stages, and less as the articles became more refined. Throughout the process, however, I strove to maintain regular communication and dialogue, ask sufficient questions, and get regular feedback on draft revisions so that the voices of all co-authors remained present in the final texts, as their partnerships and contributions were highly valued by me. In addition to varying investments in the writing process, power imbalances were present while co-authoring, as I worked with both researchers who were more experienced than me, including my doctoral supervisor in the case of Article I, and with researchers with less experience and without an academic background in music education or research. Thus, despite my best efforts, I cannot be sure to what extent these collaboratively written texts “help resolve the problems of class and privilege” (Lassiter, 2005, p. 7), and can only hope that our writing processes were characterised by honest and open dialogue.

6.3.4 Being and becoming a cross-cultural researcher

This research project represents a journey of personal learning, and in particular of being and becoming. Striving for cultural sensitivity meant learning which questions were sensitive, and which were not. While I had believed that it would be inappropriate to ask people about their caste or ethnicity, I soon learned that this was not so secret:

A young girl came into the room to say hello after the workshop. One of the first questions she asked, after my name and the country I was from, was what my caste was. I found this surprising and interesting, and I suppose she did too because I told her that I didn't have a caste. When I mentioned this to Prem later he said that he had just thought that Treacy was my caste. (Researcher Diary, April 27th, 2016)

As I strove to counter ethnocentrism in this project, I became highly aware of how deeply ingrained who I am is. At one point in a very early article draft I wrote, “I don't know how to be a facilitator or teacher who is not me, and perhaps my methods are ethnocentric in that they come from my training, background and experience.” Moreover, as also reflected upon in Article III, my working methods in the workshops were inspired by studying books, articles and websites on AI, most of which were from North America. Some of the AI terminology, such as ‘aspiration statements’ and ‘provocative propositions’ even sounded strange to me. Recognizing and challenging

my own ethnocentrism has been further complicated as the institutions I visited and in which the workshops took place often felt familiar. Moreover, the musician-teachers who attended—or were drawn to—the workshops were primarily younger teachers of western popular musics and jazz. Thus, the colonial history and borrowing involved in schooling globally, and Kathmandu’s cosmopolitanism led to a familiarity that sometimes had me reflecting that “It’s easy to forget” (Researcher Diary, April 14th, 2016) our differences. It thus took more effort to constantly question and consider that “every similarity hides more than one difference... similarities and differences conceal one another indefinitely” (Appadurai, 1996, p. 11).

Through this research project, however, I became more aware of how who I am is constantly changing. This awareness has perhaps been most obvious in the uncomfortable and unsettling doubts and uncertainties, which have encouraged me to reflect and seek the opinions of others. Such doubts and uncertainties were not only present during my research related interactions in Nepal but continue to be present each time I present in a conference, share an article draft, and more recently as the articles are published. I am particularly concerned with how these “products” will be received by those whose participation in interviews or workshops contributed to them, and the effect that they may or may not have. My doubts and uncertainties were equally related to the entanglements of my personal and researcher self.

In this project my personal-self and researcher-self have been profoundly entangled. In the days preceding my departure for Stage Two, for example, I wrote in my researcher diary “I am really nervous about my upcoming trip to Nepal” (March 17th, 2016). In the text that followed, I described various aspects of the trip that were making me nervous and these were equally personal and research related, flowing back and forth between the challenges of moving my family abroad for three months and the challenges related to the planned research tasks. I continued this diary entry asking, “Is it the time limit and pressure from funders and project that make me nervous? Are these pressures that I impose on myself ...?” (Researcher Diary, March 17th, 2016). My researcher diary continued throughout Stage Two to be full of questions about whether my personal decisions were supporting or hindering the research.

Part of the journey of undertaking a cross-cultural research project in a majority world country has been the necessary negotiation of my own privilege. The experience of encountering my privilege was not new to this project, as I have had similar experiences working in Egypt and a music conservatory’s outreach program in a large Canadian city and being an exchange student in Kenya. What was new was the need to balance this privilege with what I felt I needed to actually get the work done, at the

same time as I was concerned about how these decisions might be affecting the project. I was often embarrassed by the privilege of staying in good hotels or concerned about taking too many taxis, both because doing so set me apart from those with whom I was working, who mostly relied on local buses or their own motorbikes, and because I did not want to spend too much of the research project funding. I was also aware that one of my regular taxi drivers was still living in a tent almost a year after the earthquakes, as his home had significant earthquake damage. While I was concerned with things like having internet access so that I could do my work, the system of load shedding in place in Kathmandu meant that most people were going without electricity for about twelve hours a day. Having my family with me in Stage Two magnified some of these issues. We chose to live further away from where we had first planned in a quieter area with more greenery and better air quality. We also often chose to eat in the guest house, rather than always shop for and prepare our own food, to ensure that we were eating more variety and more nutritiously. This saved time, from shopping and learning new practices for preparing our food hygienically, and allowed me to spend more time with my family when not working. While it was common to see whole families, including babies, on motorbikes around Kathmandu, when travelling as a family we hired a car with working seatbelts so that our baby could use our car seat. All of these seemingly personal choices, however, underscored our privilege as they added to our living costs and set us apart from those living in Kathmandu, and thus I found myself rationalising even these seemingly personal issues in my researcher diary.

A further entanglement of personal and research was that, as a new mother having recently returned from maternity leave, I was simultaneously learning to balance family and working life. Unlike during Stage One when I was in Kathmandu unaccompanied, during Stage Two my days needed to be more structured and predictable. I was thus less “eager to run around and do things as on my previous trips” (Researcher Diary, April 11th, 2016). Sometimes this meant that I “fe[lt] like I [was] always rushing off. Like I [could] never stay and continue the conversation” (Researcher Diary, June 2nd, 2016) and other times it affected my ability to be spontaneous when I was invited places on the spot or with little notice. At the same time, having taken my family to Kathmandu for Stage Two magnified my investment in the project, so that setbacks, such as no one attending the first workshop, were deeply unsettling.

7 Final reflections

This concluding chapter presents some final reflections on the research project. It is presented in four sections and begins with a reflection on the limitations of the project (Section 7.1). Building upon these limitations, the next section (Section 7.2) presents some possible avenues for future research. Section 7.3 follows with an evaluation of the project in relation to Stauffer and Barrett's (2009) notion of "resonant work." In the final section (Section 7.4), Stauffer and Barrett's (2009) fourth criteria of resonant work is used to consider what aspects of this project may be enduring.

7.1 A reflection on the limitations of the research project

In relation to the overall research aim of contributing to co-developing context-specific music teacher education in Nepal, this project can be seen to have a number of limitations, some of which have already been interwoven into the preceding chapters. The project was limited, for example, to the perspectives of those musician-teachers who chose to participate in the workshops, most of whom were young and involved with popular musics and jazz. Although it was advertised that the workshops would be bilingual and that a translator would be present at all times, it may still be that the use of English in the workshops was a constraint to wider participation. Questions also arise about the kinds of visions that may have been co-constructed by more experienced musician-teachers or teachers of Nepali folk or eastern musics. Perhaps an even bigger limitation, however, was that, for a project with a research task of contributing to co-developing context-specific music teacher education in Nepal, all of the research took place in the Kathmandu Valley, where all of my time as a researcher in Nepal was confined, and where only 9.5% of the total population live (Government of Nepal, 2012). Additionally, the majority of the population (83%) live in rural areas (Government of Nepal, 2012), and the stark contrast between urban and rural areas in Nepal has been identified as the source of "the most pervasive differences among educational outcomes" (Shields & Rappleye, 2008, p. 266). Thus, while Kathmandu has been described as one of the most literate and cosmopolitan cities in South Asia, rural literacy rates remain significantly lower (Shields & Rappleye, 2008), with poverty rates in rural areas estimated to be ten times higher in rural areas than the Kathmandu Valley (Parker et al., 2013). The limitations posed to the project by narrow participation and its focus on the Kathmandu Valley were already recognised by me and the musician-teachers who participated in the workshops. This project therefore represents only a beginning to the research necessary for developing context-specific music

teacher education across the diverse contexts in Nepal. This emphasises the importance of the work of groups like Laya'le Shikchya and their research and development work on music teacher education outside of Kathmandu, in the city of Lamjung, Nepal (see e.g. Gurung, 2019; Karki, Shrestha, Lama, & Waiba, 2019).

Another limitation of the project is related to my lack of experience in academia and thus my inability to report back to the participants as quickly as I had originally planned. After finally completing and submitting Article V, for example, I was excited to work with a female Nepali musician-teacher to create a popularised bilingual version of the article. We planned to get to work immediately, however I soon remembered that “in the academy...knowledge is property” (Patel, 2014, p. 369) and that I therefore needed to consider copyright regulations and wait for peer-review, article acceptance, and publication before we could proceed. From this experience I have learned that from the outset of future research projects I need to include a plan for popularising my research work.

7.2 A reflection on possibilities for future research

In addition to the above-mentioned need for research outside the Kathmandu Valley, a number of possibilities for future research have emerged. Considering the overall research aim of contributing to co-developing context-specific music teacher education in Nepal, at this stage it appears that the development of a government-recognised music teacher education program in Nepal may still take some time. Thus, I cannot be sure to what extent this research project has or will influence its development and this could be an area for future research. This could involve, for example, an evaluation of the extent to which the outcomes of this project may or may not influence the building of national music education practices and music teacher education, or an investigation of the kinds of policy work that could emerge from this, or similar, projects.

Second, during the workshops, I relied on AI as a means of facilitating the process of co-constructing visions of music education in Nepal. One possibility for future research could therefore be to explore and engage in different approaches to co-constructing visions, perhaps in the form of teacher educator practitioner research to explore how working with visions could be integrated into preservice and in-service music teacher education on an ongoing basis, rather than as a one-time series of workshops. Such work could not only deepen understandings of how processes of co-constructing visions could be developed but also deepen understandings of music teachers' visions. Moreover, as mentioned in Article III, already during the workshops I began to wonder if and how music could be used as a means of co-constructing visions,

rather than discussions. Indeed, in the feedback form a number of musician-teachers expressed wishes for the workshops to have been “more musical” or even include “some kind of jam[ming]”.

Third, I have been concerned that the co-constructed visions appear more like a product than a process, since we did not have time as a group to reflect on and revise them, perhaps after some time had passed, and thus to truly engage with them as processual and ever-changing. It had been my intention to facilitate a process that gave time to revisit and revise the co-constructed visions “and see if the dreams change and how they change over the course of a few workshops” (Researcher Diary, April 23rd, 2016). Bushe (2012a) also calls for the need in AI for “longitudinal case studies that are detailed and nuanced” and “comparative studies that track contingencies, mediators and moderators when AI is used repetitively in the same or similar organizations” (p. 98). In such cases, however, it may be more useful to conceptualise AI’s 4D model not as a cycle, as is commonly done in the AI literature, but as a spiral, as each cycle involving previous participants would not start from the beginning but would build on previous work. However, just going through the process once was challenging enough that it used all of our available time. Relatedly, this project would also have benefitted from more opportunities to interpret the co-constructed visions together with the workshop participants, rather than just on my own or with co-authors. Doing so, however, was not possible again due to the limitations of time.

Finally, in addition to having the possibility to work with the same musician-teachers over a longer period of time, future research would greatly benefit from co-constructing with a wider range of groups and musician-teachers to bring in more diverse perspectives. This could include moving beyond the context of Nepal, and co-constructing visions of music education with music teachers in other global contexts. Co-constructing visions of music education with children, rather than music teachers may also have the potential to offer powerful insights.

7.3 A reflection on the research project as resonant work

There are many approaches that could be taken in evaluating this research project. It could be evaluated against criteria suggested by scholars from within its methodological framework or against criteria offered by impactful qualitative researchers, such as Lincoln and Guba’s (1985) criteria for establishing trustworthiness. In this section, however, I look within the field of music education, and consider this project in relation to what Barrett and Stauffer (2009) refer to as “resonant work.” My motivation for doing so arises not only from a return to methodological

approaches from the field in which this project is situated, but as I can identify in their description of resonant work the aims with which I undertook this project. Resonant work, according to Barrett and Stauffer (2009) is “deep, rich, and lasting.... respectful to all those involved, responsible to the public good, rigorous procedurally and in presentation, and resilient in its ability to speak not only of here and now, but also across time and place to varying constituencies” (p. 3). The four interdependent qualities identified within this quotation are thus the qualities against which I evaluate this project.

My aim to be respectful of all those involved in this project and its context is apparent in my efforts to continuously foreground ethical issues. As discussed throughout this dissertation, my attention to engaging in ethical research has gone beyond attending to various guidelines and procedures related to ethical conduct. Moreover, my attention to ethical issues is apparent in my choice to take inspiration from Rancière (1991) and his notion of a presupposition of equality, and from Patel (2016) who describes that an anticolonial stance requires imagining ways to be in relation with each other “for survivance: in order to grow and to thrive from lived agency” (p. 8). Thus, I see my ongoing attention to issues of power, ethnocentrism, and coloniality in line with Stauffer and Barrett’s (2009) call to recognize all involved in the research process as “‘fully human’ and potentially impacted by the research process” (p. 21).

The second quality of resonant work is being responsible in terms of how the research is both conducted and represented in presentation and publication (Stauffer & Barrett, 2009). Stauffer and Barrett (2009) identify the need to be “responsible to the public good, the individuals involved in the inquiry, and the researcher and her professional community” (p. 23). Importantly, part of being responsible to the research participants is ensuring that their narratives and meanings are not dominated by the researcher’s agenda. Stauffer and Barrett (2009) connect responsibility to critical conversations about issues related to those that have been discussed throughout this project such as ethnicity/caste and gender, and the intersections of these with social hierarchy, and globalisation, freedom and democracy. In line with Stauffer and Barrett’s (2009) call for responsibility, I have sought guidance from Kuntz’s (2015) writing on responsible methodology and Patel’s (2016) call for educational research to be answerable to learning, knowledge and context.

The third quality of resonant work is rigour. For Stauffer and Barrett (2009), rigour is partly “the means through which respect and responsibility are enacted” (p. 24). Stauffer and Barrett (2009) assert that in qualitative research rigour hinges

on “transparency, accountability, and an underpinning of ethics” (p. 24), and that it is related to “acknowledging that multiple ways of understanding and constructing knowledge exist” (p. 25). They therefore stress, as I did throughout this project, meticulous planning and careful implementation with attention to “the ethical decisions made at every step of the process” (p. 24). While I strove, following Lassiter (2005), for accessible writing, Stauffer and Barrett (2009) call for artistry and craftsmanship in writing, and characterise artful writing as “transparent and evocative, connotative and metaphorical” (p. 25). Perhaps, the biggest evidence of my attempt at artistry and craftsmanship in this project is a willingness to explore different ways of writing to convey meaning, such as poetry in Article V. In relation to rigour, Stauffer and Barrett (2009) also ask, “How can one construct a research text that represents the lived experiences and meaning of participants while also being theoretically informed?” (p. 25). This has also been a central challenge in my work as I considered the risks of ethnocentrism in representing narratives and meanings through my interpretations and theories developed in other contexts.

The fourth and final quality of resonant work offered by Stauffer and Barrett (2009) is that it is resilient. They use this term to convey the idea that experiences may disappear unless they are written about, shared publicly, and thereby contribute to the development of knowledge. Resilient work is therefore work that “retains its appeal and persuasiveness across time and contexts through honest and critical storytelling directed at matters of social justice, educational equality, and human dignity” (Stauffer & Barrett, 2009, p. 26). It is work that “claim[s] repeated attention” (p. 26) through its ability to “troubl[e] certainty.... spea[k] to multiple audiences and [be] open to multiple interpretations” (p. 26). While I hope that this dissertation meets some of these criteria, perhaps only time will tell if it becomes persuasive or enduring. For now, I conclude this work with a final reflection on those aspects which I regard as enduring.

7.4 Enduring inspiration from Nepal

The overarching research question guiding this project was, “How can musician-teachers’ co-constructing of visions contribute knowledge about the development of context-specific music teacher education in a situation of fast-paced social change and globalization?” This question extends beyond the context of Nepal. Thus, counter to the positioning of non-western contexts as objects of study and European civilizing missions (e.g. Dasen & Akkari, 2008), Nepal has been positioned throughout this project as a source of inspiration for the development of music education globally. This

has led to contributions to understandings of music and music education in general, to developing music teacher professionalism, and to music teacher education and music education research.

Researching music education in Nepal has emphasized how music and music education are not neutral but entangled with various historical, political, economic, and socio-cultural complexities. These entanglements have been highlighted by various globally relevant questions raised in this work. Questions have been raised, for example, concerning the valuation—and therefore the status and legitimacy—of musics, musicians, music teachers and music education in all contexts. Similarly, questions have been raised regarding assessment, and particularly the implications of standardised testing. Due to Nepal's extreme diversity and rapid rate of societal change, the need for music teachers who are able to ethically navigate past, present and future musical practices has also be highlighted. Moreover, this project has also raised questions about how to develop music teacher professionalism in contexts with no government-recognized music teacher education. In such contexts, the necessity of supporting opportunities for in-service music teacher professional development has been magnified. It is therefore vital that music institutions develop structures to support ongoing collaborative learning, reflection, and networking for in-service music teachers, perhaps in the form of a music teacher community. For this reason, it is hoped that the momentum from the International Society for Music Education South Asia regional conference that took place in November 2019 and brought together administrators, professors, lecturers, musician-teachers and researchers from a range of music institutions and innovative projects in the Kathmandu Valley, as well as diverse global contexts, can be supported and maintained. This conference was particularly influential for me, as I was further inspired by the local presenters, and the work they are doing in their communities. As already mentioned, the level of professional responsibility (Solbrekke & Sugrue, 2011) demonstrated by these and other musician-teachers in the Kathmandu Valley is something that music teachers in other contexts could also take inspiration from.

Researching music education in Nepal has also offered inspiration for music teacher education and music education research. Based primarily on the workshops I facilitated in the Kathmandu Valley, this dissertation has proposed that the interconnected capacities of envisioning, reflecting, inquiring, and learning collaboratively could be developed and nurtured in pre- and in-service music teacher education (see Section 6.2). While these capacities emerged as central to workshops in Nepal, I suggest that they may be equally relevant when developing music teacher

education in other contexts. Indeed, I suggest that these capacities may have potential for helping the music teacher education profession globally more successfully face the challenges of intensifying diversity and uncertainty, and work towards more transformative and socially just music education. This dissertation has also highlighted a number of methodological and ethical complexities that may help other cross-cultural music education researchers. In addition to those issues raised in the individual articles, the discussion (see Section 6.3) suggested the need for researchers to balance appreciative and critical approaches, reflect on the ethics of inquiry as intervention in cross-cultural research, navigate aspirations and obstacles to collaboration, and be prepared to be changed by the process.

Overall, this research project has emphasised the importance of imagining different possibilities for what might be, and the difficulties of doing so. Despite their challenges, engaging in dialogue, group reflection, and co-constructing visions are valuable tasks for music educators, and despite the risks of absent and silent voices, shared visions and goals provide necessary guidance when working together as a community. Thus, making shared and individual visions and goals explicit may be a critical first step in teacher communities, as has already been argued in regard to ensemble practices in the arts (e.g. Gaunt & Treacy, 2019). In addition, teacher communities would benefit from understanding envisioning as an ongoing and incomplete process, considering co-constructing visions, rather than co-constructed visions—visions as ends-in-view (Dewey, LW13) rather than fixed ends—and subjecting these visions to ongoing reflection, critical inquiry, renegotiation and revision.

While group reflection and dialogue may contribute to challenging biases and imagining different possibilities, one of the most surprising aspects of this research project has been just how difficult it is to facilitate spaces that include both wide participation and wide representation—rather than spaces that risk strengthening the status quo. At the project's outset, I had felt that my experiences growing up in a very diverse city and living and working abroad in intercultural settings for over a decade would support me in facilitating inclusive workshops. Moreover, I engaged in extensive preparation focusing on methodological and ethical deliberations. However, the workshops that I facilitated still marginalized some of the participants and their perspectives, and it took me some time to be able to recognize this. It also proved challenging for me to see what and who might be marginal, especially as I was gaining cultural knowledge and therefore learning about the societal complexities possibly effecting our interactions at the same time as I was facilitating the workshops. Thus, although this particular project is approaching its end, I continue to ask myself how

I could have facilitated the workshops differently so that more diverse perspectives would have been represented in the visions, and how I could have noticed the silences sooner, so that we could have reflected on them before the workshops ended. These are questions that I take with me in my work as a music teacher and teacher educator. Moreover, since I was not teaching music during this project, it has raised questions about who I might now be and how I might now teach as an elementary school music teacher. Equally important has been the reminder of the necessity to pause, reflect, inquire, and engage in collaborative dialogue as a teacher and researcher. The project has raised my awareness that engaging in this kind of work will always be an incomplete process full of mistakes, “absences, blind spots, and invisibilities” (Carducci, Pasque, Kuntz, & Contreras-McGavin, 2013, p. 6). It is only through an openness to continuously and publicly reflect on, critique, and reform our practice—and encourage students to do the same—that our inquiries may affect “both what we know and how we live our lives” (Kuntz, 2015, p. 12), and thereby our ability to work together towards greater participation and equality for a more ethical and equitable future.

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Appendix I: Article I

Shaping imagined communities through music: Lessons from the *School Song* practice in Nepal

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Abstract

This study attends to the global need to rethink how music education could provide opportunities for shaping imagined communities in times of intensifying societal complexity and diversity by exploring the practice of singing ‘school-specific songs’ in the Kathmandu Valley, Nepal. The methodology combines educational ethnography with Appreciative Inquiry, whereby individual interviews with school administrators, musician-teachers, a school founder and a composer were analysed and reflexively interpreted. Countering previous critical research on school-specific songs, this study shows that although the school-specific song practice originates outside Nepal, the songs are tailor-made to canonise each school’s unique vision and mission, and for teaching values and character, and were thus considered to be local. Through considering the new ideas and practices that emerge through a reflexive interpretation of the school-specific song practice, we discuss five perspectives that arose from the Appreciative Inquiry process: the universal right to aspire; developing reflexivity; the pedagogical paradox of rituals; a continuum from individual to collective goals; and a constantly changing ‘we’ in diversifying, complex societies. The study suggests that rituals in schooling, of which school-specific songs are a part, should be applied reflexively and subject to ongoing critical reflection and constant revision.

Keywords

collective values, community, imagined community, music education, rituals, school songs, Nepal

Introduction

This study attends to the need to rethink how music education could provide opportunities not only for fostering individual growth, but also for shaping a sense of community and collective values in times of intensifying diversity and uncertainty. We interrogate the singing of ‘school-specific songs,’¹ a practice introduced to us during our visits to Kathmandu Valley private schools, against the previously well-acknowledged but currently hidden, or randomly recognised, potential of music in schooling in contemporary western music education research. Hence, we ask whether the epistemological silence about collective values in the era of post-nationalistic contemporary music education has constructed what Bauman calls ‘value indifference’ and ‘moral blindness’ in terms of who we want to be and how we treat each other (Bauman & Donskis, 2013). As societies face increasing diversification and ‘diasporization’ (Bauman, 2017, p. 16), our educational visions risk pairing ‘a “we” against a “them”’ (p. 19). We therefore propose that there is a need to re-consider the kinds of imagined communities and collective identities that are constructed in and through music in schooling (Westerlund, 2017; Westerlund, Partti & Karlsen, 2017).

Little international research on school-specific songs exists, and this literature either provides a description of the songs (e.g. Butcher, 1951 in England) or of composing them (e.g. Bolden, 2006 in Canada; Edwards & Dendler, 2003 in the USA). In some instances, literature on other subjects includes reference to the songs (e.g. Lum, 2009 in Singapore; Ochiagha, Acheve, & Iloeje, 2015 in Nigeria). None exists in Nepal. This literature often pairs school-specific songs with collective practices in school rituals, such as singing the national anthem. Such songs represent what British sociologist Basil Bernstein (1977) called the *performance ritual of schooling*; they themselves form the ritual, or are part of regular rituals, and thus contribute to the ‘macro rituals’ of schooling (McLaren, 1999, p. 81). In recent years, school-specific practices and ‘methodolatry’ (Regelski, 2002) have received criticism by many music education researchers.

The most prominent critical study on school-specific songs was carried out by educational researcher and postcolonial theorist Cameron McCarthy in the 1990s. In his analysis of the British influence on schooling in the Barbados, McCarthy (1999) argued that school-specific songs are ‘an apparatus of social normalization’ (p. 153) – ‘a borrowed or imposed tradition’ (p. 156) that has been ‘handed down ... during the extended period of British colonization’ (p. 153). He further argued that school songs are ‘a special form of musical high kitsch’ (p. 170) that embody paradoxes. They not only promote ‘individual school definition’ (p. 158) and foster ‘school solidarity,

consensus, and group identity’ (p. 157), but also ‘a constructed loyalty to empire’ (p. 170). Furthermore, he found that school songs fabricated the class divide. Whilst the songs of the ‘inferior’ (p. 166) primary and comprehensive schools emphasised hard work and industry for working-class children, the songs of middle-class grammar schools promised a better social future with ‘no explicit reference to work’ (p. 166) also situating the child ‘as an autonomous agent’ (p. 166). Consequently, school-specific songs ‘embody ideas of ownership of knowledge, ownership of fate, [and] emancipation through learning’ (p. 170). This emancipatory purpose of schooling has also been identified by Benedict Anderson (1983) in *Imagined Communities*, where he argues that schooling is not simply for knowledge of different disciplines, but also about character building and learning societal values—ideals of future citizens. In this way, schools are constructed around particular ideas of imagined communities, community values and morals.

Research questions

Based on the assumption that school songs as rituals may be used in Nepal to intentionally shape the imagined community, this reflexive educational ethnography poses the following research questions.

1. How and why are imagined communities created in Kathmandu Valley schools through the school-specific song practice?
2. What global lessons might emerge through a reflexive interpretation of the school-specific song practice in the Kathmandu Valley?

As part of the larger transnational project *Global Visions through Mobilizing Networks*, these questions became crucial during our work in the collaborative development of music teacher education in Nepal, where school rituals, such as the school-specific song practice, could be seen as reflecting how daily life in Nepal revolves around rituals.

Context

Nepal is characterised by extreme diversity, as it currently recognises 126 caste/ethnic groups, 123 languages spoken as mother tongue and ten religions (Government of Nepal, 2012). Nepal’s long history of social stratification based on gender, caste, ethnicity and race fuelled a decade-long civil war (1996–2006), followed by widespread interest in ‘social exclusion, inclusion, and inclusive democracy ... for ending the discriminatory social order’ (Bhattachan, 2009, p. 12). This can be seen in

Nepal's education policy, where 'the vision of school education is to prepare citizens dedicated to promote and protect democracy and human rights' (Government of Nepal, 2007, p. 32). Moreover, one of the national educational objectives is to 'be insightful to social equality and justice and develop conduct accordingly to help create [an] inclusive society' (p. 31). In these objectives 'inclusive education means to understand and respect others, respond to educational needs and include the experiences, interests and values of children of all strata' (p. 34).

Methodology

Beginning with an anticolonial stance (Patel, 2014), we engaged in 'critical work' which 'encourages ethically laden creative alternatives to normative rationalities and normalizing practices' (Kuntz, 2015, p. 25). Combining *educational ethnography* (Pole & Morrison, 2003) with *Appreciative Inquiry* (see e.g. Cooperrider, Whitney, & Stavros, 2005), we sought not to 'simply describe the world as it is' but 'to challenge it' and 'point to possibilities beyond our current constructions' (Kuntz, 2015, p. 26). We thus pursued appreciative knowledge of a local practice unfamiliar to us, to apply to 'productive critique' (Kuntz, 2015, p. 109) of a wider, global phenomenon. While the combination of critical reflexive work and Appreciative Inquiry may appear paradoxical, Kuntz (2015) argues that 'critique [is] endlessly optimistic [in] that we might locate where dominant perspectives of the world fall short and thereby make available new, previously unarticulated practices of everyday life' (p. 26).

Empirical material

The empirical material for this study was generated primarily through individual interviews guided by Appreciative Inquiry with six school administrators from five different private schools, one school founder, one composer and seven musician-teachers. As part of a larger research project, schools were initially selected that were known by our Nepali partners to offer either curricular or extracurricular music. On occasion, visits to these schools led to information regarding other schools offering music. With music as a curricular subject being in its infancy throughout Nepal, the only schools identified as offering music were private schools, which account for approximately 42% of the schools and 39% of the student population in the Kathmandu Valley (Ministry of Education, personal communication, 14 December 2018) and 19% of the country's education system (Ghimire, 2018). It was on these school visits that we

first encountered and became curious about the school-specific song practice, which we were informed is exclusive to private schools in Nepal, and that most, but not all, private schools have a school-specific song.

Because of the close tie between Nepali names and caste/ethnic identity, we use A(administrator) or T (teacher) with a number, or C (composer), to represent interviewees rather than pseudonyms. Some of the interviews were conducted by both authors and exclusively about school songs, while others were conducted by the first author only and also addressed other topics related to the larger study. Interviews were in the language of choice of the interviewee, and an interpreter was used when needed. No students were interviewed. The 30- to 100-minute interviews were based on open themes including the origins of the school-specific song practice, the rationale for having one, and descriptions of the song and its teaching, learning and performance practices. The audio-recorded and transcribed interviews were translated into English when needed. Additional material includes school song lyrics from five schools, observations and recordings of school song performances, and informal conversations between 2013 and 2016.

Analysis

Our first stage analysis sought appreciative knowledge of what was to us an unfamiliar practice. We then engaged in reflexive interpretation (Alvesson & Sköldbberg, 2009), leaning on the generative principle of Appreciative Inquiry, to consider ‘what might be’ and how this knowledge could ‘be used to generate images of realistic developmental opportunities that can be experimented with on a wider scale’ (Cooperrider & Srivastva, 1987/2005, p. 362). As such, we aimed ‘to imagine or enable new practices that extend from newly possible forms of knowing’ (Kuntz, 2015, p. 25). To this end, the empirical material was reflexively interpreted at several levels, including the complex context of Nepal and the wider context of diversifying societies worldwide, the empirical material from the whole research project, and against theory, including that of socio-cultural anthropologist Arjun Appadurai (1996, 2004).

Ethical issues

Informed consent was obtained from all interviewees through verbal agreements in combination with signed consent forms. In addition, all five schools granted permission via a Research Permission Contract signed by school administrators. As this sub-study forms one part of a larger research project in which all participating schools and

interviewees were promised anonymity, and due to the small number of participating schools, song examples and long quotations from the lyrics are not included. A number of school songs from Nepal can, however, be found on YouTube. Interpreters, translators and external transcribers also signed confidentiality agreements. A local musicologist verified the interpretations.

Creating imagined communities

Although the missions, visions and music programmes of the private schools in the Kathmandu Valley vary tremendously, there are some similarities in how they use their school-specific songs to construct an imagined community amidst extreme diversity and aims to diminish ethnic and caste-related inequalities. We here highlight three themes that address the first research question. The school-specific songs (a) are tailor-made for each school; (b) canonise the school's vision and mission; and (c) are means for teaching values and character.

Tailor-made

Each school song is unique and created specifically for its school. Although very few interviewees could identify the origins of the school song practice in Nepal, many suggested it was the influence of the Indian education system including the missionary schools in India, with the school song then coming to Nepal through people, such as school principals, who had studied in India. While some songs are 'made in the early days' (T2) of the school, new songs are composed all the time, as private schools without school songs choose to adopt the practice. In each of the interviewees' schools, the creation of the song began with writing lyrics, often by, or in close collaboration with, the principal and/or founder of the school. Lyrics had also been written by teachers, a famous writer or poet, and, in one of the schools by a student, after 'many students wrote and [the current song] was selected' (A3). School song lyrics were either in English or Nepali, since the practice is limited to private schools where English is usually the main teaching language. One school had one song in Nepali for the younger children and one in English for the older children.

The melody of the school song was usually composed by one of the school's music teachers, a local musician, or 'one of the famous musicians of Nepal' (A3). One musician-teacher explained, 'some schools have asked me to compose once I started working there ... [The teachers] provided the lyrics. And based on that, I had to come up with the music' (T6). Similarly, the composer described being given the lyrics and

instructions to make an ‘exciting and catchy’ song and then composing according to the age and capabilities of the students. He then recorded the songs with professional singers, providing the school with one vocal and one instrumental track. He noted, however, that most private schools do not have the budget this requires.

Although the school song practice originated outside of Nepal, most interviewees considered the songs to be local music, ‘not westernized’ (A3). The composer described using a ‘Nepali style melody,’ and how the songs ‘promote’ and ‘reflect Nepali culture’. However, this was not always the case, as one musician-teacher explained, ‘whether [the melody] is to be composed as a western melody or folk depends on the lyrics’ (T6). Indeed, he perceived some school songs to be clearly western:

The song that was composed by the previous music teacher is played by a different group of students using Pianica. Bansuri and sarangi² are not used There is no scale matching bansuri and sarangi. It is played in a very minor scale. It is based on western melody. It does not touch my heart. So I haven’t given much attention to it. (T6)

Canonising the vision and mission

The Kathmandu Valley private schools have diverse visions, philosophical foundations, religious affiliations and tuition fees, and the school song lyrics express each school’s unique set of values and principles. School songs describe ‘who we are, what we do, our mission, and our vision’ (A3), and since ‘every school has different rules and values ... [the school song] is different in every school’ (T7). Indeed, administrators frequently distinguished their school from other schools, and this distinction was reflected in the school songs. One administrator described, for example, how whilst the song aligns with the school’s explicit philosophy, as it is ‘about students’ experience ... in a little flowery manner’, unlike in other schools the lyrics are ‘about childhood memories, our students’ memories’ and do not explicitly ‘include the learning philosophies and the promises’ (A2).

Although all the interviewees’ schools had a school song, its teaching, learning and performance practices varied. In some schools it was sung every day in morning (outdoor) assemblies, whereas in others it was alternated with the national anthem, patriotic and/or ‘value songs’. Decisions regarding performance practices often considered emotional factors, such as not wanting the students ‘to feel bored’ (A4), and health/safety, as ‘[they are performed] every day ... but not when the weather is not suitable’ (T7) and ‘sometimes it’s really sort of unfair to have the kids standing

up in the assembly with the sun up' (A6). The school song is also sung during other occasions and events like Parents' Day, drama shows or sporting events. School songs were described as being learned not during music lessons, but informally with 'a trial and error method' (A2). One administrator stated, 'first we will sing, and slowly ... [new students] will see ... and everybody [sings]. In the assembly ... everybody does the same' (A4). Sometimes, however, the school song was taught by senior students (T6), or with the help of a music teacher 'whenever the need arises' (A3).

Teaching values and character

Whilst earlier research implied that as 'part of the taken-for-granted life of ... schools' school songs 'are often dismissed, even by ordinarily insightful school critics, as mindless school routine' (McCarthy, 1999, p. 157), in the Kathmandu Valley, school songs were not simply seen as rituals that implicitly carry values but taken as means for *consciously teaching* values and character. Indeed, interviewees articulated the importance and effectiveness of singing for socialising students into school values. A musician-teacher noted how 'most of the children ... really enjoy' singing the school song (T1), while a principal described how the music and singing makes students feel 'energetic' and 'awake' (A4). Another explained that, 'when I tell the students to 'love their neighbour', they may not. But when we put it in lyrics and sing it every day, it touches ... all the senses ... It is more powerful' (A3).

The interviewees described school-specific songs as belonging to the category of *value songs*, songs that build local and national collectivity, and include patriotic songs, house songs, and class/ grade-specific songs. Some of the school-specific songs show commitment to Nepal with lyrics like *becoming educated and obedient will develop our country* and *carrying hopes and dreams in honour of our nation*. Many praised education in general and encouraged an overarching value, 'affection' (C) and pride for the school itself. Other values promoted by the school songs included knowledge, wisdom, intelligence, and excellence; hard work, obedience and respect for teachers; and morals like 'the ability to separate good from bad' (A2), positivity, understanding, caring, sharing, kindness, strength and creativity. Moreover, unity, inter-religious value-education and education into mutual respect and solidarity was central in some schools, which had created practices, the school song amongst them, to engage with issues of diversity. As such, school song lyrics used language of belonging such as *being united, brotherhood, linking arms* and *walking together hand in hand*. Some paralleled the garden discourse that opens the National Anthem, *Woven from hundreds of flowers, we are one garland that's Nepali*. One administrator explained how the school song

‘instills a sense of belongingness’ by describing the school as ‘a garden’ and ‘the students as the flowers’ (A6). By contrast, one administrator not in favour of the school song practice asserted, ‘You are dealing with so many kinds of people in the school ... how can you put them into that little box through that song?’ (A1).

As Nepali society undergoes rapid change, other value songs have changed. Class-songs in government schools ‘praising the Royal family,’ for example, have been ‘eliminated’ or replaced by ‘patriotic songs’ (C), and ‘even the national anthem has changed’ (A2). However, as the school song functions as ‘the logo of the school’ (A2), this logo cannot be changed without changing the identity of the school. As an accepted ‘apparatus of social normalization’ (McCarthy, 1999, p. 153) that reveals the “‘deep grammar” of school culture’ (McLaren, 1999, p. 3), the school song has become an expected feature of Kathmandu Valley private schools to a degree that those wanting to do things differently may face resistance.

Global lessons

In considering the new ideas and practices that might emerge through reflexive interpretation of the school-specific song practice in the Kathmandu Valley, we discuss five perspectives that arose from the Appreciative Inquiry process: the universal right to aspire; developing reflexivity; the pedagogical paradox of rituals; a continuum from individual to collective goals; and a constantly changing ‘we’ in diversifying, complex societies.

Lesson 1: the universal right to aspire

Whilst it could be argued that the Kathmandu Valley school-specific song is a colonial practice (e.g. McCarthy, 1999), our inquiry suggests that it condenses local values, both national and school level, and has therefore become ‘vernacularized’ (Appadurai, 1996), in the same way as cricket has become a characteristically Indian sport. As already discussed, Kathmandu Valley school songs are tailored specifically for their particular school and written and composed locally. The school-specific songs in the Kathmandu Valley therefore remind us that knowledge-creation is always a dynamic play between what already is and what might be, and thus the social and cultural capacity to aspire (Appadurai, 2004) should be nurtured in *all* music education contexts, including the *majority world*.³ Indeed, Appadurai (2004) argues that ‘culture is a dialogue between

aspirations and sedimented traditions’ and thus ‘by looking at aspirations as cultural capacities, we are surely in a better position to understand how people actually navigate their social spaces’ (p. 84).

Importantly, the school-specific songs also remind us that people in the majority world have the same right to be influenced by cultural flows as those in the west. Appadurai (2004) contends that ‘no culture, past or present, is a conceptual island unto itself, except in the imagination of the observer’ (p. 62), but rather that ‘the boundaries of cultural systems are leaky, and that traffic and osmosis are the norm, not the exception’ (pp. 61–62). As earlier practices in Nepal strongly aimed to prevent cultural exchange, internally through the caste system, and externally through ‘a policy of *selective exclusion*’ (Liechty, 1997, p. 7), even sharing music with people of other caste/ethnic groups is a relatively recent phenomenon. Instead of encouraging change through cultural exchange and interaction, however, music education research and global policy (see e.g. UNESCO, 2003) commonly, and sometimes solely, promote the preservation of the musical practices of traditional communities and those in the majority world. Rather than focusing only on preservation and imposing ethnic musical labels on musics and students, music in schooling could also aspire to nurture inclusive, collective values and imagined communities. Thus, instead of over-emphasising the importance of knowledge and meanings from the past or from fixed cultural systems, there ought to be space for music education in *all* contexts to strengthen visions for novel, perhaps more democratic, collective musical meanings (Westerlund, 2017); meanings such as those of the Kathmandu Valley school songs, which are directly related to the local context.

Lesson 2: developing reflexivity

This study, as part of the *Global Visions through Mobilizing Networks* project, is based on collaboration across cultures and countries through dialogue. As already mentioned, we approached our work in Nepal from an anticolonial stance, and aimed not to erase local knowledge and practices to be replaced by our own (see Patel, 2014). This said, philosopher Amartya Sen (2009), while acknowledging the ‘undoubted importance of “local knowledge”’, argues also for the value of global knowledge in contributing to ‘the debates on local values and practices’ and in ‘[making] us reconsider our own understandings and views’ (p. 407). Importantly, he stresses that listening to ‘distant voices’ does not require that we accept or even respect every argument or proposal from abroad (p. 407). However, this study has reaffirmed how researchers, through the power attributed to their position, may affect the context in question in unexpected and

unintended ways. Indeed, Appreciative Inquiry recognises that inquiry *is* intervention. As Watkins, Mohr and Kelly (2011) argue, ‘the seeds of change—are implicit in the very first questions we ask’ (p. 73). In other words, ‘the first question we ask is fateful in that the organisation will turn its energy in the direction of that first question, whether positive or negative’ (Watkins et al., 2011, p. 73).

As we met with administrators from the private schools to ask, among other things, about the school song practice, our questions stimulated reflexivity not only in us but also in the interviewees. One of the school administrators noted that the school song had gone out of practice in their school but that they were thinking of re-implementing it after we raised the topic during our previous visit. Having done their ‘own research here’ following our initial questions, we were told ‘you appreciated it, so we realised that it’s a good thing to have a school song. So maybe it should be revived’ (A5). Our initial response to this was one of concern, as we had not aimed to legitimate the practice through our work, only to pursue understandings of it. As such, it was a reminder of not only the productive power of research, and the questions we ask, but also the power carried with us as white researchers from a foreign university. Similarly, in another school when we asked if the school song had always been the same, the principal of this progressive school reflected that maybe they should revisit their school song to check if they still agreed with its message. He acknowledged, ‘it’s not that we never discuss this, but then we don’t have a structured, formal way to talk about it ... But then that’s a good idea’ (A2).

Lesson 3: the pedagogical paradox of rituals

Recalling the centrality of rituals in daily life in Nepal, Kathmandu Valley school songs remind us to consider contextual matters when envisioning music education. If school is a critical microcosm of society, as philosopher John Dewey argued (Dewey, 1986), then it is logical to think that rituals should also be central in Nepali schools. Moreover, if we accept that rituals express emotions and relationships, and that they create community through playful elements, as anthropologist and education researcher Christoph Wulf (Wulf et al., 2010) has argued (see also, Nikkanen & Westerlund, 2017), rituals should be seen as quintessentially important in schooling in general. Wulf contends that through rituals, ‘we enact who we are, how we understand our relationships to other people and the world and the implicit knowledge that guides us in an embodied way’ (Wulf et al., 2010, p. 157). Although the songs and rituals in Kathmandu Valley schools are not part of the curriculum, they are consciously used to

crystalise the values of the school, and although they are not necessarily considered part of formal music education, often relying on peer-learning, they involve regular, if not daily, music making.

As Nikkanen and Westerlund (2017) demonstrate, however, rituals in schooling involve a ‘pedagogical paradox’ in that they both conserve and transform society (p. 119). Indeed, Appadurai (2004) describes rituals *not* ‘as the meaningless repetition of set patterns of action, but rather as a flexible formula of performances through which social effects are produced and new states of feeling and connection are created, not just reflected or commemorated’ (p. 81). Nikkanen and Westerlund (2017) warn that school rituals and their music ‘are in constant danger of being canonised, unchanged, and unreflected’ (p. 122). Indeed, even though the Kathmandu Valley private schools often try to transform society by, for example, introducing more progressive teaching approaches, the school songs do not change over time and thus act to conserve the schools’ values. In a majority world context such as Nepal, it is perhaps even more clear than elsewhere that developing schools and music education goes hand in hand with attending to the fast pace of change, necessarily foregrounding ‘the future in our understandings of culture’ (Appadurai, 2004, p. 62). Thus, in all contexts, we ought to ‘critically re-evaluate the underlying values of the music in the rituals’ (Nikkanen & Westerlund, 2017, p. 123).

Lesson 4: a continuum from individual to collective goals

While recognising both the importance of rituals in schooling and the necessity for their constant reevaluation, the school songs remind us of the need to problematise the dichotomy between the individual and collective, a recent construction of the western academic world. Although schools in Nepal do need to think about how to bring individual knowledge creation into the curriculum and classroom practices, there is no need to repeat the history of western music education that dramatically wiped out the goal of imagining communities from academic discussion and interests. Policy makers in Nepal could avoid making the journey other countries have made to extreme individualism and the purely musical, only to return decades later to rediscover the power of communities and peer-learning through socio-constructivism or theories of informal learning. In Finland, for instance, the new national music curriculum for general education has seen a return of rituals, festivities and collective experience with music playing a powerful part. Indeed, music education globally could be built on a continuum from individual cognitive to collective goals at the same time as it constructs the collective identity and the school community *in* and *through* music.

Collective performances are one site for rethinking how music education could provide opportunities not only for fostering individual growth but also for shaping a sense of community and collective values. Performances in Kathmandu Valley private schools, for example, were found to contribute to the legitimization of music's place in the schools (Treacy, Timonen, Kallio & Shah, in press). In some cases, this caused concern as one of the interviewed administrators lamented 'A lot of schools are not really imparting good music education ... it's always centered either around the program or some show or event' (A6). However, considering a 'good music education' in terms of a continuum from individual to collective goals means that performances could be more than 'pleasant but relatively trivial entertainment' (Reimer, 2000, p. 26) to please paying parents or serve as publicity for the school. They could also be more than opportunities to demonstrate student learning, and teachers' teaching. Indeed, collective performances could be imagined as belonging to the more general benefits of joint activities, benefits that have been largely overlooked in education (Bruner, 1996, pp. 22–23). As such, these performances, and the preparation for them, could emphasise peer-learning and the quality of student experience, aiming at music making that not only develops skills and abilities, but also provides a sense of enjoyment, pride and identity from participating in community events. The intellectual tradition that disregards the socially oriented and collective features of music experience on behalf of extreme individualism may have come to its end, but there is still a need to acknowledge that there may be a variety of imagined communities that can shape today's music education and vice versa. A more holistic view is needed for reflecting critically on educational practices.

Lesson 5: a constantly changing 'we'

John Dewey argued that a community is not only what we see around us, but also what we want to become part of and develop together with others (Dewey, 1984; Westerlund, 2002) and that "'we" and "our" exist only when the consequences of combined action are perceived and become an object of desire and effort' (Dewey, 1984, p. 330). As already described, in the school songs we see the collective power of music being used consciously for building the imagined community, through canonising the school's vision and mission, and consciously teaching values and character. The school song thus reminds us that schooling is not neutral, nor can it morally be just about anything. Rather music in schools is political, both in and out of music lessons. Acknowledging this can allow schools and teachers to critically reflect on the visions, missions and

values of music education in diverse and complex societies. Furthermore, if rituals condense the values of societies, then we ought to pause and consider the kinds of rituals we have and what their underlying values are in relation to societal change.

This kind of reflexivity has become sought after by policy makers as the European Union, for instance, has recently called for action focused on integration as a response to the current situation of ‘anxiety about rapidly changing communities and the perceived effects this change has on national and cultural identities’ (Vision Europe Summit, 2016, p. 54). EU policy now calls for countries to ‘move away from narrow concepts of integration and community cohesion, and towards a richer and more inclusive, yet perhaps more realistic, objective in which a constantly changing “we” creates ever more robust and resilient communities’ (p. 65). This objective is equally pertinent in Nepal, a post-conflict state characterised by extreme and highly complex diversity (Hangen, 2010) and persisting informal discrimination (Lawoti, 2012). It is also highlighted in the inclusive values written into educational policy (see Context above); inclusive values, which may require that some aspects of tradition be left behind. In this sense, we might take another look at rituals, and in particular the ‘creative, productive, generative quality of ritual’ which Appadurai (2004) identifies as ‘crucial to consensus building’ (p. 81). As a whole, this may require ‘a culture of dialogue as the task of education’ (Bauman, 2017, p. 24).

Concluding thoughts

While our starting point for this study was the need to better understand how contextual issues in Nepal frame both schooling in general and Nepal’s emerging formal music teacher education, our curiosity about an unfamiliar phenomenon – the singing of ‘school-specific songs’ – led us to critically rethink our own contexts. Hence, we are not arguing that this practice is either good or bad, rather that it is one example of a paradox requiring critical reflection. Indeed, this paradox reminds us that *all* of our taken-for-granted practices ought to be subjected to ongoing reflexive rethinking. This requires music teachers and music teacher educators to constantly engage their capacities to aspire and inquire into not only their own practice, but also the practices, long-standing or recent, in their schools. This is particularly important as, although various rituals such as school songs may be absent from official policy documents, they likely remain in practice. While school songs in the Kathmandu Valley demonstrate the use of music for shaping ‘we’ through community building and creating an imagined community, in learning from the practice we should also remember that such practices must be applied reflexively, and open to constant revision, perhaps welcoming increased community-

wide participation in this process. If music educators are indeed to respond to the current quest posed by policy makers, we must give space for ongoing dialogue and re-negotiation towards ‘a constantly changing “we”’ (Vision Europe Summit, 2016, p. 65) so that our rituals and repertoire do not become focused on a fixed, and imposed, vision of who ‘we’ are, or once were.

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Notes

1. We use the term ‘school-specific songs’ to refer to those songs used by schools as a school anthem or alma mater song, not to refer to a repertoire of music used in school music lessons, sometimes also called school music.
2. The *bansuri* is a bamboo flute and the Nepali *sarangi* is a bowed string instrument.
3. The *majority world* is a concept used by Dasen and Akkari (2008) to challenge western ethnocentrism and recognise that the rich, industrialised nations of the west and north actually form the minority in terms of global population.

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Appendix 2: Article II

Imagining ends-not-yet-in-view: The ethics of assessment as valuation in Nepali music education

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Abstract

The intensifying diversity and fast-paced social change characterizing contemporary societies requires music education policy and practice to contend with various and at times conflicting musical and cultural values and understandings. In Nepal this situation is intensified, with a music education curriculum adopted by the Ministry of Education in 2010 guiding music teaching and learning for 77 national districts and over 125 caste/ ethnic groups within a rapidly globalizing society. In this context assessment plays a key role in framing the knowledge and pedagogical approaches deemed useful or desirable for Nepali music students, and contributes to the legitimation of music as a subject and as a career. Assessment is therefore of ethical concern and warrants critical reflection if music education is to uphold democratic ideals, such as participation and equal opportunity. In this chapter we identify four institutional visions framing music education in Nepali schools. Considering these visions through John Dewey's *Theory of Valuation* (LW13), we suggest that ethical deliberations regarding assessment focus on the relationships between means and ends in learning processes and thereby the quality of student experience. Leaning on Arjun Appadurai's theories of the *imagination* (1996) and the *capacity to aspire* (2004) we then propose that imagining *ends-not-yet-in-view* may allow for ethical engagements with values different to one's own and encourage reflection upon the inclusive and exclusive processes of assessment that frame *whose* ends-in-view count, when, how, and what for.

Keywords

assessment, capacity to aspire, ethics, institutional visions, music education, Nepal, pragmatist ideals, valuation

Although diversity and change are by no means conditions exclusive to the present, global economic instabilities, mass migration, political turbulence, the accessibility of and speed at which information is produced and shared, and developments in media and technology have characterized the contemporary world as one of uncertainty and intensified encounters with difference. Amid such sociocultural complexity and fast-paced change, music education policy and practice are required to contend with various and at times conflicting musical and cultural values and understandings. Thus curriculum, teaching and learning practices, and related assessment practices are of ethical concern. Indeed, as argued in this chapter, assessment can play a key role in framing knowledge and pedagogical approaches in music education and can therefore be understood as partially constituting the process of legitimation. It is therefore important to broaden our understandings of assessment beyond processes and practices used to monitor, measure, and give feedback on student learning and related processes of evaluation such as assigning a mark or grade.

In this chapter we discuss assessment in music education in the context of Nepal. The inquiry framing this chapter became crucial during our research and collaborative work developing music teacher education there.¹ Adopted by the Ministry of Education in 2010, the Nepali music education curriculum guides music teaching and learning in 77 national districts for 126 caste/ethnic groups, with 123 languages spoken as mother tongues (including indigenous sign languages), and representing 10 religious groups (Government of Nepal, 2012), all within a rapidly globalizing society. In the absence of formal, government-recognized music teacher education, representatives of the Nepal Music Center—the music institute that lobbied the government to introduce music into the curriculum and later built that curriculum—approached the Sibelius Academy and proposed collaboration. During the resulting collaboration, we repeatedly encountered tensions between the justifications for including formal music education in schooling and assessment as a form of legitimation driving education in Nepal. For example, assessment frequently arose during early interviews with school administrators as part of Treacy’s ethnographic work in 2014, even though no questions about assessment were asked. Similarly, questions of organizing student and program assessment became central during Shah and Timonen’s collaborative work designing a music education program for advanced level students at the Nepal Music Center, Kathmandu.

In light of these early observations, we were compelled to engage in collaborative “critical work” (Kuntz, 2015, p. 25). This work begins with an anticolonial stance (Patel, 2014) and combines *educational* (Pole & Morrison, 2003) and *collaborative* (Lassiter, 2005) *ethnography* with *appreciative inquiry*

(see, e.g., Cooperrider, Whitney, & Stavros, 2005). This chapter is supported by Nepali curriculum documents and assessment policy for general education and interviews conducted with school administrators and musician-teachers² working in the Kathmandu Valley. Leaning on pragmatist philosopher John Dewey's *Theory of Valuation*, we analyze the institutional visions framing music education in Nepali schools. In particular, we consider these visions in relation to Dewey's notion of the *continuum of ends-means* (LW13³:226–36)—the “temporal continuum of activities in which each successive stage is equally end and means” (LW13:234). Thus, instead of viewing these visions as ends-in-themselves, we use Dewey to focus ethical deliberations on the relationships between means and ends in learning processes and thereby the quality of student experience. We then apply sociocultural anthropologist Arjun Appadurai's theories of the *imagination* (1996) and the *capacity to aspire* (2004)—“the social and cultural capacity to plan, hope, desire, and achieve socially valuable goals” (Appadurai, 2006, p. 176)—to highlight the need to envision unforeseen assessment practices and thereby a more ethical engagement with intensifying diversity and fast-paced social change.

Implementation of the Study

Although music has long been a part of the Nepali primary school curriculum (grades 1–5, students six to eleven years old) through the subject social studies under “creative and performance art,” it was only introduced into the lower secondary and secondary school curricula (grades 6–8, students twelve to fourteen years old; grades 9–10, students fifteen to sixteen years old) in 2010. While these music curricula have been prepared and approved for implementation since 2011, there are currently no schools teaching them, partly because music is just one of many subjects from which the school can choose only one, and this subject is then taken by all students. Consequently, music is competing with subjects such as computer science and health and physical education. As of the writing of this chapter, an elective music curriculum for high school (grades 11–12, students seventeen to eighteen years old) has been approved and adopted but not widely implemented. Thus, curricula development and assessment strategies for music continue to be in their formative stages.

The material for this chapter includes translations (from Nepali to English) of the following government policy documents⁴:

- The National Curriculum Framework for School Education in Nepal 2007, published by the Government of Nepal Curriculum Development Centre.

- The Nepali Music Curriculum for grades 1–5 (2011, currently approved and adopted as the primary school music subject under the local subject curriculum, by the Nepal Ministry of Education, but not yet implemented).
- The Nepali Music Curriculum for grades 6–8 (2011, currently approved and implemented as a possible optional subject by the Nepal Ministry of Education).
- The Nepali Music as an Elective Curriculum for grades 9–10 (2011, awaiting official approval by the Nepal Ministry of Education).

Supporting these policy documents are thirteen interviews conducted by the first author in 2014 and guided by appreciative inquiry (see, e.g., Cooperrider et al., 2005). Six interviews were held with seven school administrators, such as principals or directors, from six private schools in the Kathmandu Valley, who are largely responsible for deciding which subjects are offered by the school and for curricular implementation. The primary intent of administrator interviews was to inquire into the general background of the schools, including the overarching visions and the place of music in the broader curriculum. As already mentioned, no questions were asked about assessment. In addition, seven interviews were conducted with private school musician-teachers. As government schools⁵ rarely employ music teachers, and music as a curricular subject is in its infancy throughout the country, private school musician-teachers were seen to offer important insights into music teaching and learning practices in schools. Musician-teacher interviews were guided by the appreciative inquiry generic questions (see Cooperrider et al., 2005, p. 25; Watkins, Mohr, & Kelly, 2011, pp. 155–56) with the addition of questions on the themes of diversity, repertoire selection, assessment, and the school-specific song practice, assessment having been added for the purposes of this particular inquiry. All interviewees were contacted and selected through the Nepal Music Center’s network of schools known to offer music as a curricular subject or extracurricular activity. Interviews with administrators were in English, while musician-teachers were encouraged to speak Nepali, with an interpreter present for all interviews. The thirty-to one hundred-minute, audio-recorded interviews were transcribed and translated into English as needed. Excerpts of the transcripts related to this chapter were then shared with all coauthors.

The material was interpreted in collaboration with all coauthors and at various levels. These levels include the contexts of Nepal and other diversifying societies more generally, our experiences from our own individual research projects, and thinking with theory (Jackson & Mazzei, 2012). Faced with the tensions between the justifications of

music in schooling and assessment as legitimation, we first asked: What institutional visions frame the valuation of music education in Nepali schools? This led us to identify four visions: the desire to create socially unifying practices, moving from traditional to progressive education, including public performances in schooling, and achieving success in externally administered examinations. Extending this exploration, we then engaged in “productive critique” (Kuntz, 2015, p. 109), striving toward “ethically laden creative alternatives to normative rationalities and normalizing practices” (p. 25). This second stage of inquiry was guided by the question: How might these visions be explored and reframed through ethical deliberations on the quality of student experience and against the fast-changing sociocultural climate of Nepal?

Assessment in the Nepali Curriculum

Public education is relatively young in Nepal, with public schooling having been prohibited by the Rana rulers as a deliberate method of control. Not until the Shah kings regained power in 1951 was education expanded to the masses, not only as a means of modernization and economic and social development, but also to promote loyalty to the nation-state and the one-party system of government (Skinner & Holland, 2009). Nepal already had a long history of social stratification (along the lines of gender, caste, ethnicity, and race) (Manandhar, 2009, p. vii), so the elevation of “the King, Hinduism, and the Nepali language as the basis of national cohesion” (Shields & Rappleye, 2008, p. 268) only served to uphold stratification and hegemony. Later, despite the 1990 constitution declaring Nepal to be multiethnic, secular, and democratic, persisting discrimination and inequality led to a decade-long civil war (1996–2006). In light of this history, the restoration of peace in 2006 and the publication of the National Curriculum Framework for School Education in Nepal in 2007 may appear to outsiders to coincide; however, in recent decades foreign actors, such as the international donor community, have had a powerful influence in shaping educational policy (Shields & Rappleye, 2008). Indeed, Pramod Bhatta (2009) asserts that changes to educational policy in Nepal are often in “response to the conditions put by the aid agencies supporting educational reforms” (p. 152). One example of the “politics of donor interests” (Shields & Rappleye, 2008, p. 271) in Nepal’s assessment policy is the reflection of both the international donor countries that value continuous assessment and those that value standardized testing, the result being that both have been adopted to satisfy the respective donors.

The National Curriculum Framework for School Education in Nepal (Government of Nepal, 2007) is “the main document of school education” and

“presents the vision, policy and guidelines of school level education” (p. 55). This document defines student assessment as “the process of gathering, interpreting, recording and analyzing data, using information and obtaining feedback for re-planning educational programmes” (p. 26) and varies assessment according to grade level. Grades 1–7 outline a school-based continuous assessment system (CAS), meaning that teachers should “encourage the students to learn by giving due attention to customized teaching or an individual approach” (Music Curriculum 1–5, p. 13) in order to “assess the expected learning outcomes, behavioral change, attitudes, competency, skill and the application of feedback for teaching and learning activities” (Government of Nepal, 2007, p. 47). In addition, assessment strategies suggested in the National Curriculum Framework include class, project, and community work; unit and achievement tests; observation; and formative and innovative work (p. 46).

Students in general education in Nepal are also assessed through standardized external examinations. At the time of study, the “resource centers” that facilitate government-school policy communication and serve to aid teachers with content knowledge, pedagogical training, and collecting local school demographic information for relevant authorities also coordinated an external examination at the end of grade 5. In addition, there were summative district-level, standardized examinations at the end of grade 8 and national, standardized examinations at the end of grade 10 (the School Leaving Certificate [SLC]), as well as at the end of grade 12 for those students who continued to higher secondary school.⁶

These assessment strategies evaluate students by assigning a letter grade, provide certificates of achievement, and facilitate the progression from one year-level to the next. The National Curriculum Framework (Government of Nepal, 2007), however, raises ethical concerns that assessment has “not been developed as an integral part of teaching learning activities nor has it been tied up with student’s intellectual level, interest, pace, and needs” (pp. 26–27). Rather, the focus on standardized external examinations has been seen as a way to respond to various international interests and involvement and also to establish equal standards throughout the country—to “maintain the quality of [the] education” system (p. 47).

The Nepali Music Curriculum is divided into grades 1–5, 6–8, and 9–10. Each curriculum document outlines specific assessment strategies, including descriptions of recommended processes, activities, and methods for tracking student progress and assigning grades. Similar to the overall school curriculum, in grades 1–5 the focus of music classes is on learning by doing, evaluated through formative assessment “aimed at improving the level of students’ learning” (Music Curriculum 1–5, p. 18). More

standardized approaches to assessment in music are introduced in the curricula for grades 6–8 and 9–10. Assessment can thus be seen to play an increasingly important role in school music education as students progress through the grade system; indeed, the “grading system can be considered as one of the most vital factors in terms of teaching” (Music Curriculum 6–8, p. 10; Music Curriculum 9–10, p. 14). This acknowledgment recalls David Boud’s (1995) assertion that while “students can, with difficulty, escape from the effects of poor teaching, they cannot (by definition if they want to graduate) escape the effects of poor assessment” (p. 35). Indeed, assessment defines not only *what* is to be learned but *how* students go about that learning (see, e.g., Boud, 1995). As such, one way of considering how assessment in Nepali music education might be developed in a way that ethically engages with intensifying diversity and fast-paced social change is to reflect on the underlying values framing music education in Nepal, the values that assess what is taught and how; for this, we turn to John Dewey.

Valuation in and of Music Education in Nepal

In his pragmatist *Theory of Valuation* (LW13), John Dewey asserts that “valuations are constant phenomena of human behavior” (LW13:241). Indeed, “all deliberate, all planned human conduct, personal and collective, seems to be influenced, if not controlled, by estimates of value or worth of ends to be attained” (LW13:192), the only exceptions being blind, unreflective impulses and mechanical routines and habits. The difference between impulses and desires then, according to Dewey, is “the presence in desire of an end-in-view, of objects *as* foreseen consequences” (LW13:217; emphasis in original). Dewey asserts: “This is the origin and nature of ‘goals’ of action. They are ways of defining and deepening the meaning of activity. Having an end or aim is thus a characteristic of *present* activity. It is the means by which an activity becomes adapted when otherwise it would be blind and disorderly, or by which it gets meaning when otherwise it would be mechanical. In a strict sense an end-in-view is a *means* in present action; present action is not a means to a remote end” (MW14:156; emphasis in original). Thus, ends-in-view are not fixed but created in action, a kind of mediating end, as ends that are too distant cannot function as guides in action. Dewey further asserts that valuation is the result of ongoing critical inquiry, through which ends-in-view arise and are revised through continual reflection upon past experiences and valuation of means. He illustrates how this process takes place through “careful observation of differences found between desired and proposed ends (*ends-in-view*) and attained ends or actual consequences. Agreement between what is wanted

and anticipated and what is actually obtained confirms the selection of conditions which operate as means to the desired end; discrepancies, which are experienced as frustrations and defeats, lead to an inquiry to discover the causes of failure” (LW13:218; emphasis in original). Importantly, this process is “capable of rectification and development” (LW13:241).

Reading the school curricula documents and interview transcripts with Dewey’s *Theory of Valuation*, we identified four interrelated visions framing the valuation of music education in Nepali schools:

- The desire to create socially unifying practices,
- Moving from traditional to progressive education,
- Including public performances in schooling, and
- Achieving success in externally administered examinations.

We here illustrate how these visions are in tension with each other, with assessment practices often obstructing the capability of schools, administrators, and teachers to realize other aims.

“Woven from Hundreds of Flowers, We Are One Garland”

The first of the identified visions framing the valuation of music education in Nepali schools was a desire to create socially unifying practices amid intense sociocultural diversity. With its long history of social stratification and recent civil war, Nepal is characterized as a post-conflict nation in which “social exclusion, inclusion, and inclusive democracy” (Bhattachan, 2009, p. 12) are now highlighted as key concerns for all. These concerns can be seen for example in the garden discourse that opens the new national anthem (adopted in 2007): “Woven from hundreds of flowers, we are one garland that’s Nepali.” This perceived need to counter hundreds of years of divisive policies and practices also constructs unity and cohesion as an aim of general education in Nepal, with music education being evaluated as a potential means to this end. This valuation of music and music education can also be seen in our material on various levels. At the level of government policy, the Nepali Music Curricula for grades 1–5, 6–8, and 9–10, for example, reflect an explicit desire to build national unity through the inclusion of patriotic songs and a common repertoire of class (year-level) songs for government schools:

Subject matter: Grade 1

Singing:

... Practice of children's songs, class songs,⁷ the national anthem and patriotic songs.

(Music Curriculum 1–5, p. 7)

In enacting such curricular objectives and constructing assessment strategies, however, teachers are also required to engage in valuations, for example through repertoire selections, balancing more or less specified iterations of the local through the inclusion of music and dance from particular communities, for instance; and the global, through the inclusion of “western⁸ music” and “western musical terminologies” (Music Curriculum 6–8, p. 2).

School administrators interviewed as part of this research also expressed a desire to create unifying practices and values within their schools, often evaluating music and music education as a means to this end. Some administrators described practices that had been created to engage with issues of diversity and to educate for mutual respect and solidarity. One such practice was the school-specific song (Treacy & Westerlund, in press), which sometimes echoed the botanical metaphor in the national anthem that was said to be related to the need to cultivate a sense of belongingness in the school community (Administrator 6⁹). In justifying his school's music program, one administrator explained, “Nepal is a garden of so many ethnic groups. ... And each ethnic group, has their own culture, they have their own costumes, traditions, folk-songs, folk-dance and all” (Administrator 3). As such, learning songs or dances from different Nepali ethnic groups was evaluated by the school as a means to “get the taste of” and “learn to respect other cultures ... [to] really enrich the students” because “in the music, you see the whole history of a particular ethnic group ... it is an identity of a culture” (Administrator 3).

To “Prepare Students for Life and Not for Examinations”

The second of the identified visions framing the valuation of music education in Nepali schools was what administrators described as “progressive” (Administrator 2) or “contemporary” (Administrator 6) education. This vision involved institutional desires to “break away from the traditional means of teaching and learning” and become “more student-focused” (Administrator 6). Making this shift was valued not only at the institutional level, but also at the policy level. Indeed, the National Curriculum Framework (Government of Nepal, 2007) poses it as a contemporary challenge for schools and teachers: “Teaching and learning activities are conducted on the basis of textbooks designed in accordance with the curriculum developed at the central level. Aspects such as grade teaching, multi grade teaching, subject teaching, community

work and project work have not been given due importance. The teaching and learning environment has [thus been] more instruction oriented rather than learning oriented” (p. 21). As such, teaching approaches that prioritized student participation and agency were seen as a remedy to the traditional, teacher-centered pedagogies of the past.

Interviewed administrators described valuing music education as a means for their schools to make this shift toward “more and more child-centric” (Administrator 3) teaching and learning. An important means to this end was perceived to be the widening of the focus of education in their institutions from only educating students academically to “developing life-skills ... [as schools] should prepare students for life and not for examinations” (Administrator 2). Indeed, one administrator explained the importance of helping students identify and build their “potential” and valued the music lessons in his school as “a platform to explore what they believed they couldn’t do” (Administrator 2). Music was also valued by administrators as a means of developing students’ creativity, confidence, curiosity, and collaboration as well as fostering their abilities to focus and be patient. These views can be seen to align with the national objective for general education to “help foster inherent talents and the possibility of personality development of each individual” (Government of Nepal, 2007, p. 31). Music was also evaluated as important for “break[ing] the monotony” of the long school days, helping to energize and motivate students (Administrator 3), and simply as a “meaningful” use of students’ free time (Administrator 2).

The Pressure to Perform

The third vision identified as framing the valuation of music education in Nepali schools was including public performances in schooling, a common value of music education practices in many parts of the world. Performance features in every grade level of the Music Curricula. For instance, the curricular objectives for students in grades 1–5 direct teachers to ensure that students have the opportunity to “take part with interest in different musical programs” (p. 4),¹⁰ while for grades 6–8 it is stated: “Student work should always be practice-based, and students should have opportunities to demonstrate whatever has been learned in the classroom via various concerts, programs, classroom activities, and also at home” (p. 9). As such, performance is often constructed as an assessment of sorts, an opportunity for students to present the fruits of many hours spent rehearsing on their own or together. However, it can also serve as a means of, and justification for, dividing students into categories of more or less capable. As one musician-teacher noted: “The skilled students are allowed to play in the orchestra and perform during the parents’ day concert. The unskilled students are

not” (Teacher 6). However, this same teacher noted that performances should not be the *only* goals for teaching and learning, as he explained: “Some music teachers are not very good. They use the rote routine to teach the students ... for a long period. During competitions, the students come first or second, but if they are given different notations the students cannot play” (Teacher 6). One of the administrators expressed wholly different values in terms of performances, explaining that they were not necessarily opportunities to display the most talented students, but rather for all students to participate in community celebrations, “On parents’ day we make sure that every child is on the stage” (Administrator 3). Thus, to ensure this in a school of over two thousand students, they have moved to grade-specific, rather than entire school, parents’ days. This more participatory approach, however, does not necessarily do away with the evaluative role that performances might assume.

Many musician-teachers noted that more than an assessment of student skills, performances served as a public assessment of their work as teachers and of the standards or values of the school more generally. Performances were seen to “prove my teaching skills” (Teacher 7) or provide “publicity ... and positive things about [the school]” (Administrator 6). Performances were also experienced negatively by teachers who felt that they could not “teach [students] anything else but prepare them for the event” (Teacher 7). As an administrator reflected, this also impeded student learning: “A lot of schools are not really, really imparting good music education. ... [I]t’s always centered either around the program or some show or event” (Administrator 6). Regardless of the impact on pedagogy and learning, the pressure to perform was felt as a need to legitimize the place of music in many schools. Indeed, one teacher lamented that “if there are no [performances], the priority given to music is very minimal” (Teacher 2).

The “Iron Gate”

The fourth and arguably most important vision framing the valuation of music education in Nepali schools was achieving success in the externally administered examination, the SLC. The “Iron Gate” of the SLC is seen to determine students’ access to further education and work opportunities and thus their future socioeconomic well-being. Similar to public performances, SLC examination results also serve as an assessment of the school’s reputation (Mathema & Bista, 2006) in wider society, and it is common to see posters adorning schools’ walls featuring the photos and results of their high-achieving students. Consequently, teaching and learning in the final years of general education, grades 9 and 10, are almost exclusively focused on rote learning the

content that will be examined. As an optional subject—meaning that it is elective for the *school* but then taken by *all* students—schools may choose to offer music as one of the SLC exam subjects; however, this is extremely rare. As such, music—and any other subject not examined by the SLC—does not get taught in grades 9 and 10.

Interviewed school administrators described how the SLC limited their school's ability to provide the kind of education to which they aspired: "The curriculum, the syllabus, lesson planning, exams, all the activities that we do are all based around the SLC, which we have no control over. So even though we try to break away from the traditional means of teaching and learning, at the end of the day the students have to appear for the SLC exams, so that's something we have to keep in mind whilst we are sort of using a more modern approach of teaching and learning" (Administrator 6). Furthermore, school administrators expressed concern that the SLC limited students' agency with regard to what they can study: "There is no choice for them, I'm so sorry for our students, for our country's system" (Administrator 4). The SLC did not only frame curricular choices, however. As a result of the SLC pressures, students and schools often discontinue extracurricular music programs in order to encourage students to concentrate exclusively on the studies legitimized by the SLC. This was summarized by one administrator as "now it's time to stop playing the guitars, it's time to stop playing football. All you've got to do is study" (Administrator 6). Parental expectations were also seen as a major pressure for both schools and students. With parents having gone through the same SLC process, one administrator expressed difficulty in "convinc[ing] the parents that academics are not the only important thing." He said, "It is not only that if you score high marks you will be successful in life. ... Yet it is very difficult to convince the parents that marks are not important. They are important, but they are not *the* important thing" (Administrator 3). Thus, for students attending private schools, administrators felt "compelled to satisfy the parents because they are the ones who are investing money for their children's education" (Administrator 4).

Imagining Beyond Fixed Ends

In the previous section we identified four visions that frame the valuation of music education in Nepali schools. We now extend the interpretation, considering these four visions through the work of John Dewey to imagine students' ends-in-view and Arjun Appadurai to imagine the unforeseen.

Imagining Students' Ends-in-View

Our exploration indicated that the assessment practices of public performances and the SLC were often seen by interviewees as obstructing not only the potential of music education to realize a wider range of desired ends, but its very inclusion in schools. If we explore this challenge with Dewey's theory of means and ends, it could be that rather than these assessment practices being framed as ends-in-view—that is, as “means to future ends” (LW13:229)—they are framed as ends-in-themselves. Dewey asserts that

nothing happens which is *final* in the sense that it is not part of an ongoing stream of events. . . . [T]he distinction between ends and means is temporal and relational. Every condition that has to be brought into existence in order to serve as means is, *in that connection*, an object of desire and an end-in-view, while the end actually reached is a means to future ends as well as a test of valuations previously made. Since the end attained is a condition of further existential occurrences, it must be appraised as a potential obstacle and potential resource. (LW13:229; emphasis in original)

As such, Dewey warns of the risk that “the only problems arising concern the best means for attaining [ends-in-themselves]” (LW13:229). Alternatively, if these assessment practices have been framed as ends-in-view, they have been evaluated as *the* most important ends-in-view. Dewey's notion of the continuum of means-ends—whereby actions are interconnected and an end achieved is also a means to future ends, while the ultimate end may remain unknown—is thus useful for considering these assessment practices in terms of student experience. Leaning on Dewey, Heidi Westerlund (2002) states that “music in education is a mixture of the actual and potential” (p. 187) and that music students evaluate ends from multiple perspectives: “The learner will evaluate the value of his or her learning experiences in relation to his or her personal life which includes past and future events, whether educational or not. In this process, every good and meaningful experience is suggesting some consequences on the life goals of the individual” (2008, p. 87). Thus, understanding assessment practices, such as public performances and SLCs, as fixed ends or ends-in-themselves, without considering the means or how the end could become a means in the means-ends continuum, is an ethical problem, as assessment practices as fixed ends may hinder, rather than become the means to, further learning.

The opportunity to participate and exercise “voice” through public performance may be seen as a matter of ethical and democratic concern. When public performances serve as the primary form of assessment for music students and music teachers

and as an assessment of the schools themselves, the focus of teaching and learning may be more on achieving a predetermined standard of “excellence” rather than on the experiences of students. Westerlund (2008) has emphasized that questions of valuation in music education are questions of the means—or the “hows”—of music education and therefore argues for the importance of the quality of the learners’ experiences over musical outcomes such as public performances only. She suggests that from the student’s perspective, good public performances may risk remaining ends-in-themselves, rather than ends-in-view to continued engagements with music making, if the learning process, the means, fails to support the creation of sufficiently positive experiences. Indeed, “the costs of music studies can even become intolerable prohibiting the final enjoyment of what should be enjoyable by its very nature” (Westerlund, 2008, p. 85). Moreover, when “quality” public performances function as ends-in-themselves—without considering how they might serve as an end-in-view for all students—exclusionary practices may be justified through the selection of students who are “most talented” or “most proficient,” leaving the participatory requirement of democracy unfulfilled. In other words, music education becomes only for the select few, and not for all. Thus, the valuation of music performances in Nepali music education may serve not only as a “potential resource” but also as a “potential obstacle” (Dewey, LW13:229) for democratic action. In democratizing the performance aspect of music teaching and learning, we need to imagine beyond those ends that construct music as product and instead consider how performances could function as qualitatively good ends-in-view in the students’ lives. As claimed by David J. Elliott (1995) among others, if music is not a *thing*, but a social action, the focus of music education ought to be on the process of *doing* music. As such, assessment should not be an evaluation *of* the performance itself, but of the preparation *for* it—or perhaps even more important, of students’ experiences of both the preparation for and the performance itself. Similarly, with performance serving as an assessment of the teacher or the school, *what* is being assessed, rather than the teacher’s ability to select and nurture “talent” or display technical proficiency, could be the ability to enact democratic ideals of inclusion and participation. As mentioned in the National Curriculum Framework, performances could illustrate an institution’s, a teacher’s, or students’ engagement with “social equality and justice ... to help create an inclusive society” (Government of Nepal, 2007, p. 31).

The processes or products of music making in schools that *are* valued in Nepali music education are closely linked to the legitimation of the subject as a whole, with assessment determining what is deemed important for young people to study and

to what ends. Success in the SLC plays a key role as “part of a selective tradition, someone’s selection, some group’s vision of legitimate knowledge” (Apple, 1996, p. 22). As what is assessed is deemed valuable, music’s absence from all but a very few school’s SLC offerings serves to maintain the stigmatized place of music as a subject worth studying and a career worth pursuing more broadly (Treacy, in press; Treacy, Thapa, & Neupane, in press). Although the SLC may be viewed by schools and parents, and even by students, as an end-in-view to success in life, its position as *the* most important end-in-view and the externally fixed nature of this “Iron Gate,” which fails to take into account student diversity and student choice, cause students to pay “too high a price in effort and in sacrifice of other ends” (LW13:228). However, the SLC is not implemented unquestioningly and has been subject to “critical examination of the relation of means and ends” (LW13:230), as illustrated through our interviews and reports such as the extensive *Study on Student Performance in SLC* (Mathema & Bista, 2006). Still, the abandonment of elective courses and hobbies not subject to the scrutiny of standardized tests, when combined with the enormous pressures placed on students to focus and achieve academic excellence, continues to come at a high price associated with assessment as an end in and of itself. As one administrator explained: “There is this huge stress on children which I firmly believe should not be there. I personally don’t believe in this examination system where everything you learn throughout the year is just dumped into one [examination] paper. It’s not a judge of what you’ve learned” (Administrator 6). As such, it is imperative to imagine beyond success in standardized examinations if assessment is to ethically work for, and not against, such curricular ideals as producing “healthy citizens” (Government of Nepal, 2007, p. 42) and inclusive education, where “inclusive education means to understand and respect others, respond to educational needs and include the experiences, interests and values of children of all strata” (p. 34).

Imagining the Unforeseen

In addition to the need to consider student experience in questions of assessment in Nepali schooling, the four previously identified visions also highlight how questions of assessment are entangled with the need for schools to contend with the rapid pace of societal change. As such, we propose that in navigating multiple, fast-changing, and at times opposing interests and values, the most established ends and related foreseen consequences may not be sufficient for engaging in the level of critical inquiry required in the Nepali context. Indeed, we have already shown how a fixed understanding of assessment places constraints on schools and administrators striving

to contend with this change. Therefore, we argue that envisioning an ethically engaged future of assessment, and school music education in Nepal more broadly, requires *imagination* and the *capacity to aspire*. Appadurai (1996) asserts that “lives today are as much acts of projection and imagination as they are enactments of known scripts or predictable outcomes” (p. 61). Moreover, he contends that the capacity to aspire is an essential social and cultural capacity that supports the exploration of “alternative futures” (Appadurai, 2004, p. 69) and “guarantees an ethical and psychological anchor, a horizon of credible hopes” (pp. 81–82). This is especially important in Nepal, a post-conflict nation with many diverse communities and social groups working toward equality and democracy while engaging with ever-increasing globalization. Appadurai (2004) states: “The capacity to aspire provides an ethical horizon within which more concrete capabilities can be given meaning, substance, and sustainability. Conversely, the exercise and nurture of these capabilities verifies and authorizes the capacity to aspire and moves it away from wishful thinking to thoughtful wishing” (p. 82). Such “thoughtful wishing” may offer one means by which assessment in Nepali schools could potentially be part of, and enact, more democratic processes. In suggesting that administrators and teachers need to imagine beyond what is foreseeable, we return to the first two visions: the desire to create socially unifying practices and moving from traditional to progressive education.

Recalling the garland metaphor in the opening of the Nepali National Anthem, different cultures are described as individual, unchanging, separate flowers to be woven together. As such, creating unity through multiculturalism, as an end-in-itself in Nepali music education, is not simply a descriptive term but is used to connote a “social ideal; a policy of support for exchange among different groups of people to enrich all while respecting and preserving the integrity of each” (Elliott, 1990, p. 151). However, this ideal raises questions about the feasibility and also the ethics of maintaining distinctions between caste/ethnic groups as part of the guiding paradigm of music education. Moreover, the preservation of difference as an end-in-itself, or taken as an end-in-view in education toward a multicultural society, is symptomatic of what Dewey (LW4) refers to as a “Quest for Certainty.” This is further complicated by the “fluidities of transnational,” and transcultural, “communication” that frame culture as “an arena for conscious choice, justification, and representation” (Appadurai, 1996, p. 44). As such, Nepali society cannot be adequately represented by a garland, but is rather a society in which “the appearance of a people as a coherent ethnic group reflects a group’s particular historical relationship with the state more than its cultural distinctiveness” (Hangen, 2010, p. 27) and “as much variation exists within groups that

share an ethnic label as exists between groups with different names” (p. 27). Indeed, Susan I. Hangen (2010) asserts that identities in Nepal are constantly “in flux” (p. 27), reflecting “the political efforts of various sociocultural groups to renegotiate their identities and their place in the state” (p. 28). Cultural identity, also as expressed in and through music, is not static, with “[discrete] but clear and lasting boundaries between ‘this’ culture and ‘that’ culture” (Gaztambide-Fernández, 2012, p. 44), but an altogether more complex experience. Accordingly, framing music education and its assessment strategies with the vision of a Nepali garland of sociocultural unity risks archiving musics or values as cultural artifacts, rather than constructing practices that engage with musics as dynamic and changing social activities. Thus, assessment may face challenges in relating to *musicing* as something we *do* and something we already *are* (Elliott, 1989, 1995), especially if *who we are* is understood as not fixed, but rather an ongoing process of *becoming*. Preserving cultural difference is also of ethical concern, particularly in a highly stratified society like Nepal. While the caste system is officially illegal, it is far from obsolete and has left a heavy hangover of inequity and injustice. *Whose* criteria then determine success in Nepali school music education? *Whose* music is deemed legitimate and valuable? *Whose* approaches to teaching and learning ought to inform the development of teacher education? Rather than perpetuating systems of inequity through multicultural policy, if “culture is a dialogue between aspirations and sedimented traditions” (Appadurai, 2004, p. 84), there is an ethical imperative to “bring the future back in” (p. 84). Through this, teachers might imagine a more equitable, socially just music education and society at large, consistent with curriculum directives to “help create an inclusive society by focusing upon equality between different races, castes, religions, languages, cultures, and regions ... [and to foster students’ awareness of] ... human rights, social norms and values, and feel responsible for the nation and its people” (Music Curriculum 1–5, p. 2). Envisioning schooling as more than preparation to pass examinations aligns with pragmatist ideas and ideals of education as more than inculcating students with a priori knowledge or skills. However, conceptualizing teaching and learning as *preparation for life* risks isolating the school from life itself. Education structured in isolation from society contrasts with the Deweyan understanding of the school as reproducing “within itself, [the] typical conditions of social life” (MW4:272), whereby school classrooms are already, and always, a microcosm of society, albeit in a critical mode (Allsup & Westerlund, 2012; Westerlund, 2002). This discourse of preparation also permeates the values outlined in the National Educational Objectives (Government of Nepal, 2007), which state that schools should “help prepare citizens with good conduct and morals for a

healthy social and collective lifestyle ... help prepare productive and skilled citizens ... develop and prepare human resources to build the nation [through the] modernization of society. ... Prepare citizens respectful to nation, nationality, democracy” (p. 31). Here too the implication is that schools are detached from “real life,” preparing students until they are qualified to participate in society, rather than seeing schools as “workplaces, as sites of identity formation, as places that make particular knowledge and culture legitimate, as arenas of mobilization and learning of tactics, and so much more” (Apple, 2013, p. 158). Furthermore, in a rapidly changing society such as Nepal, what it is exactly that school should prepare students for is uncertain, as the foreseeable future changes on an almost daily basis. Thus, progressive music education may be better understood not as preparing students for participation in a democratic society, but as already democratic in and of itself. In this way, music education may be envisioned as an experimental site “to exercise ‘voice,’ to debate, contest, and oppose vital directions for collective social life as they wish, not only because this is virtually a definition of inclusion and participation in any democracy” (Appadurai, 2004, p. 66).

Toward an Ethically Engaged Future of Assessment

In this chapter we have illustrated how the visions guiding music education in Nepal may not afford teachers and students the capacity to ethically navigate the conditions of intensifying diversity and fast-paced social change. In imagining beyond fixed ends, and therefore anticipating the unforeseeable, assessment—as both processes of valuation and specific assessment practices—is intricately and inextricably entwined, whether the teacher acknowledges this or not, with the ethical dimensions of teaching and learning. The uncertainty about what “personal, social and national challenges” (Government of Nepal, 2007, p. 32) the twenty-first century will bring for young people in Nepal, however, means that assessment cannot be “traditional,” relegating culture to archives and determining students’ future possibilities on the basis of a single exam. Rather than assessment serving as an “Iron Gate” or end-in-itself, we propose that it ought to be re-envisioned as integral to enacting the democratic ideals of participation and equality. This is not so much a way to insure young people against the challenges the future holds, but more a means of enabling confident, agential, and meaningful engagements with uncertainty. This requires, from the students themselves, the ability to form ends-in-view and in this way aspire to change their own lives and society. Through this, students are enabled “not only [to] adapt [themselves] to the

changes that are going on, but [to] have power to shape and direct them” (MW4:271). Through this inquiry, we have argued that this requires the imagination and the capacity to aspire.

Importantly, teacher education may be one appropriate arena for this work, which we suggest requires a shift to positioning teachers as critical inquirers rather than as transmitters of knowledge, only responsible for the implementation of a prescribed curriculum. This follows Appadurai’s (2013) argument for “research as a human right” (p. 269), as a way to develop “the capacity to systematically increase the horizons of one’s current knowledge, in relation to some task, goal or aspiration” (Appadurai, 2006, p. 176). However, as the goals and aspirations are *not-yet-in-view*, the teacher must engage in constant reflection—looking both backward and forward in a reflexive circling and deliberation of what role assessment plays in evaluating and enabling learning. This “thoughtful wishing” (Appadurai, 2004, p. 82) can thus engage the imagination in a continual process of shaping and reshaping values, assessment practices, and other practices in the classroom, through creative small steps: ends-in-view rather than fixed ends that function as ends-in-themselves.

In sum, developing the capacity to aspire, and by extension the capacity to inquire, is crucial for envisioning an ethical future for and through assessment and school music education more broadly. As such it is important that we understand assessment as dynamic, allowing space for the imagination and capacity to aspire. Although administrators interviewed in this study acknowledged the need for such a dynamic understanding, they described the problematic nature of fixed assessment practices that place constraints on the school and teachers from engaging their imagination in terms of ends-in-view and ends-not-yet-in-view. The capacities to aspire and inquire can support music teachers and students as they engage with the existing and increasing diversity of contemporary societies such as Nepal and rapid societal change and reflect upon the inclusive and exclusive processes of assessment that frame *whose* ends and ends-in-view count, when, how, and what for. Thus, imagining ends-not-yet-in-view in music education offers a means of ethically engaging with values different to one’s own and enacting the democratic ideals of participation, equality, and the capacity to aspire for all.

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Notes:

1. The Global Visions project engages music educators and researchers in three institutions (the Sibelius Academy, University of the Arts Helsinki, in Finland; the Nepal Music Center, in Kathmandu, Nepal; and Levinsky College of Education, in Tel Aviv and Jerusalem, Israel) in collaboration with the overarching goal to envision how future teachers may be equipped with the necessary skills and understandings to work within increasingly diverse environments.
2. We use the term “musician-teachers” to refer to musicians who are employed to teach music by private schools, music institutes, and private individuals. In the absence of formal music teacher qualifications, they are usually hired on the basis of artistic merit rather than demonstrated pedagogical competence.
3. References to John Dewey in this chapter appear as MW (middle works) or LW (later works) followed by the volume number, a colon, and the page numbers. The edited volumes are listed in the references as Dewey (1977), Dewey (1983), Dewey (1984), and Dewey (1988).
4. It should be noted that citations to The National Curriculum Framework for School Education in Nepal refer to the page numbers in the original Nepali document, and citations to the music curricula refer to the page numbers in the final Nepali document submitted to the Ministry of Education.
5. The term “government school” is used in Nepal to refer to state-funded and -mandated school education.

6. Since this inquiry, the external standardized examination system has changed. The grade 5 examination has been discontinued, the grade 8 examination is now a school-level examination, the grade 10 SLC examination has been changed to the Secondary Education Examination (SEE), and the grade 12 examination is now the National Board Examination (NBE). These changes were made as part of the amendment to the Education Act, and implementation was begun during the 2016–2017 school year.
7. Class songs refer to songs in national textbooks published by the Ministry of Education. Each grade level has specific class songs.
8. In countering the hegemonic centrality of the western world and the Othering of the majority world—within which this research is located—we do not capitalize the “west” as a conscious and political decision.
9. Although not an ideal means of referring to specific individuals, as names in Nepal are closely tied to caste/ethnic identity, we have opted to use numbers to identify interviewees rather than assign pseudonyms.
10. “Programs” in the Nepali context refers to organized performances such as those during school open days and other events.

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Appendix 3: Article III

Engaging practitioners as inquirers: Co-constructing visions for music teacher education in Nepal

Danielle Shannon Treacy

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Abstract

This chapter explores how co-constructing visions might engage teachers as inquirers in a ‘majority world’ context by reflecting on a series of 16 Appreciative Inquiry workshops involving over 50 musician-teachers in the Kathmandu Valley, Nepal in 2016. It extends the concept of teachers’ visions (Hammerness, *Teach Educ Q* 31(Fall):33–43, 2004) through socio-cultural anthropologist Arjun Appadurai’s notions of the imagination (*Modernity at large: Cultural dimensions of globalization*. University of Minnesota Press, Minneapolis, 1996) and the social and cultural capacity to aspire (*Culture and public action*. Stanford University Press, Stanford, 2004). The chapter reflects on the processes that took place when co-constructing visions, including the ways co-constructing visions may have been the fuel for action, and analyzes the implications of the resulting co-constructed visions. The findings highlight the importance of developing and supporting collaborative learning for the development of both preservice and inservice music teacher education.

Keywords

teachers’ visions, co-constructed visions, imagination, capacity to aspire, appreciative inquiry, majority world, Nepal

Music teacher education today is faced with the challenge of preparing professionals for an uncertain future; teachers who are capable of ethically engaging in intercultural settings, and continuously and systematically inquiring to increase their professional knowledge (see e.g. Cochran-Smith and Lytle 2009; Holgersen and Burnard 2013). One possible way of engaging with such an uncertain future is through envisioning. In the field of education, Karen Hammerness defines teachers’ visions as the images that

teachers hold of “ideal classroom practices” and that reveal their “hopes and dreams” (2004, 34). She describes how visions represent a teacher’s aspirations, a reach beyond their current practice, and she connects them to teacher motivation both to change teaching practice and curriculum, and in relation to teacher identity and feelings of success (Hammerness 2015). Visions have also been found to have implications for teacher education. It has been proposed, for example, that effective teacher education programs are designed around and promote a clear and shared vision of good teaching, are coherent, and offer opportunities to learn that are aligned with the vision and grounded in teaching practice (Darling-Hammond 2006; Hammerness 2013; Klette and Hammerness 2016). Furthermore, the relationship between a teacher’s vision and the teacher education program vision has been found to either help or hinder new teachers’ development (Hammerness 2015).

In music teacher education, visions have been recognized as a possible tool “for critical examination of music teaching traditions and beliefs that so often (unconsciously) shape ideas and practices” and for “assessing music teaching and learning” (Ferm Thorgersen et al. 2016, 60). Similarly, Talbot and Mantie describe the “truly reflective practice required for visioning” (2015, 176) which they highlight as an important way of questioning and resisting a “passive acceptance of the legitimate order” (2015, 177) in the music teaching profession. Talbot and Mantie stress that “the failure to analyze and imagine how things could be different, however – to imagine different rationalities – almost certainly guarantees that things will not change” (2015, 176). This said, Conkling has recognized the complex and interrelated influences of both compliance and utopian thinking on teachers’ visions. She uses examples of the myths of prediction and control, teacher as expert, and the ability to teach as a natural talent, to illustrate that “compliance is a powerful force in shaping teachers’ visions” (2015, 191) and therefore “might be difficult for preservice teachers to avoid” (2015, 191). Thus, she argues that music teacher educators have a responsibility to preservice teachers to acknowledge the policies and practices that may constrain them as future music teachers, while designing meaningful and transformative experiences and teaching “envisioning greater equity, inclusion, creativity, and joy for the children who will be in our preservice teachers’ future classrooms” (Conkling 2015, 191).

These understandings of teachers’ visions may be insufficient, however, in a research study that involves co-constructing visions for the development of music teacher education in Nepal. First, because visions have been found to be individual and not necessarily shared by all colleagues, other educators, or other institutions (Ferm Thorgersen et al. 2016; Hammerness 2013; Juntunen 2014). Second, because

the research on teacher visions and program visions has so far been limited to western contexts and countries with established teacher education programs. In a ‘majority world’¹ context, such as Nepal, where music teacher education is only beginning to be developed, the situation may be radically different.

Due to these limitations, this chapter extends the concept of teachers’ visions through the case of music teacher education in Nepal and socio-cultural anthropologist Arjun Appadurai’s notions of the *imagination* (1996) and the social and cultural *capacity to aspire* (2004). Although a music education curriculum was adopted by the Nepalese Ministry of Education in 2010, there is currently no formal, government-recognized music teacher education. Consequently, the Nepal Music Center (NMC)² contacted the Sibelius Academy, University of the Arts Helsinki in 2012, which led to collaborative developmental work and research on music teacher education between the two institutions. As its name suggests, the resulting research project, *Global Visions Through Mobilizing Networks: Co-Developing Intercultural Music Teacher Education in Finland, Israel and Nepal*, has an overall objective to explore the negotiation of visions for co-developing intercultural music teacher education globally through partnerships and collaboration. As Nepal is a country characterized by extraordinary diversity, currently recognizing 126 caste/ethnic groups, 123 languages spoken as mother tongue and ten religions (Government of Nepal 2012), and as it is experiencing an intensified rate of societal change and globalization, the development of intercultural music teacher education in Nepal may be seen to play an important role in positioning diversity and difference as opportunities, rather than problems to be overcome.

In the absence of music teacher education, musicians in the Kathmandu Valley are employed to teach music in private schools, music institutions, and private homes, usually on the basis of artistic merit; thus, I use the term musician-teachers. As part of the Global Visions project, I facilitated a series of Appreciative Inquiry³ workshops with musician-teachers to co-construct visions for music education in Nepal over an 11-week period between April and June 2016. The workshops were conceived as one possible way to address some of the aims of the Global Visions project, including promoting music teacher agency, creating a network of practitioners, and having a practical impact on the development of music teacher education by including practitioners in the process of knowledge building.

My work in the Global Visions project begins with a presupposition of equality (Ranciere 1991), as I aim to adopt an anti-colonial stance (Patel 2014) in order to ethically undertake a research project immersed in the complexities of western

ethnocentrism (e.g. Dasen and Akkari 2008). I am a first-generation Canadian (Canada being a settler colony), of parents who emigrated from both colonized and colonizing European countries, and I now live in Finland as an immigrant. In Nepal, my whiteness and university-researcher status carry privilege and power, positioning me as a ‘foreign expert.’ I am simultaneously answerable to the Nepali participants, to the research project leaders, and to the Sibelius Academy and Academy of Finland who fund my work. My personal investment in this research project is linked to the successful completion of my doctoral studies and to my future career, which made me dependent upon Nepali musician-teachers attending and participating in the workshops, not only for the co-construction of knowledge but also for my own professional gain (Patel 2014).

Although a primary aim of the workshops was to co-construct visions for music education in Nepal, I was conscious of the limited availability of professional development opportunities or active music teacher associations in Nepal. Consequently, I envisioned the workshops as a community of inquirers in which participants could develop their teaching through learning from and with each other, and that this community might support the building of a music teacher network and thus have value beyond its research beginnings. As such, this chapter addresses the following research question and sub-questions:

- How might the process of co-constructing visions engage practitioners as inquirers in a majority world context?
 - What are the characteristics of the processes that take place when co-constructing visions?
 - In what ways might co-constructing visions be the fuel for action in a majority world context?

Imagination and the Capacity to Aspire

To push towards an understanding of co-constructed visions, and move beyond the sphere of North America and Europe, I draw upon the work of Arjun Appadurai, particularly his notions of the imagination (1996) and the social and cultural capacity to aspire (2004). Appadurai identifies the imagination, especially when collective, as a potential “fuel for action” (1996, 7) and thus “central to all forms of agency” (1996, 31). He describes it as,

An organized field of social practices, a form of work (in the sense of both labor and culturally organized practice), and a form of negotiation between sites of agency (individuals) and globally defined fields of possibility. (Appadurai 1996, 31)

The imagination informs the daily lives of ordinary people in numerous ways. It is used both to discipline and control citizens, and for collective dissent and redesigning ways of being together (Appadurai 2000).

Appadurai's ideas of imagination flow into what he describes as the capacity to aspire, "the social and cultural capacity to plan, hope, desire, and achieve socially valuable goals" (Appadurai 2006, 176). He describes aspirations as being related to "wants, preferences, choices, and calculations" (Appadurai 2004, 67) and being formed through social interaction and located "in a larger map of local ideas and beliefs" (2004, 68). As such, co-constructing visions with Nepali musician-teachers could be understood as engaging their collective imagination in aspiring towards what they deem to be *socially valuable goals*.

According to Appadurai (2004), however, the capacity to aspire is unevenly distributed in society. As a navigational capacity, it is the better off or more privileged in any society who "have used the map of its norms to explore the future more frequently and more realistically, and to share this knowledge with one another more routinely than their poorer and weaker neighbors" (Appadurai 2004, 69). This uneven distribution may also be linked to opportunities to practice the capacity to aspire, for instance in educational development globally where practitioner expertise and participation is often overlooked. This has also been the case with the Nepali musician-teachers who have so far not been included by the government in the planning of music teacher education. Appadurai (2006) argues that the uneven distribution of the capacity to aspire is both a sign and gauge of poverty, but something that can be changed by politics and policy.

Intimately connected to the capacity to aspire is what Appadurai (2006) calls the right to research, which he defines as the capacity to systematically increase one's current knowledge relative to a task, goal, or aspiration (176). The capacity to aspire and the right to research are intimately connected because "without aspiration, there is no pressure to know more. And without systematic tools for gaining relevant new knowledge, aspiration degenerates into fantasy or despair" (Appadurai 2006, 176–177). Appadurai further argues that the right to research is essential to "claims for democratic citizenship" (2006, 167), as one needs to be informed in order to participate in

democratic society especially in a world of rapid change and global flows (2006, 177). Hence, aspiring together may also motivate Nepali musician-teachers to learn both from and with each other and towards increased democratic participation.

Co-constructing Visions for Music Education in Nepal

In order to address the first research sub-question, I here introduce Appreciative Inquiry and provide a detailed description of how the visions were co-constructed.

Appreciative Inquiry

An early challenge in this study was to find a method of co-constructing visions for music education in Nepal that would avoid ethnocentrism and coloniality. I chose to apply Appreciative Inquiry (AI, see e.g. Cooperrider et al. 2005; Watkins et al. 2011), which comes from the field of organization development and the practice of change management, and is grounded in social constructionist theory (e.g. Gergen 1978, 2009). AI appeared to be particularly well suited to this study, as envisioning together is built into the four phases of its 4D cycle of Discover, Dream, Design and Destiny. Reminiscent of Appadurai's notion of imagination, AI strongly connects envisioning to action, as Cooperrider and Whitney explain that "human systems are forever projecting ahead of themselves a horizon of expectation (...) that brings the future powerfully into the present as a mobilizing agent" (2001, 624). Although the participants were musician-teachers, the workshops were predominantly discussion-based. While we did make music together at the beginning of most workshops, it was the discussion, not the music-making, that aimed specifically at co-constructing visions.

Throughout the inquiry, I applied AI critically, remembering that it was developed in the United States of America and that most of the references that informed my workshop planning were North American (e.g. Cooperrider et al. 2005; Watkins et al. 2011). AI, however, is not new to Nepal (see e.g. Messerschmidt 2008; Odell and Mohr 2008). It has been used since 1994 (NAINN n.d.), including Imagine Nepal (IN), which was launched in 2002. According to the Imagine Nepal website

AI practitioners in Nepal incepted IN to contribute to restore peace and harmony in Nepal by using their talent and skills in managing conflicts and fostering equitable development through the process of Appreciative Inquiry.... as a movement for peace and prosperity in Nepal. (Imagine Nepal, About Us, par. 2)

Cooperrider and colleagues describe this as having involved the mobilization of "more than 1,000 appreciative leaders throughout Nepal" (Cooperrider et al. 2005, vii).

In addition to an awareness of possible ethnocentrism, applying AI critically also meant that I was engaged in ongoing ethical deliberations related to issues of power, cross-cultural (Liamputtong 2010) and anticolonial (Patel 2014) research, and informed by a reach for collaborative ethnography (Lassiter 2005) and ongoing dialogue with my Nepali co-facilitator. In addition, prior to facilitating these workshops in 2016, I visited the Kathmandu Valley on two different occasions for 3 weeks each in 2014. The music lessons I observed during school visits, interviews with seven musician-teachers and seven administrators from six different schools, and two pilot AI workshops in a music institution during 2014 served to inform the planning of the 2016 workshops, both in terms of the questions asked as well as ethical, methodological and practical considerations. For example, although the Global Visions project aims to envision music teacher education, these workshops focused on music education in general with a goal of producing knowledge for the development of Nepali music teacher education. This focus was a result of my interviews with musician-teachers in 2014 because when I asked questions related to their wishes for music teacher education the responses were rather limited. In 2016, while planning and facilitating the workshops I continued to visit schools and music lessons, this time also sometimes teaching.

Building a Network

In the planning stages, the workshops were targeted to musician-teachers teaching in Kathmandu Valley's private schools as many of these schools offer music as an extracurricular activity or school subject. As an outsider, it seemed to make sense to focus on school-based musician-teachers if music was a new subject in the national curriculum, and the Nepal Music Center did not have any knowledge of musician-teachers in government schools. However, I came to learn that many musician-teachers teach in combinations of private schools, music institutions, and homes. Additionally, if a major aim of the study was to build a network of music teachers then limiting participation to certain teachers would begin the network from a position of exclusion rather than inclusion. Thus, I chose to open participation to all musician-teachers.

Invitations were sent via telephone, email and Facebook to the musician-teachers who had participated in the pilot workshops I offered in 2014, administrators from schools I had visited in 2014, and teachers from the Nepal Music Center's network and one other music institution's network. Those invited directly were informed that they could invite others. The workshops took place with three different groups of musician-teachers. For clarity and anonymity, they are here named Group A and B, which took place in two different music institutions, and Group C, which took place

at a private school. Group C's workshops began the same week as Group B's with the goal of bringing them together, thus the same materials were used in both. In addition, a separate workshop titled, *Encouraging girls' participation in music in Nepal*, was organized as gender issues, namely the increased challenges females face in studying music or pursuing a career in music, arose as an important topic during the other workshops, and I wanted to provide a female-only space for discussion. For the sake of brevity, this workshop is presented elsewhere (Treacy 2019).

Participation in the workshops and the study as a whole was voluntary and informed consent was given by all participants. The first workshops were bilingual, with all written materials in both English and Nepali, and an effort to ensure that all speech was translated between English and Nepali. As the participating musician-teachers were comfortable participating in English, however, workshop materials from the second workshops onward were only in English. A translator continued to be present at all times and participants were encouraged to express themselves both verbally and in written responses using the language of their choice. While acknowledging that "backstories are as limited as all the data excerpts that appear" (Jackson and Mazzei 2012, xii), I offer Table 1 as a brief introduction to the musician-teachers to provide context for the reader.

Co-constructing with Nepali Musician-Teachers

For the purposes of this chapter, the empirical material can be divided into three types. First are the audio recordings from all 16 workshops, transcribed in part and translated as needed. Second are participant written responses, both individual and group. Third are the handouts that I created for the workshops, the notes that I took during the workshops, my personal researcher diary, and what I have called a *dialogic researcher diary*. In September 2016, with the musician-teacher who acted as the co-facilitator and translator for the workshops, I initiated this dialogic researcher diary, in which we took turns writing and responding to each other's reflections, as a space for ongoing dialogue.

Throughout the process, meaning developed "within relations" (Kuntz 2015, 69). Following each workshop, I used the written response sheets completed by the participants and my own notes from the workshops, combined with carefully listening to the recordings, to compile and thematize the participants' responses and create a plan and handouts for the following workshop. An effort was made to preserve the musician-teachers' own words as much as possible. We then began each workshop with dialogic reflection on my interpretations in group discussions, in which I also asked

Table 1 Overview of the musician-teachers involved in the workshops

Number of participants ^a	53 musician-teachers participated in at least one of the workshops:
	Group A total 16, each workshop 3–9
	Group B total 29, each workshop 16–23, including 2 non-Nepali
	Group C total 8, each workshop 5–7
Number of workshops	Group A: 8 3-h workshops (the first two of which were repeated with different groups of teachers for a total of ten meetings ^b)
	Group B: 4 2-h workshops
	Group C: 2 workshops ranging from 1 to 1.5 h each
Gender	9 women:
	Group A total 2, 1 participated throughout
	Group B total 7, 5 participated throughout
	No female musician-teachers worked at Group C’s school
Where they teach	Private schools, music institutions, homes
	Some teach in as many as five different places
Types of lessons	Private, small and large groups, mixed ensembles
Teaching experience	Ranged from a few months to decades
How they learned	Formally: private and group lessons in music institutions and universities
	Informally: self-teaching, learning with or from a friend or family member, making use of the internet, video lessons and reference books
	In India: one in a university brass band, and one had 5 years of formal music studies

^a Numbers do not include me or my Nepali co-facilitator who is also a musician-teacher

^b In the beginning, Group A workshops were offered on 2 different days of the week as finding a single time that suited many musician-teachers was challenging

questions to clarify comments or ideas about which I was uncertain, for example, the social stigma regarding music and musicians, the prevalence of creating or composing in music lessons, or the ‘right’ music to teach in schools. Drafts of this chapter were also shared with workshop participants prior to publication, and the ongoing findings of the project as a whole continue to be regularly shared “so that they may serve and be interrogated by [the] community” (Patel 2014, 369). In the text below, all quotes from the participants appear in their original English.

Developing the Capacity to Aspire Through the 4D Cycle

Discovering the Potential for Learning from and with Each Other

The **Discovery** phase of AI aims to appreciate what the participants deem to be “the best of what is” (Cooperrider et al. 2005, 5). To do so, the musician-teachers began by interviewing a partner, following an interview guide that I had created. One of the core

principles underlying AI is that “the questions we ask set the stage for what we ‘find’” (Watkins et al. 2011, 73) and that “even the most innocent question evokes change” (Cooperrider and Whitney 2001, 623). Indeed, Cooperrider and Whitney maintain that “inquiry and change are a simultaneous moment” (Cooperrider and Whitney 2001, 623). Thus, I present the initial questions in Table 2 to allow the reader to reflect upon how they may have shaped the resulting co-constructed visions. The questions were different for the different groups because Group A was based at the same music institution as the 2014 pilot workshops and I wanted to respect the time and discussions of the pilot workshop participants. I did so by using the three themes they had identified as being the most important to pursue as a starting point: Making teaching and learning fun, encouraging students’ self-expression, and teaching with limited resources (see Table 2 Group A questions 3, 4 and 5). With Group B and C, however, we started from the very beginning and I adapted the generic Appreciative Inquiry questions (Cooperrider et al. 2005, 25; Watkins et al. 2011, 155–156; see Table 2 Group B and C questions 1, 2 and 7), but also added questions based on my developing understandings from earlier interviews, workshops, and school visits (see Table 2 Group B and C questions 4 and 5). Upon reflection, the number of questions were too many for the time available, however they served their important role of stimulating dialogue and thus discovery with fellow musician-teachers.

Following the partner interviews the musician-teachers formed groups of approximately six teachers to reflect on the interviews by sharing a story or highlight. The small groups were then asked to decide on three to five topics or themes they wished to pursue during the next session. The process of interviewing a peer, listening carefully to their answers, taking notes, and then introducing their partner to a group took some explanation as to why the teachers should not simply write down their own answers. This, however, was the beginning of a process aimed at developing a community for learning from and with each other:

I thought I was the only one who faces problems teaching students but there are other teachers with the same problems and so we can together overcome these problems. (Musician-teacher)

At the same time, it provided an opportunity for the musician-teachers themselves to be inquirers, practice the research skills of interviewing, and impact the direction of our workshops.

My role in the workshops was that of planner and facilitator. As a facilitator, I aimed to be for the participants “a means of knowledge – without transmitting any knowledge” (Rancière 2010, 2), instead highlighting the already existing local

Table 2 Questions used for partner interviews during the first workshops

Group A discovery interview questions

1. Think about a time when you were really engaged in and excited about your work. Please tell me a story about that time.

2. Think about a time when you learned something that helped make your teaching even better. Please tell me a story about that time.

3. Think about a time when students were really motivated and engaged. Please tell me a story about that time.

4. Think about a time that promoted student self-expression. Please tell me a story about that time.

5. Think about a time when you experienced great music teaching even though there were limited resources available. Please tell me a story about that time.

Group B and C discovery interview questions

1. *Best Experience:* Think about a highpoint in your experience as a music teacher. Please share a story about that time. When and where did it occur? What happened? Who was involved? Why do you consider it a high point? What made it exciting or engaging?

2. *Values:* A value is something you consider to be of worth, excellence, usefulness, or importance; something you regard highly. What do you especially value:

(a) About being a music teacher?

(b) About your strengths as a music teacher?

(c) About the school(s) you teach in?

3. People learn in different ways and experience the joy of learning in a variety of settings, both in and out of the classroom.

(a) Describe a learning or mentoring experience that was particularly meaningful for you. When and where did it occur? Who was involved? Why was this experience so effective and memorable?

(b) In your experience, what are one or two of your most effective tools or techniques for enhancing student learning and success?

4. In your experience, what are the best ways of engaging students when they are at different levels of ability but in the same class or lesson?

5. What have you found to be the most useful resources or approaches for structuring student learning throughout the school year?

6. What do you consider to be the most important factor contributing to excellent music education in your school(s)?

7. *Three wishes:* What three wishes do you have for enhancing music teaching and learning in Kathmandu?

expertise as well as the potential for learning from and with each other. This challenged the musician-teachers' expectations for a workshop led by a 'foreign expert.' In the anonymous feedback, for example, 3 of the 18 returned response sheets mentioned the "visiting teacher" or "foreign trainer" "from [an] international university" as part of their motivation for first coming. One of the musician-teachers elaborated:

it was very surprising and some of [the teachers] were confused [about] what is going on in the workshops. Because, you were supposed to talk all the time. They thought that you know all the things and will tell to the others.... This is because also they never had that type of experience and their school also never asked how school can be made better. (Musician-teacher)

Navigating the Capacity to Aspire

The **Dream** phase calls for participants to imagine “what might be” (Cooperrider et al. 2005, 5) if the best moments and experiences discovered in the previous phase were to occur more regularly. My uncertainty about how the process would unravel was frequently mentioned in my researcher diary:

I have a hard time imagining how the next session will go. It is an experiment for me too. (Researcher diary)

In all three groups, we began the second workshop by reviewing the summary of themes that I had compiled and thematized based on the participants’ written response sheets, my own notes taken during the first workshop, and my listening to the audio recordings. This was followed by a full group discussion of both the themes and my interpretations.

In Group A, the first Dream activity involved a group discussion guided by questions to imagine what outstanding music education, including their own teaching, could be like 3 years from now. This proved challenging, so for the third workshop I approached the dream by building upon a comment from one of the musician-teachers in the previous session, “If we want to change anything then we need to start from ourselves.” Again, we tried partner interviews, but this time with five questions related to what they wished to accomplish or what they imagined success would look like for them this academic year.⁴ Based upon these interviews they brainstormed opportunities to improve music teaching and learning in Kathmandu. This brainstorming continued in workshop four when we also experimented with having 10 min of freewriting to stimulate the discussion.

My ongoing search for different approaches to Dreaming in the workshops with Group A informed my planning of the second workshops with Groups B and C. Group B was asked to form small groups and, from the summary of themes, agree upon three that could have the greatest impact towards excellent music education. For each theme, they were asked to brainstorm an action plan and aspiration statement (ex. By May 2017 what we most aspire to in terms of X is Y). In Group C our workshop

started 30 min late but had to end on time since we met before their music lessons. As a result, we only got as far as each teacher selecting their personal three, and missed the opportunity to then engage in discussion to agree upon a shared three.

For the fifth workshop with Group A, I prepared a handout that combined the summary of themes from Group B and C's first workshops with the themes that had been brainstormed during Group A's third and fourth workshops to stimulate further discussion and reflection for the creation of their own dreams. From this, each teacher selected three themes that they believed could have the greatest impact towards excellent music education, and during the following workshop Group A agreed on three shared themes.

Design and Destiny

In the **Design** phase participants co-construct a future “grounded in the realities of what has worked in the past combined with what new ideas are envisioned for the future” (Cooperrider et al. 2005, 7). In both Group A and Group B, brainstorming around the selected themes led to the formation of the co-constructed visions. In Group A, for each of the three agreed upon themes, the musician-teachers brainstormed the key elements of their ideal version of it and ideas about specific things that could occur now or in the near future for its realization. In Group B, each musician-teacher was asked to first independently select the theme s/he found most compelling to work with and then form a small group with others who selected the same theme. In these small groups they then brainstormed to create a provocative proposition, meaning “a statement that bridges the best of ‘what is’ and ‘what might be’” to convey positive images of the ideal future (Cooperrider et al. 2005, 168), and an action plan. Time was given at the end of this workshop to report back to the larger group to get feedback before refining their ideas and sharing them with me so that I could type them for the final workshop handout. This kind of brainstorming was received quite positively:

For me it was really wonderful to have a brainstorming session on various issues, which I'd never thought of before. (Musician-teacher)

The **Destiny** phase is about finding “innovative ways to help move the organization closer to the ideal” (Cooperrider et al. 2005, 7). During the final workshop with Group B we read and reflected upon each of the co-constructed visions with a focus on refining them. The musician-teachers were given time after we read the draft of each vision to reflect on and independently write feedback guided by questions provided on the response sheets. This was followed by a full group discussion. The process was repeated for each of the co-constructed visions. Allowing time for written

response prior to the group discussion was an attempt to capture plurality and what might remain unsaid. Throughout the AI 4D cycle, I was highly aware that its focus on co-constructing, and thus consensus, resulted in a loss of multiple perspectives. Time restraints, however, influenced both the number of questions for which teachers wrote responses and how much discussion could be had.

With Group A we took the opportunity to have a group discussion based on the drafts of Group B's co-constructed visions as a way of sharing and stimulating ideas, and because the two groups had some overlapping themes. The group discussion was guided by the same questions as Group B. Group A's final workshop then began with reviewing, reflecting upon and refining their own co-constructed visions.

As a final activity in both groups, we created and shared Individual Actions based on the parts of the visions each musician-teacher wanted to bring to life. The Individual Actions were either in the form of a simple commitment (e.g. an action that could easily be taken within the next few weeks), an offer (e.g. sharing a resource or expertise, giving a workshop, helping another teacher, collaborating with someone), or a request (e.g. something needed from another person or group to contribute to one of these dreams) (see Watkins et al. 2011, 241–242). I chose this as a final activity because I noticed that as we became better at imagining an ideal future, the challenge became pinpointing *how* to realize it. Individual Actions appeared to be a way for each person to find some step that they could take. The result was that we ended the workshops “on an uplifting note” (Researcher diary).

My researcher diary from these last days in Kathmandu reminds me how exhausting and emotional this process was, and how my uncertainties continued until the end. Referring to our penultimate workshop with Group A, I wrote:

Monday's workshop was nice. Maybe it's because I've been feeling tired that I feel a bit like the momentum is down. Why did [Musician-teacher] stop coming? Did we go beyond our natural life span? Though, when I said that the following Monday would be our last it felt sad to me as well. (Researcher diary)

Having spent so much time together, our final Group A workshop had an unexpected festive feel. In addition to the snacks that I usually provided, the musician-teachers surprised me by bringing special foods to share with the group that they wanted me to try.

The Co-constructed Visions

To address the second research sub-question, here the co-constructed visions are presented, followed by a focus on how the visions led to both envisioning continued collaboration and action in the form of an all-female gig and a community of musician-teachers.

The Visions

The visions that resulted from the 4D cycle are summarized in Table 3, organized from macro to micro levels. I understand these visions to be “temporally located” (Patel 2014). In another time or with other teachers, the resulting visions may have been different. These visions are also important for what they do not include, or their silences. For example, despite gender issues being highlighted in workshop discussions and even inspiring a female-only workshop, they did not find their way into the visions (Treacy 2019). It is also crucial to contemplate the degree to which my questions and presence influenced the resulting visions. For instance, in retrospect the leading nature of Group B and C’s third question, which began with the statement “People learn in different ways and experience the joy of learning in a variety of settings, both in and out of the classroom” (see Table 2), may have led to the seventh vision, “*That music teachers would use a variety of teaching and learning techniques in the classroom to make learning easier for students because no one method will work for every teacher or every student*” (see Table 3). Finally, these visions should be viewed not as a final product, but as the beginning of a process, and not only for the musician-teachers who co-constructed them. The visions have been shared with decision makers currently involved in the development of Nepal’s first government-recognized music teacher education program, for example in March 2017 and November 2018 when I presented my ongoing research project and preliminary findings to representatives from the Ministry of Education, Tribhuvan University, and the Nepal Music Center.

Imagining Continued Collaboration

As can be seen from the co-constructed visions, the experiences in the workshops led to the musician-teachers envisioning continued collaboration. This is reflected in the vision to “*Create a music community that brings all music lovers to work together and create professionalism.*” Although collaborating to reflect on their teaching practice and learn from and with each other was a new experience, musician-teachers overwhelmingly felt that this kind of community building was “necessary.” Such a

Table 3 Summary of the co-constructed visions (organized from macro to micro levels)

Society
To live in a society where music is valued, including where people recognize that music is vital, where the social stigma has been overcome and where music is for all
Profession
To create a music community that brings all music lovers to work together and create professionalism
To develop unity between the major music institutions in Nepal so that activities become more controlled, efficient
Institutions
To develop an internationally recognized music and music education (music teacher training) course in Nepal through affiliations with an outside university for Nepali, eastern and western musics
That music would be an included (and valued) subject in schools
To have properly designed music organizations with enough instruments, proper classes, etc.
Individuals
That music teachers would use a variety of teaching and learning techniques in the classroom to make learning easier for students because no one method will work for every teacher or every student

lack of professional collaboration is common not only for Nepali musician-teachers, but music teachers globally who often work in relative isolation (see e.g. Bates 2011; Burnard 2013; Sindberg 2011; Schmidt and Robbins 2011).

This vision was elaborated through discussions and written responses. One group's response captures some of the details:

Build a community so that skills are divided among many and the community becomes the 'voice of the voiceless,' networking is created with other music lovers (teachers, students and aficionados), and lobbying with the government for various things. The community is a bridge between the government and professionalism. The community works as an advocate to the government regarding music education policy; a creator of awareness among parents and students; provides opportunities to students and teachers; regulation/standard maintenance or monitoring is also what a community for music could do. (Group written response to dream activity, parenthesis original)

Through engaging their capacity to aspire, the musician-teachers envisioned the music community exercising voice, for example through "lobbying with the government" and creating "awareness among parents and students." This capacity to exercise voice is crucial to inclusion and participation in democracy (Appadurai 2004). Appadurai considers voice to be a cultural capacity,

because for voice to take effect, it must engage social, political, and economic issues in terms of ideologies, doctrines, and norms which are widely shared and

credible, even by the rich and powerful. Furthermore, voice must be expressed in terms of actions and performances which have local cultural force. (2004, 66–67)

In the case of the imagined music community, musician-teachers recognized context-specific challenges. One of the groups raised a concern:

even if a community is formed, there will be fractures or factions based on nepotism, favouritism, difference in customs or ethnicity, or religion, or groupism (these are all the ill effects of politics and its infection on professionalism and community). (Group written response to design brainstorming, parenthesis original)

There was general consensus that “this prevails in our society” and “that’s how it has always been.” In imagining how it might be avoided, the majority of ideas were connected to appreciating and learning through difference,

difference in community and ideas should be used to enhance education instead of making it an issue for ex. instrument, ideas, ethnic music. (Musician-teacher)

Appreciating difference involved getting to know others from different backgrounds for example through shared activities like workshops, and accepting and learning “all forms of music”:

This can be avoided when learning music from other cultures/ethnicities is encouraged (sarangi and sanai are instruments played by ‘low caste people’, but if a movement starts where people accept folk instruments/music regardless of ‘social stigma’ then it’s a positive change). (Musician-teacher, parenthesis original)

At the same time, however, in this context it appears that not all differences are welcome, as ideas including keeping the community “free of politics” and even excluding “politically affiliated people” were offered, echoing the group response above. A musician-teacher explained:

we were talking about creating an open community where we can include everyone from society because this is the only way of creating sustainable social development.... In this context, teachers fear that if they allowed any political party in the community then they would certainly... use [it] for political purpose. Politicians are always concerned with their party agenda not the teacher’s benefit. It is good to have politicians so that they can help us raise the music teacher’s agenda to national policy makers. But, they only do so if they are getting power and position. (Musician-teacher)

Teachers also stressed ideas related to providing equal opportunities in a society that is very stratified along ethnic and caste lines. Musician-teachers envisioned a music community in which “each person should be valued equally, treated equally and for example if we favour someone then there should be a specific reason” (Musician-teacher). It was also recognized how these attitudes need to start from within:

Unless music teachers, music learners, and music researchers view one another with equal respect, we cannot expect the society to view music positively as a whole & community building isn't possible. (Musician-teacher)

Fuel for Action

Although we ended the workshops by sharing Individual Actions, my intention was never to follow up on these. Rather, I saw them as an opportunity for the teachers to envision small ways that they could create change. This was particularly important, because as it became easier to envision what the future could look like for music education in Nepal, it continued to be challenging to envision how and who could help the visions be realized. Feelings of agency, however, were evident in the musician-teachers' final responses, for example, to the question about what they had valued about participating in the workshops one teacher wrote:

Having a common dream and working for it, making it possible (changing the society). (Musician-teacher, parenthesis original)

At the time of writing, the women who attended the *Encouraging girls' participation in music in Nepal* workshop initiated a Facebook conversation of over 40 members, which turned into a closed Facebook group with over 30 members. They held meetings and rehearsals to plan and organize an all-female gig to raise awareness and enhance female participation in music in Nepal. The gig was held in January 2017 with six acts and over 20 performers, including performances of new compositions created specifically for the event. In addition, in November 2016 a group of 25 people met, including head teachers and musician-teachers, for an event they titled 'Strategic Planning for the Future of Music Education in Nepal' that made use of the co-constructed visions as a starting point for future work. This group met again in December 2016 for 'Planning for Action' and carefully planned a series of 5 monthly workshops to be held from February to June 2017. Despite this, attendance continued to drop so significantly that not all of these meetings took place and, as of this writing, a small group of committed and enthusiastic musician-teachers are reconsidering their approach. Their experience highlights the extremely fragile nature of teacher communities.

The original enthusiasm for their meetings may have been attributed to their initiation by a foreign teacher who participated in the workshops and taught at the prestigious international private school where the meetings took place. Because of this, the community could be seen as continuing to be organized in cooperation with a ‘foreign expert’ and therefore possibly related to feelings of “success in a globalised world” (Appadurai 2006, 172). However, it may be that this foreign teacher has access to resources, in terms of time and financial stability for example, that the local teachers do not necessarily have. Additionally, it was also suggested that the diminishing attendance may have been related to the current lack of collaboration between institutions – a lack of collaboration countered in the vision “*To develop unity between the major music institutions in Nepal so that activities become more controlled, efficient.*”

Thus, for workshops or meetings such as these to survive, it is not enough that they are valued by, for example, the musician-teachers. More importantly, they need to be valued and supported by the educational institutions “as vital sources of knowledge and action” (Cochran-Smith and Lytle 2009, 154), so that participating in and organizing workshops is not merely something left to the responsibility of teachers and relegated to their limited free time. Rather, institutions should consider what is essential to “create and sustain the conditions for critical inquiry communities within and across settings,” for example by making “inviolable the necessary time for substantive collaboration” (Cochran-Smith and Lytle 2009, 154), perhaps by including such meetings as part of the paid work of a teacher. Such actions would open the right to research to a wider community. Indeed, Schmidt and Robbins argue that “success will be more likely if the work of such communities is systematically structured as part of a school- or district-wide educational mission” (2011, 99; see also Cochran-Smith and Lytle 2009).

Intercultural Learnings

The overarching research question of this chapter sought to consider how the process of co-constructing visions might engage teachers as inquirers in a majority world context, by reflecting upon the 16 Appreciative Inquiry workshops I facilitated with Nepali musician-teachers during an 11-week period. This reflection suggests that as Nepal works to develop its first music teacher education program, a program that needs to educate interculturally competent teachers capable of guiding teaching and learning for students from 126 caste/ethnic groups in 77 national districts in a rapidly changing and globalizing society, decision makers now need to envision the kind of

music teacher education program they wish to develop. Do they merely wish to provide teachers with “vocational credentials” (Appadurai 2006, 175), or do they wish to nurture music teachers’ capacities “to make independent inquiries about their own lives and worlds” (Appadurai 2006, 173) and thus the teaching and learning taking place in their communities in the face of increasing diversity and an uncertain future? In other words, teachers who have the capacity to imagine, aspire, inquire and take action, and who adopt “inquiry as stance” (Cochran-Smith and Lytle 2009).

The process of co-constructing visions presented in this chapter is one example of potential professional development through engaging in group inquiry. Although some musician-teachers originally participated in the workshops because of the certificate, participating led, for some at least, to an appreciation for both learning from and with each other, and for the already existing knowledge and expertise within their community. At the same time, it fueled a desire to know more and to take action. As can be seen in the co-constructed visions, the process was also “a valuable mode of critique of the inequities in schools and society and of knowledge hierarchies, which have implications within as well as beyond the local context” (Cochran-Smith and Lytle 2009, ix; see also Treacy et al. in press). Recalling Appadurai (2006), however, for other musician-teachers, participation in the workshops may have been the ‘cost’ of gaining some kind of vocational credential to potentially increase their employability in a country where the current availability of professional development for musician-teachers is extremely limited.

Reflecting on facilitating this process also highlights my own learning through this, my first experience using AI. My readings of the literature on teachers’ visions (see e.g. Hammerness 2004, 2015) suggested that visions are something that teachers *have* and just need to be asked about, while my readings of the AI literature suggested that images of an ideal future naturally emerge out of the positive examples shared in the Discovery phase. My experience in Kathmandu, however, was characterized by an ongoing search for different angles from which to approach the Dreaming or envisioning, because it turned out to be a rather challenging process. This strongly resonates with Appadurai when he identifies the imagination as “a form of work” (2006, 31) and states that “the capacity to aspire, like any complex cultural capacity, thrives and survives on practice, repetition, exploration, conjecture, and refutation” (2004, 69). Thus, these workshops were sites for practicing navigating the capacity to aspire with other musician-teachers. Still, working with musician-teachers I frequently

wondered how the workshops, the resulting visions, and our overall experiences may have been different if, rather than spoken discussions, we had used music as our primary tool for navigating the capacity to aspire.

Thus, my biggest intercultural learning did not come from the co-constructed visions and their related discussions. Rather, it came from the challenges of the process itself, highlighting the need for intercultural music teacher educators to remain reflexive and flexible. My work required an ongoing willingness to be open to redesigning my plans and finding alternatives, to try again, and again (and again) when needed, and to acknowledge and embrace the ever present and often uncomfortable or unsettling uncertainties of the process, for both participants and facilitators. Throughout, I needed to allow myself to be guided by ongoing dialogue, especially focused on listening, with my co-facilitator and the musician-teachers. This dialogue, whether in person or online, spoken or written, continues to serve an important role in our ongoing reflection and interpretation.

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Notes

1. The ‘majority world’ is a concept offered by Dasen and Akkari (2008) to challenge western ethnocentrism and to acknowledge that, in terms of global population, the rich, industrialized nations of the West and North actually comprise the minority.
2. The Nepal Music Center (NMC) was established in 2005 and is home to “Nepal Sangeet Vidhyalaya” (NSV) the first music school in Nepal established with due permission from the Ministry of Education,

Government of Nepal. Representatives from NMC were included in the national panel that collaborated with the Ministry of Education to develop the national music curricula.

3. For more on Appreciative Inquiry (AI), see e.g. Cooperrider, Whitney and Stavros (2005) and Watkins, Mohr and Kelly (2011); the workshops will be described in detail below.
4. The academic year started around April 20, with some variation by school.

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Appendix 4: Article IV

“Where the social stigma has been overcome”: The politics of professional legitimation in Nepali music education

Danielle Shannon Treacy, Sapna Thapa and Suyash Kumar Neupane

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

Abstract

This chapter explores how the politics of legitimation intersect with music education and schooling, in Kathmandu, Nepal – a context characterised by extreme and highly complex diversity, wherein categories such as caste/ethnicity are not separate and fixed but overlapping and in constant flux, where caste/ethnicity has long ascribed social status and profession, and where being a musician is often associated with social stigma and marginalization. We therefore asked: What actions do musician-teachers in the Kathmandu Valley imagine that might hold potential for contesting and altering processes of marginalisation and stigmatisation in Nepali society? The empirical material was generated through a series of 16 workshops conducted in 2016, involving 53 musician-teachers working in the Kathmandu Valley. These workshops were guided by the Appreciative Inquiry 4D model (e.g. Cooperrider, Whitney & Stavros, 2005), and resulted in seven co-constructed visions of music education in Nepal. Applying a theoretical lens drawing upon the work of Arjun Appadurai, we analysed the ways in which engaging the collective imagination (1996) and fostering the capacity to aspire (2004) can support musician-teachers in finding resources for changing their “terms of recognition” (p. 66). This analysis identified five actions that musicians and musician-teachers take to legitimise their position in Nepali society: 1) challenging stigmatised identities, 2) engaging foreignness, 3) advocating academisation, 4) countering groupism, and 5) promoting professionalisation. We argue that these actions suggest the need for music teachers to be able to ethically and agentively navigate both the *dynamic* nature of culture and questions of *legitimate knowledge*, which may be fostered through an emphasis on professional responsibility (Solbrekke & Sugrue, 2011) in music teacher education.

Keywords

appreciative inquiry, capacity to aspire, co-constructed visions, imagination, majority world, music education, Nepal, professional responsibility, teachers’ visions

It was not until twelfth grade, when one of my music teachers invited me to teach in her grade nine band class as part of a mandatory Independent Study Unit that I discovered what I wanted to do after school. When I told my father that I had decided to apply to university to study music education, he was initially disappointed. He thought that it would be very difficult to make a decent living through music and that I would be better off pursuing engineering or the sciences. – Danielle

I grew up with academic parents who pursued music passionately. My grandmother – a self-made businesswoman and fierce matriarch – believed in hard work and education, and that music was only for people from lower castes, and a waste of time that ruined families. She would call my parents ‘Kami’ or ‘Damai’ (lower caste people) and chant this “ama maruni, bau madaley, chora chori bhaldang bhuldung - dey na latta ley” meaning “parents who spend time playing or performing music and not looking after their children should be kicked.” – Sapna

Waiting to receive the Nepal Scholar Award from the President of Nepal, I overheard a fellow graduate say it was “unfair” that a music graduate had won the Vice Chancellor Gold Medal, when somebody studying a more “difficult” subject actually deserved it. Such experiences have often made me question the status of music students and musicians. People have a dismissive attitude towards those who study or play music – a subject they still consider unworthy of serious academic interest in Nepali society today. – Suyash

Despite the importance of music in daily life in Nepal – not only permeating social life and festivities, but often expected or mandatory for various occasions – musicians have generally been positioned in a stigmatized position at the bottom of the social hierarchy (e.g. Tingey, 1995). It is perhaps not surprising then that during a series of workshops focussed on co-constructing visions for Nepali music education, musician-teachers aspired *To live in a society where music is valued, including where people recognize that music is vital, where the social stigma has been overcome and where music is for all.* Indeed, a desire for legitimation pervaded the workshop discussions and resulting visions (see Table 1), as the musician-teachers envisioned not only music and music education, but *themselves* as musicians and music teachers, and their *choice* to be musicians and music teachers, as legitimate and valuable. The musician-

teachers, however, did not merely envision their desired societal changes. They also envisioned *actions* for achieving these changes. As stories of musics and musicians being devalued, discriminated against, or stigmatised can be found both inside and outside of Nepal, the actions envisioned by the musician-teachers not only have direct implications in Nepal, but also suggest some of the challenges and ethical dilemmas music teachers and music teacher educators may face *globally* while negotiating a world of intensifying diversity and uncertainty.

In this chapter, we explore how the politics of legitimation intersect with music education and schooling, in a context characterised by extremely diverse musics¹, ways of being and becoming a musician, and forces imposing stigma. Thinking with socio-cultural anthropologist Arjun Appadurai, we examine how engaging the collective *imagination* (1996) and *capacity to aspire* (2004) supports musician-teachers in finding resources for changing their “terms of recognition” (Appadurai, 2004, p. 66). After contextualising the stigmatised position of musician-teachers in Nepal and describing our mode of inquiry, the chapter presents five actions musician-teachers imagined that might hold potential for contesting and altering processes of marginalisation and stigmatisation in Nepali society. We then reflexively interpret these actions in relation to professional responsibility (Solbrekke & Sugrue, 2011).

Music and stigma in Nepal

Nepal is characterised by extreme and highly complex diversity, and a long history of social stratification, wherein caste/ethnicity has long ascribed social status and profession. Although currently recognising 126 caste/ethnic groups, 123 languages spoken as mother tongue, and ten religions (Government of Nepal, 2012, p. 4), these categories are not separate and fixed but overlapping and in constant flux as identities are formed and reclassified, by both state and people, as groups work to “renegotiate their identities and their place in the state” (Hangen, 2010, p. 28).

Since Nepal’s founding in 1769, the caste hill Hindu elite have dominated cultural and socio-political life, while marginalized castes/ethnicities, including indigenous nationalities, Madhesis, and Dalits, have faced linguistic, religious, ethnic, sociocultural and geographical discrimination and unequal access to state and societal resources (Lawoti, 2012). This discrimination was formalized and legally enforced in the 1854 *Muluki Ain (Law of the Land)*, a five-tiered caste hierarchy, based on the Hindu philosophical division of labour and relative purity (Hangen, 2010). The 1962 constitution constructed “a deceptive façade of peace and ethnic harmony” through tight state control, official historical narratives, education and the media (Lawoti, 2012,

p. 129), and although the 1990 constitution declared multi-ethnicity, secularism and democracy, persisting inequality and discrimination fuelled a decade-long civil war (1996-2006). The post-2006 peace process saw inclusion become widespread rhetoric, however, this rhetoric has yet to manifest in areas of consequence hence informal discrimination persists (Lawoti, 2012).

In the *Muluki Ain* musician castes were positioned in the lowest two tiers, with some musician castes such as the *Kusle* and *Kulu* classified as *touchable*, and others, such as the *Badi*, *Damai*, and *Gaine* as *untouchable* (Subedi, 2010), meaning contact with them required ritual purification (Tingey, 1995). A disparity exists, however, between caste musicians' stigmatized position and the auspiciousness and indispensable nature of the musics, instruments, and musicians themselves (Tingey, 1992; 1995), which are even considered "essential for the well-being" of society (Tingey, 1992, p. 97). Besides stratifying society, the caste system also prevented cultural, including musical, exchange between caste/ethnic groups (Moisala, 2013). While caste-related stigma and restrictions do not apply to those playing western instruments (Tingey, 1995), these musicians are also affected by hierarchy and negative stereotypes, with female musicians in particular experiencing marginalization (e.g. Treacy, 2019).

Despite the perceived stigma, music education is currently offered in music institutes, and as extra-curricular or curricular studies in some private schools. Music is included in the primary school national curriculum under Social Studies' "Creative and Performance Art". In addition, music curricula for grades 1-5 (ages 6-11) have been developed by the Nepal Music Center and approved by the Ministry of Education as a local subject, meaning schools can develop their own curricula. For grades 6-8 (ages 12-14) music is included as the second of two possible optional subjects wherein the *school* selects the subject from a group of possible subjects which is then taken by *all* students. For grades 9-12 (ages 15-18), music is implemented under the Technical and Vocational stream. At the tertiary level, it is possible to study music and dance at Tribhuvan University and Sirjana College of Fine Arts, and ethnomusicology at Kathmandu University.

Mode of inquiry

The empirical material for this chapter was generated through a series of 16 workshops involving 53 musician-teachers working in the Kathmandu Valley in 2016. These

workshops were co-facilitated by the first author in three groups², guided by the Appreciative Inquiry 4D cycle (e.g. Cooperrider, Whitney & Stavros, 2005), and resulted in seven co-constructed visions (see Table 1).

The empirical material was analysed and reflexively interpreted (Alvesson & Sköldberg, 2009) in-relation to professional responsibility (Solbrekke & Sugrue, 2011). The process of cross-cultural co-authoring was particularly influential. The authors are: Danielle Treacy, a Canadian-born music educator and researcher currently living in Finland; Sapna Thapa, a Nepali member of the larger research project's international advisory board and associate professor in the USA; and Suyash Kumar Neupane, a Nepali workshop participant and graduate student of ethnomusicology in the USA. Our preliminary exploration of global influences in Nepali music education, highlighted during the workshops, drew our attention to the local, while reflexive interpretation against the larger research project, the complex context of Nepal, and the co-authors' lived experiences underscored the desire for professional legitimation as a theme cutting across the co-constructed visions. Aiming at "inquiry as productive critique" (Kuntz, 2015, p. 109) of stratification in society, we followed a process of abduction (Alvesson & Sköldberg, 2009). Alternating between the empirical material, theory, and discussions, we identified five actions discussed by the musician-teachers related to contesting marginalisation and overcoming stigma. This involved re-listening to and re-analysing the approximately 40 hours of workshop discussions, supported by individual and group written responses, and regularly re-interpreting the analysis with all co-authors. All direct quotations are of workshop participants and in their original English. As the focus of the workshops was on co-constructing knowledge, individuals are not identified.

Legitimizing actions

Our analysis identified five actions described by the participating musician-teachers as "locally plausible ways" (Appadurai, 2004, p. 66) of contesting and altering their marginalised position in society. These actions towards professional legitimation were: 1) challenging stigmatised identities, 2) engaging foreignness, 3) advocating academisation, 4) countering groupism, and 5) promoting professionalisation.

Challenging stigmatised identities

While workshop participants were musicians by choice, they spoke of the challenges faced by "cultural musicians," those "who are doing the ritual duties, who are assigned

Table 1 Summary of the Co-constructed Visions (organized by order of reference in the chapter)

To live in a society where music is valued, including where people recognize that music is vital, where the social stigma has been overcome and where music is for all
To develop an internationally recognized music and music education (music teacher training) course in Nepal through affiliations with an outside university for Nepali, eastern and western musics
That music would be an included (and valued) subject in schools
To have properly designed music organizations with enough instruments, proper classes, etc.
To develop unity between the major music institutions in Nepal so that activities become more controlled, efficient
To create a music community that brings all music lovers to work together and create professionalism
That music teachers would use a variety of teaching and learning techniques in the classroom to make learning easier for students because no one method will work for every teacher or every student

by the society as musician, who have their grandfathers, forefathers... passing on the legacy to their children.” Because of the desire for “freedom” and to be “socially accepted by other castes” the participants described how cultural musicians have been changing their surnames to names related to higher castes (see also Moisola, 2013). This means, however, also abandoning their instruments because “if he is no longer Damai... he can no longer play *damaha*³.” The participants generally perceived cultural musicians to be “struggling... fighting ... for their identity” and Nepali musics to be “suffering” and “in crisis.” It was even asserted that “We don’t know what Nepali music is.” The music performed by some groups, however, such as the Damai’s *Panchai Baja* – a very auspicious ensemble compulsory for festivals and weddings – is so important that a story was shared of one village, where, after the Damai abandoned their instruments, “other castes took the initiative and they started playing the instruments, and they popularised them.” Still, this raised a concern that “The instrument goes on but it loses its main essence because the context is completely different.” Thus, while the stigma associated with being a cultural musician causes musicians to abandon their names and instruments, individuals, institutions, and local initiatives such as Project Sarangi are becoming concerned with the preservation of some musics perceived to be undervalued or at risk of vanishing due to their association with lower castes.

Accordingly, the musician-teachers envisioned music education in schools to play a crucial role in countering the crisis of the loss of Nepali cultural musicians and their musics, and addressing the challenges they encounter. Much resistance was anticipated, however, as parents do not want their children to play low caste instruments or even bring them into their homes. Even Kathmandu University

ethnomusicology students amongst the workshop participants had been questioned or scolded for playing certain instruments in their home or visiting certain communities or musicians to research their musics. This stigma, however, was perceived to be changing as some people from higher castes begin to show interest in lower caste instruments. Still, there was a perceived need for a movement toward greater acceptance of folk musics and instruments “regardless of social stigma,” to “respect all forms of music players, not only the pop stars or rock stars, but also the *Panchai Baja* players.” One musician-teacher elaborated,

If there is respect for individual thought, then I think it will be good for the people who want to do music, or any other thing that is not what society wants.... If he is in a higher class but he wants to do something that is in a lower class, because it is his individual choice, he should be encouraged.

Engaging foreignness

The musician-teachers described various ways foreign influences served social distinction. As music is not widely taught in government schools, it continues to be a subject usually taught by private teachers, or at music institutes and private schools. Therefore, music education remains a privilege for those who can afford the related fees, and parents still often prefer their children to learn foreign instruments. Indeed, performing foreign musics was compared to “speak[ing] English properly” and occupying a “very heightened space.” Lessons in instruments like the piano, for example, were associated with wealth, and jealousy or competition between families. Consequently, some families not only encourage their children to learn musics associated with higher status, but sometimes with “pushing, forcing,” even if “the student... doesn’t want to play anything.” When one private school hired a famous Nepali folk ensemble to teach music as an extra-curricular subject, they were teaching the cajon, not *madal*⁴, and guitar, not *sarangi*⁵. It was even suggested that students in private schools, where the primary language of instruction is English, feel embarrassed to learn Nepali musics. One musician-teacher explained, “In Kathmandu we are brought up in a rather western influenced environment. All of us want to play bass guitar and drums and guitars rather than our own instruments.” Thus, it was lamented,

Our music is dying, literally. It will die in two, three decades, and all of us will be in jazz combos, and funk music, and punk music, and rock and roll music.... Even the people who don’t mind...being associated with the lower caste, we’re just not into that music, I don’t know why. It’s us who are supposed to give a new direction to that music, to those instruments.

Others noted, however, that playing a foreign instrument had been their route to learning about or performing Nepali musics.

While foreign influences were described as pulling attention outward, they were also seen to give power to local instruments and musics. Foreigners' appreciation for and interest in learning Nepali instruments like the *sarangi* was seen to elevate the instruments from something of untouchables to something people of higher castes were now willing and interested in learning. Even the desire to preserve Nepali musics was connected to them being valued by foreigners:

Foreign people came to Nepal, and Nepalese people understood that Nepali music is something that [foreigners are] interested in. That's when the clever people wanted to preserve this thing.

Thus, the increasing interest in world music—defined by Schippers (2010) as musics that travel and interact with new contexts (p. 28)—draws international attention and enthusiasm to local Nepali musics.

The power associated with the foreign was also intimately connected to a desire for international comparability and mobility, seen in the vision, *To develop an internationally recognized music and music education course in Nepal through affiliations with an outside university*. Indeed, some of Nepal's music education institutions were established with foreign support, and some musicians choose to participate in foreign exams offered, for example, by institutions such as ABRASM or Rock School for western musics, or by Kalanidhi Indira Sangeet Mahavidhyalaya—accredited by Indian institutions—for eastern classical music. Furthermore, as part of the Global Visions project⁶, four Nepal Music Center teachers completed pedagogical studies according to Finnish requirements, with context-specific content.

Advocating academisation

The musician-teachers recognized the important role of institutions in repositioning music in both schooling and society. Included in the co-constructed visions was *That music would be included as a valued subject in schools* and *To have properly designed music organisations with enough instruments and proper classes*. Valuing music in schools was often linked to music learning being structured, through syllabi, lesson plans, and assessments. Indeed, including music as a core school subject was described as “the first thing we can do right now” to legitimate music. Since the School Leaving Certificate (SLC) examinations frame curricular choices, subjects and extracurricular activities not examined in the SLC are often discontinued in grades 9 and 10. If music were to be included, however, “parents will have in their mind that the exam is coming

so [their children] will [be able] to practice.” Moreover, “Having music education in the schools itself is a big thing because it provides opportunities for the teachers as well as the students,” as schools “contribute by hiring us as teachers” and “provide a good salary for musicians to survive.” Academisation was also important for preservation, and some private schools explicitly try to promote Nepali folk musics. The musician-teachers explained “We have to preserve our tradition” and “We have to create our own uniqueness, not following randomly the foreign traditions.” Care was required, however, because “if you force that because it is our tradition, our culture, then... it’s not gonna work” as students “will lose interest.” Importantly, not only learning to perform Nepali musics was deemed necessary for preservation, but also how to *make* Nepali instruments.

There was criticism, however, towards the perceived lack of value of music in schools. Music teachers were said to be hired only to teach songs as the schools “just want the kids to perform,” not “grow in a musical direction...because that takes time.” In particular, many schools “just want [music] teachers for Parents Day”, where music is seen as a kind of publicity for the school. Some schools even hire teachers just to prepare a performance, firing them soon after. Another criticism was that music as an extracurricular activity was “just [to] earn more money from the parents” through “extra fees.” Accordingly, the musician-teachers frequently discussed the need for what they called “music awareness,” posing questions such as “Why are there music lessons in the school?” and “Why do you want your students or your children to learn music in school?”

Countering groupism

Discrimination was identified as not only coming from non-musicians in Nepali society. The musician-teachers identified “groupism”—a kind of discrimination depending on “what kind of musical circle you are in”—as an area of concern. The musician-teachers, for example, explained how music students differentiate themselves depending on whether they play western or eastern instruments, and do not want to engage with students of other kinds of music, each group thinking that they are superior to others. In addition, the musician-teachers discussed how “there is a lot of distance between” different music institutes in the Kathmandu Valley. Consequently, to encourage mobility between institutions and musical cultures one of the visions was, *To develop unity between the major music institutions in Nepal*. Additionally, “getting

to know others from different backgrounds” and “appreciating and learning through difference” were seen to be important, as was learning “music from another culture or ethnicity.” Overall, musicians’ regard for each other was viewed as crucial:

Unless music teachers, music learners, and music researchers view one another with equal respect, we cannot expect society to view music positively as a whole and community building isn’t possible.

Groupism appeared to be connected to a larger societal issue. While participants expressed that “The most important thing is building a community of music teachers to work together to improve the quality of music education,” they added that “even if a community is formed, there will be fractures or factions based on nepotism, favouritism, difference in customs or ethnicity, or religion, or groupism.” This was described as something that “prevails in our society,” “how it has always been,” and due to “the ill effects of politics and its infection on professionalism and community.” Hence, it was perceived as an issue of equality that provoked the need to,

provide equal opportunities to all music professionals regarding ethnicity, regarding their caste, regarding their colour, regarding their physical disabilities. We should not create any barriers. We should have to provide equal opportunities for their growth and development.

Promoting professionalisation

Professionalisation was seen to be required for careers in music to be regarded as legitimate. Participants expressed that being “a musician is not regarded as a real profession” but a pathway to joblessness. Indeed, “the social image of musicians [is] useless”– even “in the dustbin”– and music is “just for passing your time, for entertainment.” Workshop discussions addressed the lack of support from parents, both emotional and financial, and the awkwardness supportive parents experienced when explaining that their child was a musician or studying music, sometimes even hiding it. A musician-teacher recalled, “my father didn’t tell even my relatives that I was studying music ... until I received my diploma.... Even parents they support you, but that’s a secret support.” Thus, convincing parents and grandparents – their own and their students’ – that music was worth pursuing was felt as both a need and challenge.

Since “most parents think their children are successful when they earn money,” there was also a “need to make [society] aware that [music] can be a career.” Thus, the musician-teachers envisioned being “the practical example that anyone who is in music can have a secure future ... And is socially active.” Indeed, many musician-teachers held a sense of social responsibility, for example a small group volunteered

to co-teach music lessons in a private school in exchange for free tuition for underprivileged children. Contrary to the beliefs commonly held in society, musician-teachers suggested that studying music helped in potentially “dealing with [the high] unemployment” rate in Nepal, because “safe career path[s]” like “engineering and science ... and medicine... don’t have jobs because there are too many [people qualified in these fields]. And musicians, at least they can play and earn some money” or work as music teachers. However, an unseen hierarchy regarding teachers of various subjects and discrimination in salaries were described as challenges to being equally valued.

In addition to securing employment, professionalisation was also associated with being trained or qualified, with particular importance placed on recognized certificate courses. This was particularly important in the absence of government-recognized music teacher education, which caused challenges for participants in proving their skills when applying for jobs. One piano teacher stressed the importance of his ethnomusicology degree from Kathmandu University, despite not receiving any piano lessons as part of the degree, and another described how “the principal just asked me one question, do you know how to read notation?... She didn’t even ask me what you are going to teach with that notation?” Certification was also necessary to “apply for a university outside, and get a scholarship.” However, it was also suggested that “not all music teachers should have that academic qualification” because “in eastern and folk music we don’t have that system of certification.” Instead,

if you learn *dhimey*⁷...people know you’re qualified... after the function called *Pirane Puja*... when the music student comes out to the public and plays So, that’s how the whole society says okay, now he is qualified ...that’s his certificate.... So we need to consider them based on their experiences.

Finally, sustaining a network of music teachers was also seen as a means to professionalisation, as in the vision, *To create a music community that brings all music lovers to work together and create professionalism.*

Towards professional responsibility

The five actions above make clear that music education is not neutral, but entangled with various historical, political, economic and socio-cultural complexities. By highlighting tensions musician-teachers must negotiate, both as individuals and as an emerging profession in Nepal, the actions also suggest that conceptualisations of professionalism in music education require a move beyond expertise to considerations of *professional responsibility*, encompassing wider conceptions of social service and ethical standards (Solbrekke & Sugrue, 2011). In particular, the tensions in these

actions suggest that professional responsibility in music education requires, among other things, a capacity to ethically and agentively navigate both the *dynamic* nature of culture and questions of *legitimate knowledge*.

The actions of *challenging stigmatised identities* and *engaging foreignness* remind us that culture is not static, but “a dialogue between aspirations and sedimented traditions” (Appadurai, 2004, p. 84) and “an arena for conscious choice, justification, and representation” (Appadurai, 1996, p. 44). This challenges national objectives for education, like “prepar[ing] citizens committed to conserve and promote Nepali art, aesthetic values, ideals and other specialties” (Government of Nepal, 2007, p. 32), as workshop discussions indicated both an uncertainty regarding what ‘Nepali music’ is and a need to find a unique Nepali musical identity. In an extremely diverse, post-conflict country, where each of the over 120 caste/ethnic groups have unique musical cultures, whose musics are conserved and promoted as Nepali? Moreover, considering the historical association of outside influences in Nepal with both constructing social distinction and “dangerous defilement” (Liechty, 1997, p. 23), what Nepali musics have been and what they may become is shaped not only by the past and local, but also by the future and global. In aspiring to a more equitable future, therefore, professional responsibility could also encompass the sense of agency, even activism, demonstrated by the workshop participants in countering societal resistance – by raising awareness and respect for individual choice – and dismantling societal and musical boundaries and hierarchies. However, as recognized by the participants “changing the attitude of society” is “a very long process.”

It is not only individual music teachers and the music teaching profession who are required to contend with such dilemmas. The actions *advocating academisation* and *promoting professionalisation*, remind us of the legitimating function of academic institutions. Indeed, the musician-teachers envisioned music as *legitimate knowledge* (Apple, 2004), legitimating music not only as a subject of study, but also as a career more broadly. Consequently, as music enters schools, professional responsibility also involves ongoing critical reflection on this legitimating function, as “schools confer cultural legitimacy on the knowledge of *specific* groups” (Apple, 2004, p. 61, our italics) rather than *all* groups. Thus, intense debates about which musics should be studied, researched, and performed in academic institutions, such as those that took place in the workshops, are profoundly complicated and ethical debates. This demands that institutions examine their visions for music education, and their role in re-producing and dismantling hierarchies, as – contrary to the place of schooling in the public imagination as enabling social mobility – education has long been “the primary

sorting mechanism in society” (Patel, 2016, p. 30). An explicit vision to promote Nepali folk musics was held by some of the schools in this study. Such a vision enables musics that have traditionally held lower status to enter schools. This musical gentrification (Dyndahl et al., 2014), however, not only changes lower status musics into something to be acquired by people of higher status and power. Educational contexts also re-shape the musics (Dyndahl et al., 2014). Thus, professional responsibility ought to include constantly asking, and re-asking, what musics are included, what musics are excluded, why and with what consequences, and how might different musics need to be reshaped, so that systems of inequity are not maintained.

Concluding thoughts

In this chapter, we explored the politics of legitimation in music education in an extremely diverse society. In particular, we focused on actions described by musician-teachers in the Kathmandu Valley for legitimating music (in general and the vast diversity of musics in Nepal), music education, and both being and becoming a musician or music teacher. The chapter emphasises the important role of music educators’ imaginations and aspirations in articulating and countering discrimination through envisioning actions that may contribute to a more transformative and socially just music education, and society more broadly. The case of musician-teachers in the Kathmandu Valley, therefore, reminds us of the need to critically re-examine our own contexts. Thus, we suggest that it is imperative for music teacher education globally to nurture future teachers’ capacity to aspire, to envision not only their ideal future classrooms or what good teaching could be, but to envision the place of their teaching and subject in shaping more just future societies. To this end, music teacher education could be developed to include critical reflection on societal structures and power issues shaping the field, and provide space for teachers to not only imagine how those structures may be dismantled (Patel, 2016, p. 74) but to allow their imaginations to become the “fuel for action” (Appadurai, 2004, p. 7). In doing so, professionally responsible music teachers and music teacher educators could work towards the social changes required to meet global calls for more inclusive societies, such as the Nepali objectives for education which aspire to counter hegemonic constructs like untouchability and “develop a strong sense of non-discrimination towards others despite their caste, ethnicity, religion, language, gender, class, and disability” (Government of Nepal, 2007, p. 41).

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Notes

1. We use the words “musics,” ”cultures,” and ”traditions” acknowledging the existence of their multiplicity and diversity in Nepal.
2. Group A had 8 three-hour workshops, the first two of which were repeated on two separate days in an attempt to widen participation; group B had 4 two-hour workshops; and Group C had 2 workshops from 1.5-2 hours with the intention of Group C participants joining Group B (see Treacy, 2020 for workshop details).
3. *Damaha* is a bowl-shaped drum, played with a pair of sticks. It is usually identified with the Damai people.
4. *Madal* is a cylindrical double headed membranophone played with two hands and common in various Nepali folk music genres.
5. *Sarangi* is a bowed chordophone played upright and associated with the untouchable Gandharva/Gaine ethnicity.
6. The *Global Visions through Mobilizing Networks: Co-developing Intercultural Music Teacher Education in Nepal, Finland, and Israel* is the larger research project to which this chapter contributes.

7. *Dhimey* is a double-headed cylindrical membranophone played by Newar communities during festivals and rituals. It is played with the combination of a thin stick and hand on each side.

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Appendix 5: Article V

“Because I’m a girl”: Troubling shared visions for music education

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Abstract

In light of recent discussions on the importance of shared visions in teacher education, this inquiry raises necessary questions as to whose visions shape *unified* and *shared* visions, and whose remain absent, unspoken, or silenced in the margins. The starting point for this inquiry was a set of visions for music education in Nepal that were co-constructed with over 50 musician-teachers working in the Kathmandu Valley, during a series of 16 workshops guided by Appreciative Inquiry’s 4D cycle. Despite the challenges female musician-teachers encounter in their pursuit of music in Nepal, no reference to these injustices was apparent in the resulting shared visions. This inquiry therefore engages with the nature and possible causes of this lack of reference, leaning on economist and philosopher Amartya Sen’s (2009) *idea of justice* and social-cultural anthropologist Arjun Appadurai’s (2004) notions of the *capacity to aspire* and the *capacity for voice*. The critical (Kuntz, 2015) and reflexive (Alvesson & Sköldberg, 2009) work guiding this inquiry suggests that while the workshops were guided by the aim to be inclusive, the need to come to consensus when co-constructing shared visions both reflected and obscured the injustices experienced by female musician-teachers. The article concludes by offering insights for music teacher education.

Keywords

appreciative inquiry, capabilities, diversity, female musicians, marginalization, music education, music teacher education, Nepal, social justice, teachers’ visions

Introduction

*I wanna be a musician,
Just like any guy.
I wanna be just as good as him,
Play just as good as he is playing,
And not get questioned
Because I'm a girl.*

It has been argued that “a unified vision for music teacher education is the means for advancing our work and meeting all of the challenges that we are facing” (Orzolek, 2015, p. x), and “that quality teacher education is designed around a clear and shared *vision* of good teaching” (Klette & Hammerness, 2016, p. 28, emphasis in original). However, teachers’ visions—their “images of ideal classroom practices ... that reflect their hopes and dreams for themselves, their students, their schools and even sometimes their communities” (Hammerness, 2004, p. 34)—are *not* necessarily shared (see e.g. Ferm Thorgersen, Johansen, & Juntunen, 2016; Hammerness, 2013; Juntunen, 2014). This raises important questions as to *whose* visions shape these *unified* and *shared* visions, and whose remain absent, unspoken, or silenced in the margins; a question pertaining not only to visions, but to much of the work preparing future music teachers for increasingly diverse environments.

The starting point for this inquiry was a set of shared visions (see Table 1) for music education in Nepal that were co-constructed with musician-teachers¹ working in the Kathmandu Valley during a series of Appreciative Inquiry workshops I facilitated in 2016 (see Treacy, in press). More specifically, the inquiry attends to the absence of the vision alluded to in the poem that opened this article, for a woman to “be a musician just like any guy.” Following Carducci, Pasque, Kuntz, and Contreras-McGavin (2013) who argue that “it remains vital that critical scholars continually investigate the absences, blind spots, and invisibilities inherent in research designed to interrogate, disrupt, and ultimately upend educational inequities” (p. 6), I investigate the absence of this vision in two parts. In the first part, I think with economist and philosopher Amartya Sen’s (2009) *idea of justice* to interpret and re-tell stories of the challenges female musician-teachers encounter in their pursuit of music in Nepal. These challenges were shared in an additional female-only workshop that I also facilitated in 2016. I then extend this interpretation through engaging in “productive critique” (Kuntz, 2015, p. 109) of the processes that took place in the main workshops, processes that were guided by an aim to be inclusive, but had marginalizing results. In doing so, I acknowledge the many other visions and

Table 1 Summary of the co-constructed visions (organized from micro to macro levels)

Teachers

- That music teachers would use a variety of teaching and learning techniques in the classroom to make learning easier for students because no one method will work for every teacher or every student.

Music institutions

- To have properly designed music organizations with enough instruments, proper classes, etc.

Collaboration

- To create a music community that brings all music lovers to work together and create professionalism.
- To develop unity between the major music institutions in Nepal so that activities become more controlled, efficient.
- To develop an internationally recognized music and music education (music teacher training) course in Nepal through affiliations with an outside university for Nepali, eastern and western musics.

Society

- That music would be an included (and valued) subject in schools.
- To live in a society where music is valued, including where people recognize that music is vital, where the social stigma has been overcome and where music is for all.

voices—for example those from different musical genres, caste/ethnic groups, and age groups—that likely remained silent or marginalized without me noticing or because of my presence. Indeed, beyond gender,² the workshop participants had other identities related to, for example, caste/ethnicity, class, religion, languages, and age, identities which “are not objects but processes constituted in and through power relations” (Brah & Pheonix, 2004, p. 77). Nepal, for example, currently recognizes 126 caste/ethnic groups, 123 languages spoken as mother tongue, and 10 religions (Government of Nepal, 2012, p. 4), and has a long history of social stratification based on gender, caste, ethnicity, and race (Manandhar, 2009, p. vii). In engaging in this critical work, I lean on social-cultural anthropologist Arjun Appadurai’s (2004) notion of strengthening the capacity to aspire and the capacity for voice in order to change “the terms of recognition” (p. 70) of excluded, disadvantaged, and marginal groups. The article concludes by offering insights for music teacher education.

Mode of inquiry

This inquiry stems from my work as a researcher in the project *Global Visions through Mobilizing Networks*. One of my main tasks in this project was to facilitate a process of co-constructing visions for music education in Nepal with musician-teachers

in the Kathmandu Valley. In approaching this task, my primary concern was with how to negotiate the ethical dilemmas related to being an outsider engaging in a research project in a “majority world” (Dasen & Akkari, 2008) context. With the current ethnocentrism of music education research, which has been developed in western contexts, I had few studies relating to the majority world, either by locals or foreigners, from which to learn as I prepared. Moreover, I was particularly sensitive to the productive power of my position as a white researcher from an eminent university and aimed to adopt an anti-colonial stance, consciously seeking to counter what Patel (2014) refers to as “erasing to replace” (p. 363).

Appreciative Inquiry (henceforth AI, e.g. Cooperrider, Whitney, & Stavros, 2005; Watkins, Mohr, & Kelly, 2011) emerged as both a pragmatic and ethical possibility for addressing my methodological concerns. Its 4D cycle of Discover, Dream, Design and Destiny incorporates co-constructing visions, while its starting point of appreciation appeared to present an inclusive approach for valuing local experience. Thus, guided by AI and its 4D cycle, I facilitated a series of 16 workshops during an 11-week period between April and June 2016. These workshops involved 53 musician-teachers in three different groups: Group A had eight 3-hour workshops, the first two of which were repeated on two separated days in an attempt to widen participation; Group B had four 2-hour workshops; and Group C had two workshops ranging from 1.5–2 hours long with the intention of Group C participants continuing with Group B. The processes that took place during these workshops (henceforth main workshops) have been described in detail elsewhere (see Treacy, in press).

Extending the methodological strategy

In applying AI, I aimed to “relationally enact responsibility” (Kuntz, 2015, p. 140). This involved, for instance, reflexively engaging in “critical questioning and deeper debate around taken-for-granted issues that have potential moral and ethical implications” (Cunliffe, 2016, p. 745), and attending “to the way different kinds of linguistic, social, political and theoretical elements are woven together in the process of knowledge development, during which empirical material is constructed, interpreted and written” (Alvesson & Sköldbberg, 2009, p. 9). As such, my initial plan for workshops open to all interested musician-teachers was necessarily extended as I decided to host one female-only workshop (henceforth women’s workshop).

This decision was based on a number of experiences. From the outset of my work in the Kathmandu Valley, I was aware of gender inequality in Nepal in general (e.g. GESI, 2017). Moreover, studies in ethnomusicology in Nepal have discussed

the limitations on women's musical participation and the status of female musicians (e.g. Henderson, 2003; Moisala, 1999; Stirr, 2010, 2018; Tingey, 1992, 1993; Widdess, Wegner, Tingey, & Moisala, 2001), while studies of music education in Nepal have highlighted activist practices aimed at increasing female access and participation (e.g. Shah, 2018; Tuladhar, 2018; Westerlund & Partti, 2018). During my first visits to the Kathmandu Valley in 2014, the school administrators, teachers and musician-teachers I encountered were almost exclusively male. The two female administrators I did meet were part of a husband and wife team in high administrative positions, and the only woman who participated in my pilot workshops in 2014 reflected on how important participation had been for her. Furthermore, in 2016 out of a total of 53 participants in the main workshops, only 9 were female, and only 6 of these women participated throughout their respective group's series of workshops.

My limited encounters with Nepali women made me much more sensitive to my own position as a woman. I often wondered, for example, how this position was affecting the research project, especially considering the status of women in Nepal in relation to my work which involved facilitating workshops attended predominantly by men. Indeed, in 2016 the director of one music institute in Kathmandu told me that because I am a woman, men would likely be deterred from participating. However, "woman", "girl", or "female" are not fixed or homogeneous categories but can be seen through complex intersectional lenses (e.g. Crenshaw, 1989). Indeed, some musician-teachers described their motivation to participate in the workshops as being related to my position as a "foreign trainer" or "visiting teacher" "from [an] international university."

Added to these experiences, what motivated me to organize the women's workshop was the exclamation by a male participant in the midst of a lively and overlapping workshop discussion, "Actually, I am very bad in teaching girls." This comment inspired the aim of the women's workshop, which was to co-construct knowledge based on the experiences of success of female musicians and musician-teachers, and later share that knowledge with other musician-teachers so that they could perhaps better understand and support their female students. Consequently, the women's workshop was titled, *Encouraging girls' participation in music in Nepal*. It was advertised during the main workshops both orally and in the handouts, by word of mouth, and on various Kathmandu Valley music education related Facebook pages.

The 1.5-hour women's workshop took place after one of the main workshops in a cafe over tea, coffee, and snacks that I provided. Similar to the main workshops, the women's workshop was guided by AI, and I prepared a handout in advance by adapting AI's generic questions (Cooperrider et al., 2005, p. 25; Watkins et al., 2011, pp. 155–

156). The workshop began with partner interviews focusing on sharing stories about each other's best experiences learning music and overcoming challenges encountered along the way. This was followed by a full group discussion in which we introduced our partners and reflected on the partner interviews. Our group discussion then flowed in various directions, which we followed freely.

The women's workshop was attended by a small number of women.³ All of the women were university educated—some having studied abroad—and all were working and earning an income. Some of the women were employed in music and/or music education, however others were employed in a non-music related field, and others were employed both in music and non-music fields. They included vocalists and instrumentalists, and all performed musics not indigenous to Nepal. They were all in their 20s and mostly single but some were married. As is the norm, all were living in joint families, either with their parents or their in-laws.

Empirical material and ethical issues

The empirical material for this inquiry is drawn from two workshops. Whilst the women's workshop is the primary source, I also draw from the discussions from the abovementioned main workshop in which the male teacher expressed difficulty teaching girls. The relevant sections of the latter workshop were transcribed and translated as needed by my Nepali co-facilitator. To maintain the female participants' confidentiality, however, the women's workshop was transcribed by external transcribers with whom I have a confidentiality agreement, rather than my co-facilitator who was a musician-teacher living and working in the Kathmandu Valley. All participants in all workshops gave informed consent through verbal agreements combined with a signed information sheet and participant's agreement form that was in both Nepali and English.

Capability deprivation and the pursuit of music

The discussions during the women's workshop highlighted a number of challenges the women perceived as being in conflict with their aspirations to pursue music. As many of these challenges were perceived to result from being a woman, they are interpreted, following Amartya Sen (2009), as injustices. In his theory, Sen (2009) contends that questions of justice should focus

first, on assessments of social realizations, that is, on what actually happens (rather than merely on the appraisal of institutions and arrangements); and second, on comparative issues of enhancement of justice (rather than trying to identify perfectly just arrangements). (p. 410)

Thus, “social realizations are assessed in terms of capabilities that people actually have” (p. 19), and injustice is diagnosed through assessing individual advantage or deprivation.

Recalling that the aim of the women’s workshop was to co-construct and share knowledge that could potentially help musician-teachers better understand and support their female students, this section of the article narrates the social realizations and capability deprivations the women shared during the women’s workshop. Whilst I experience discomfort at having invited the women to share stories of their deprivations and writing about them (see e.g. hooks, 1990), Sen (2009) argues that “understanding the nature and sources of capability deprivation and inequity is indeed central to removing manifest injustices that can be identified by public reasoning” (p. 262). Furthermore, this narration is considered particularly necessary in light of the absence of visions to overcome these injustices in the shared visions co-constructed during the main workshops in which the women also participated. The narration is therefore understood as “*truth-telling with the aim of intervening within normative practices of knowing and being*” (Kuntz, 2015, p. 22, emphasis in original), not as an attempt to give voice to or speak *for* these women. Indeed, I strive to highlight not only the women’s marginal position as musicians, but also how the margins are “both sites of repression and sites of resistance” (hooks, 1990, p. 342).

Because of the depth of emotion with which the women shared and discussed their stories, a traditional presentation of the findings was deemed inadequate. Instead, *poetic transcription* (Leavy, 2009) was used to support “emotional evocation as a part of meaning-making” (p. 66). The use of poetry is further supported as Liamputtong (2010) suggests that cross-cultural researchers try “different” and “unconventional” ways of writing, including poetry, to “stay closer” to lived experiences and meanings (p. 213), and as “a powerful means of expanding your interpretive skills, raising your consciousness” (p. 222). To create the poems, I began by drawing exact words and phrases from the two abovementioned workshop discussions, while attempting to preserve speech patterns (Leavy, 2009, p. 84). I then sought to “push feelings to the forefront” through the careful placement of these words and pauses (p. 63). I chose to represent the different individuals’ stories through a composite woman, both to increase anonymity and because of the deeply personal nature of sharing stories in the first person. In doing so, I did not seek agreement through a *shared* narrative, but to represent the different individuals’ stories by

“simultaneously exposing the fluidity and multiplicity of meaning” (p. 66). In later stages I made minor changes to the poems’ texts, for example to account for English not being their mother tongue, and maintaining consistency between first and third person and verb tenses. The poems were then condensed into the six poems, including the opening and closing poems, presented in this article. As part of my intention to write responsibly and ensure that my work does not harm or further marginalize the women (Liamputtong, 2010), drafts of the poems were shared with the women’s workshop participants. This served not only to refine my interpretations but also to reconfirm permission to share their stories as their anonymity cannot be ensured due, among other things, to the small number of women who participated in the workshops and the small number of female musicians in the Kathmandu Valley. I also shared a late draft of this article with the women.

The only girl in the band

We’d practised so hard,
I know we were good enough.
Not boasting about myself...
Some of the other bands were not even tight.
They were doubting themselves on stage.
You could see it.
But no one was questioning them,
No one was passing comments about them,
No one was staring at them like they were going to eat them.
And all of a sudden I am playing.
The only girl in the band.
Playing just as well as my friends,
Who chose to play with me,
Even though I am a girl.
But the audience had a problem with it.
They were coming near the stage,
Teasing,
Criticizing,
Calling me names,
With all different kinds of gestures,
Everything.
‘Cause I was a girl,

Playing distorted guitar and screaming,
And only boys play heavy music in Nepal.
You have stuff like that all the time.
I don't even like to discuss about it.
It's very embarrassing,
Shameful,
Depressing,
Frustrating.
I got so angry.
I screamed at them in the mic,
"If you wanna stay, stay, if you wanna make jokes just leave."
I used to fight,
But I stopped gigging in pubs.
Just because they kept saying the same thing so many times.
I told them no,
I'm not playing in pubs anymore.
I told them myself.

My mother is calling me

In my home,
I am not allowed to practise.
My grandparents don't like me singing.
My mother says, "First you finish the household work,
And then you go for practise."
Or when I am going for practise she starts listing:
"Do this, do this, and bring this, and..."
Even when I have a really good mood for practise,
Am inspired to practise.
Even when I'm playing,
She is calling, "Come down!"
Now you have to wash the dishes,"
Or "Go take the dog outside."
Stuff like that.
Always.
My mother is calling me all the time.
But if my brother is there,

He will not do anything.
She is never calling him to come and help her.
He gets to go where he wants to go,
Practise any time,
Or go hang out with his friends and jam.
I don't understand.

Music lessons

In music class I am very soft and shy.
Am I not energetic enough?
I cannot speak freely with my male teacher.
Am I too silent?
He thinks I am very fragile.
Am I too fragile?
He is very polite.
He speaks to me gently,
"Daughter you should do like this,
Sister you should do like this."
Am I too weak?
Too lazy?
The boys tease me,
Though the teacher never sees it.
When the teacher compliments my playing or ideas,
The boys pass side comments.
They think he's just complimenting me,
Because I am a girl.

Music cannot make your life

My parents were really scared that I would go deeply to the music.
They think that music cannot make your life.
They are a little conservative.
They understand,
But not everything.
They support,
But sometimes I don't feel supported.

I'm a good student,
It's the only reason they allow me to do music.
They tell me to focus on my studies,
Be serious about my studies.
They compare to cousins, brothers, sisters,
Everybody.
"Your cousin, he has done engineering,
Your cousin, she is a doctor,
And you are still doing
Nothing.
Just focusing on music."
But I also graduated in engineering,
Business,
Science.
You need to at least graduate,
That's compulsory.
Do your degree,
Have some security,
And then they can marry you off.
They're worried
If I don't get a musical husband,
He won't understand.
The in-laws won't understand.
And it will be really difficult for me.
And when you get married,
You must have a baby.
Your career is ruined once you have a baby.
That's why you should never get married.
They are just caring for me.
They're concerned about the future.
They want me to have a safe life,
A secure life.
Don't practise,
Take music as a hobby,
Do it on your free time.
But I don't think security is everything.

I fought with my mom
For music studies,
For music as my career.
We literally fought.
And she cried and I cried,
And there were weeks that we didn't talk.
I felt *sooooo* guilty as if I had done a crime.

Aspiring to change the terms of recognition

While not all-encompassing, the poems re-present some of the injustices the women identified during the women's workshop as being in conflict with their aspirations to pursue music. Although some of these issues also arose in the main workshops, it was the female-only space that allowed for deeper discussions of the women's shared challenges. To provide a broader view of the women's marginalized position both as musicians and in society as a whole, I now extend the interpretation begun in the poems. As one woman pointed out, these challenges are not limited to music, rather "[in Nepal] in any field females are not believed in."

The capability deprivations described by the women can be understood as forms of social control (e.g. Moisala, 1999). Girls and women in Nepal are expected to behave in certain ways (i.e. *Music lessons*), which influences the forms of musical expression that are seen to be acceptable. They should be singers and not instrumentalists, for example, and certainly not players of heavy music (i.e. *The only girl in the band*). These expectations were described as being enforced through rumours, for example, about girls who play the flute growing a moustache or husbands accusing wives of prostitution because of their singing performances (see also, e.g. Stirr, 2010, 2018; Tingey, 1992). Straying from these expectations was met with criticism and insults from friends, non-musical boyfriends, and others, and intimidation from audiences (i.e. *The only girl in the band*). Girls and women are also positioned as in need of special or additional care (i.e. *Music lessons*). The women explained how they were generally allowed to leave home only to work, teach or practice, and leaving home required them to "ask for permission" and answer numerous questions telling "every detail" of who they would be with, what they would be doing, where, and for how long. Parents were especially concerned with their daughters' safety, the presence of men (or lack of women), and of alcohol or drugs, and the women's mothers were particularly concerned with the judgements of "society." Despite their parents' concern with ensuring their safety and

future security, security was not thought to be “everything” (i.e. *Music cannot make your life*). Instead the women referred to their happiness and “freedom to *choose* how to live” (Sen, 2009, p. 238, emphasis in original).

Prescribed gender roles and responsibilities also dictate how women should spend their time and therefore posed major obstacles to women’s success as musicians both before and after marriage (i.e. *My mother is calling me*). The women described how Nepali women are expected not to be career focused, but to either become housewives or find a job that will still allow them to do all the housework, to “manage your time for your family, yourself, your husband.” They described their own mothers “com[ing] home and cook[ing]” for their fathers, and a concern for future mothers-in-law insisting that their sons not do any housework. Thus, the women discussed avoiding marriage, and even being advised by other musicians not to get married. Marrying a musical husband or into a musical family was considered ideal, though rare. One such “really lucky” woman articulated the support and encouragement, even pride, from her in-laws who were even saving up to buy her an instrument, and a mother-in-law envisioning her as the first female Nepali player of her instrument. This is especially important, as the women discussed how women in Nepal are not “privileged enough” to have really nice instruments, something seen as “very compulsory” for composing and “go[ing] out of the box.” These deprivations are cumulative, as one woman lamented that she “cannot grab the opportunities that come along” and sometimes she “just has to say no” to gigs and opportunities to watch and learn from others’ performances. She therefore expressed the frustrations and feelings of anger at not being able to learn, grow, and be challenged as a musician.

Women maintain a marginalized position as musicians in the Kathmandu Valley, and continue to be considered “rare.” Though the participants aspired to be “musician[s] just like any guy”, to play and to perform, they expressed frustration that they “don’t get bands” because they are women, or that “the only guy that wants to play with me is my boyfriend, every time.” Despite the stories the women shared of the support they received in their pursuit of music from their family, boyfriends who were also musicians, and music teachers, the support and encouragement they receive is often complex. Sometimes encouraging music teachers were described as being driven by the sentiment that “we must do something” about the lack of female musicians. Sometimes a woman is invited to work with other musicians, “just because she is female and it is rare for females to play in a band.” At the same time, a female’s success was said not to be her own. While girls were sometimes seen to be complimented, only because they are girls (i.e. *Music lessons*), “even with the biggest women who are in music”

success is always attributed to a man, “always, for every woman” they said, “you’re only good ‘cause... [of] this famous guy.” As such, the female identity appears to obstruct the musician identity, leading to complex situations that are at the same time positive and negative, centring and marginalizing, empowering and disempowering, or as Swedish popular music education researcher Björck (2011) describes, “both a means for, and the obstacle to, authenticity and respect” (p. 52). Importantly, this is not just a matter of men oppressing women, but also of “women who don’t wanna play with women” and “women... not letting women do things.” Thus, society as a whole continues to recognize musicians as male, further bolstering and reproducing their position. When women are recognized it is “in ways that ensure minimum change in the terms of redistribution” (Appadurai, 2004, p. 66). Through the women’s resistance, however, they are taking steps to change the terms of recognition for female musicians and provide the role models they said they never had.

Content and limitations of Appreciative Inquiry

As the participants of the women’s workshop also participated in the main mixed-gender workshops, it is imperative to pause and consider the absence of any visions countering the injustices the women described in their pursuit of music from the resulting shared visions. Thus, in this section I extend the critical (Kuntz, 2015) and reflexive work through reflection on another level (e.g. Alvesson & Sköldberg, 2009), to suggest that the injustices were both reflected and obscured in the AI process.

It could be speculated that reference to the injustices experienced by female musicians in the Kathmandu Valley were absent from the shared visions that resulted from the main workshops due to AI’s positive principle. As a reaction to the focus of action research on problem solving (Cooperrider & Srivastva, 1987), the positive principle suggests that “momentum for change requires large amounts of positive affect and social bonding The more positive the questions... the more long-lasting and effective is the change” (Cooperrider et al., 2005, pp. 9–10). However, like others (see e.g. Bushe, 2012; Duncan & Ridley-Duff, 2014; Grant & Humphries, 2006), I had concerns about AI’s positive orientation. If “the questions we ask set the stage for what we ‘find’” (Watkins et al., 2011, p. 73), might framing the workshop discussions with only positive questions lead to only positive findings? At the same time, creating an appreciative atmosphere in the workshops was a conscious ethical choice, part of my aspiration to highlight the value of local expertise and nurture an ethos of learning from and with each other in a network of musician-teachers. AI, for example, has been found to create “a ‘safe’ environment characterized by respect for, and acknowledgement

of individual uniqueness and an embracement of diversity” and consequently “encourages self-disclosure and the sharing of personal stories which aim to develop deep connections with others” (Dematteo & Reeves, 2011, p. 203). This finding also appeared to be relevant in the workshops I facilitated in Kathmandu, where the focus on appreciation may have contributed to creating a positive atmosphere and building rapport that made talking about challenging or sensitive issues comfortable. Indeed, both the main workshops and the women’s workshop featured animated discussions regarding not only gender issues, but other forms of discrimination based on social hierarchy, such as class and the caste system, that permeate the life and practices of musicians in Nepal. The co-constructed visions themselves also address a number of challenges such as the lack of both resources and collaboration between music institutions, and injustices such as the social stigma associated with music and being a musician (see also Treacy, Thapa & Neupane, in press). Thus, the focus on appreciation does not appear to have been the culprit.

Instead, it appears that the absence of these injustices from the shared visions may be due to the entanglement of consensus and voice. In other words, only experiences—positive or negative—inside common experience were attended to as the mixed-gender main workshop participants co-constructed the *shared* visions. This can be seen in the overlap between the vision, *To live in a society where music is valued, including where people recognize that music is vital, where the social stigma has been overcome and where music is for all*, and the injustices described in the poem *Music cannot make your life*. However, the women’s marginalized position in the mixed-gender main workshops—their adverse “terms of recognition” (Appadurai, 2004, p. 66)—may have impeded their *capacity for voice*, the capacity “to express their views and get results skewed to their own welfare” (Appadurai, 2004, p. 63). Thus, despite gender issues being raised in some of the main workshops, and all main workshop participants being aware of the separate women’s workshop I organized, any gender issues that were raised were either dismissed, disregarded, or undervalued. This finding is in line with Dematteo and Reeves (2011) who argue that AI does not pay adequate attention to the nature of structural factors—such as organizational, socio-economic and political—and as a result may help “to *legitimate* existing unequal power relations” (p. 207, emphasis in original). Moreover, Appadurai (2004) argues that “aspirations are never simply individual” but “derive from larger cultural norms” (p. 67), and are thus always located “in a larger map of local ideas and beliefs” (p. 68). As the workshop participants—and musicians and musician-teachers in the Kathmandu Valley more broadly—are overwhelmingly male, both *positional objectivity* and *adaptation*, whereby the deprived

“typically tend to adjust their desires and expectations to what little they see as feasible” (Sen, 2009, p. 283), may have had powerful obscuring roles. Indeed, Sen (2009) draws attention to the difficulty of contesting inequalities. He asserts that since injustices relate, often enough, to hardy social divisions, linked with divisions of class, gender, rank, location, religion, community and other established barriers, it is often difficult to surmount those barriers to have an objective analysis of the contrast between what is happening and what could have happened—a contrast that is central to the advancement of justice. (p. 389)

Thus, the same injustices and capability deprivations affecting the women’s desire to pursue music appear to have been reflected in the main workshops, and obscured in the resulting *shared* visions.

Throughout this research project, I have continuously questioned my own power and influence as I aimed to adopt an anti-colonial stance (Patel, 2014). Sen (2009) argues, however, that

there are two principal grounds for requiring that the encounter of public reasoning about justice should go beyond the boundaries of state or a region, and these are based respectively on the relevance of other people’s *interests* for the sake of avoiding bias and being fair to others, and on the pertinence of other people’s *perspectives* to broaden our own investigation of relevant principles, for the sake of avoiding under-scrutinized parochialism of values and presumptions in the local community. (p. 402, emphasis in original)

Importantly, he stresses that listening to “distant voices” does not require the acceptance of or even respect for every argument or proposal (p. 407). Thus, in drawing attention to the women’s deprivations, through the questions I asked in the main workshops and offering a female-only workshop, I was exercising “the productive possibilities of [my] power” (Kuntz, 2015, p. 131) as someone seen as a “foreign expert.” The women expressed how just coming together to talk had value in itself, as they had previously felt alone in their struggles and were surprised that they were “talking about all this only in a workshop here.” Recognizing that “Together we are stronger”, completely independent of me or this research project, the women’s workshop was “fuel for action” (Appadurai, 1996, p. 7) as it led to an all-female concert several months later. This is especially important when recalling the women’s comments above about women not supporting each other and preventing each other from doing things.

Insights for music teacher education

The critical work (Kuntz, 2015) and reflexive interpretation (Alvesson & Sköldberg, 2009) guiding this inquiry offer important insights for those preparing future teachers to work in increasingly diverse environments, as well as those planning to facilitate AI-inspired processes in music teacher education. In this research project marginalization has been multifaceted. Females are marginalized in Nepali society in general, and this marginalization is reflected in their position as musicians. Added to this, however, is that despite extensive preparation focusing on methodological and ethical deliberations, and over a decade living and teaching as a migrant in intercultural settings, the main workshops that I facilitated in the Kathmandu Valley, with their starting point of appreciating “the best of what is” (Cooperrider et al., 2005, p. 5), marginalized some of the participants. As Sen (2009) states, “what we can see is not independent of where we stand in relation to what we are trying to see” (pp. 155–156). In the case of this inquiry, it was my position as a woman that both caused me to see and act, and motivated some women to participate. One woman explained her continued participation, for example, as being due to the “interesting discussions” and “cause Danielle is a woman and dealing with women’s issues and music was something we had a common interest in.” It is therefore possible that other voices were marginalized without me noticing, or because of my presence. The visions, for example, do not explicitly address caste/ethnicity, however, as an outsider I was unable to see how this form of social stratification was reflected and obscured in the workshops. A number of Nepali male musician-teachers I asked about gender issues commented on the improvements they had seen in terms of the increasing participation of women and girls, in the same way that I had initially been excited just by the presence of female participants in the workshops. Female musicians and musician-teachers are still so few that just their presence and participation seemed important, as was having these issues raised in the main workshops. This, however, is symptomatic of what Patel (2016) refers to as “gaining footholds on a slanted wall, rather than reconsidering the entire structure” (p. 18). Participation alone is not enough for representation, nor are well-meaning and supportive male musicians and teachers—and female researchers.

What this experience suggests is that as our teaching environments become increasingly diverse, it is not enough to merely recognize and appreciate the presence of minority or marginalized students in our classrooms and ensembles; rather, music teacher educators need to imagine ways to nurture broad participation and strengthen the *capacity for voice* (Appadurai, 2004) among *all* students. This highlights our ethical imperative to engage “in the kind of truly reflective practice required for visioning”

(Talbot & Mantie, 2015, p. 176), to avoid the risk of visions “lapsing into idealized versions of the existing order” (p. 176). It therefore requires reflexivity from multiple perspectives and critical inquiry, not only in our own practice but also in our students, the teachers who may be facilitating similar processes in the future. To this end, music teacher education could aim to nurture future teachers’ capacity to inquire. Music teachers who continuously and systematically inquire can not only increase their professional knowledge (see e.g. Cochran-Smith & Lytle, 2009; Fink-Jensen, 2013; Holgersen & Burnard, 2013). The capacity “to make independent inquiries about their own lives and worlds” (Appadurai, 2006, p. 173) and therefore the teaching and learning taking place in their classrooms can also equip future teachers to successfully engage with intensifying diversity and uncertainty. Furthermore, through nurturing the development of “inquiry as stance” (Cochran-Smith & Lytle, 2009) as an outcome of music teacher education, future teachers could be equipped with “a way of knowing and being in the world of educational practice ... intended to challenge the inequities perpetuated by the educational status quo” (Cochran-Smith & Lytle, 2009, p. viii).

This experience also suggests the need to develop future teachers’ abilities to facilitate collaboration and collective reflection in an ethical way. This requires awareness of the inclusive and exclusive processes at work in our societies and classrooms, the processes that frame who speaks, who listens and who is heard, when and how, and who and what remains in the silences; and the ability to challenge and disrupt these, rather than continue to reproduce them. Indeed, recent articles in this journal have called for the need to challenge issues like social stratification (Jeppsson & Lindgren, 2018) and to better recognize and support minority students, such as the LGBTQ community (Palkki & Caldwell, 2018). Importantly, this work requires *pauses*, “sit[ting] still long enough to see clearly what we need to reach beyond” (Patel, 2016, p. 88). Due to the hectic pace of my 11-week stay in Kathmandu when these workshops were conducted, there was no time to pause—as a facilitator or during the workshops—not until I returned to Finland. Another important task for teacher education is developing a critical relationship with—rather than blind appreciation for—tradition, one that nurtures an understanding of culture in *all* contexts, including the majority world, as “an arena for conscious choice, justification, and representation” (Appadurai, 1996, p. 44), thereby “plac[ing] futurity, rather than pastness, at the heart of our thinking about culture” (Appadurai, 2004, p. 84).

In taking such steps, however, it should be acknowledged that working towards more ethical and inclusive teaching practice will always be an incomplete process, full of mistakes, “absences, blind spots, and invisibilities” (Carducci et al., 2013, p. 6).

Through an openness to continuously and publicly reflect on, critique, and reform our own practice, and encourage students to do the same, however, our inquiries may affect “both what we know and how we live our lives” (Kuntz, 2015, p. 12), and thereby our ability to work together towards not only greater participation but also representation for a more ethical and equitable future.

*But I'm a girl.
That's the shitty thing,
You know?
'Cause I'm a girl in a third world country,
Where people only wanna see guys live.
They always wanna keep women down.
I should have been born a boy.
I wish I was a boy.
But,
I don't like boys that much.
I like being a girl.*

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Notes

1. As there is currently no formal, government-recognized music teacher education in Nepal, musicians are employed to teach in private schools, music institutes, and private homes, usually on the basis of artistic merit.

2. While the binary categories of male–female are not the only way of understanding gender, the experiences shared in the workshop discussions operated within this binary.
3. Due to the small number of female participants I do not include the exact number in order to further strive towards anonymity.

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Appendix 6: Statement of the Research Ethics Committee



Research Ethics Committee
Page 1/1

Helsinki
March 30, 2016
Lauri Väkevä

Statement of the Research Ethics Committee

Danielle Shannon Treacy has requested a statement from the Research Ethics Committee of the University of the Arts Helsinki regarding the ethicality of her research project *Co-constructing Visions for Intercultural Music Education: Collaborative School Ethnography in the Kathmandu Valley*.

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On the basis of the statement request and the included information of project, the Research Ethics Committee finds that the researcher is engaged to follow ethically sustainable study methods and procedures in her project. According to the Committee, the project can be granted the research permit on the basis of ethical review.

Lauri Väkevä, PhD

Professor

Chair of the Research Ethics Committee of the University of the Arts Helsinki

[contact information]

Appendix 7: Research permission contract

PROJECT LEADER	Professor Heidi Westerlund	
	Sibelius Academy, University of the Arts Helsinki Faculty of education, jazz and folk music P.O. Box 30 FI-00097 Uniarts, Finland	[phone number]
	heidi.westerlund[at]uniarts.fi	
	MuTri Doctoral School, CERADA Research Center	
	Title: Music Teacher Education Development Project in Nepal	
	Short description:	
	<p>The aim of this project is to support cross-national collaborations on the study of music teacher education, which will allow Nepalese, Finnish and other international music teacher educators and researchers to learn from each other. More specifically, the project aims to create a network of music teachers and music teacher educators through which to co-produce knowledge for the development of music teacher education in Nepal and to co-create views for inclusive music education and intercultural music teacher education internationally. Furthermore, the project aims to understand music education in the Nepalese school context and teachers', schools', and the national curriculum's visions for music education and music teacher education internationally. In doing so, it will place Nepalese music education at the heart of international scholarship.</p> <p>Methodologically, the researchers will collect data through classroom observations; interviews with music teachers and school administrators; and policy or other relevant documents. Additionally, group interviews, seminars and workshops will contribute to co-reflection and the development of music teacher education.</p> <p>The research does not involve any confidential personal data. There are no plans to interview individuals under the age of 18, but should this become important to the research additional school and parent permission will be sought. Research consent including ethical principles will be obtained individually from each participating teacher and administrator. Because the research project may expand over time additional research group members may be included. Agreements will be made with all members of the research group to ensure understanding of their ethical responsibilities and rules of confidentiality as required by law.</p>	
	Time period	
	From the date of this contract to 31.12.2019	
COMMITMENTS AND SIGNATURES	This agreement pertains to the overall project and permission for the research group to begin working within the school. In each case, the member of the research group who collects data will be responsible for ensuring its confidentiality and upholding ethical procedures.	

(Research Group)	<p>We commit to ensuring that this research will not cause harm, demean, or infringe upon individual rights, and confidential information will not be given to outsiders. As researchers we are aware of our legal requirements and responsibilities to deal with all information with respect and according to relevant law. The school has the right to review drafts prior to publication, and we will give one copy of any publications to the school.</p>	
	Place and date	Project leader's signature
	Place and date	Research group representative's signature
<p>COMMITMENTS AND SIGNATURES</p> <p>(School)</p>	<p>I understand that the school will not be expected to support this research financially.</p> <p>I understand that if, for any reason, at any time, the school wishes to end its participation or change its level of involvement, it may do so without explanation and without consequence.</p> <p>I also understand that only after the decision to end participation can data collection end, and that I will still have the right to review drafts prior to publication.</p> <p>I commit my school to participate in this research project</p> <p>Place and date _____</p> <p>Signature _____</p> <p>Name _____</p> <p>Position _____</p>	
ATTACHMENTS	<p>Nepalese translation of this Research Permission Contract</p> <p>Danielle Treacy's Research Proposal</p>	

Research permission contract addendum 01.09.2015

Project title: Global visions through mobilizing networks:
Co-developing intercultural music teacher education in
Finland, Israel and Nepal

Project leader: Heidi Westerlund

Organisation: Sibelius Academy, University of the Arts Helsinki

Funding period: 01.09.2015 - 31.08.2019

This addendum serves to notify participating schools that the project previously called *Music Teacher Education Development Project in Nepal* has developed into the project titled *Global visions through mobilizing networks: Co- developing intercultural music teacher education in Finland, Israel and Nepal* and has received funding from the Academy of Finland for the period 01.09.2015 to 31.08.2019.

Global Visions Project Description

Despite research that promotes plurality of musical traditions and provides models for multicultural education, little is known about how music teachers in diverse countries respond to local and global needs and how music teacher education programs around the world navigate preservation and interculturalism under complex and changing societal conditions. This collaborative inquiry between three institutions in Finland, Israel and Nepal explores the negotiation of local visions to co-produce new global visions for music teacher education. The data will be generated through interviews and group discussions within a network of music teachers and teacher educators in and between the three countries. We argue that through learning from each other it is possible not only to understand the heterogeneous localised visions pertaining to teacher education, but also to envision a more dynamic global framework of possibilities for music in schooling.

Danielle Treacy
Research group representative

[contact information]

Appendix 8: Information letter and consent form 2014

Research project currently named:	Music Teacher Education Development Project in Nepal
Site of research:	MuTri Doctoral School, Faculty of music education, jazz and folk music, Sibelius Academy, University of the Arts Helsinki, Finland
Researcher:	Danielle Treacy
Doctoral supervisor:	Professor Heidi Westerlund
Time period:	From the date of this contract to 31.12.2019

All of the information gathered during this study will be kept confidential. The data will be kept in a secure place, and only the members of the research group will have access to this information. Translators and transcribers will sign a contract of non disclosure. Upon completion of this project, all data will be destroyed or stored in a secure location. The data will be sensitively analysed and interpreted by the research group and the findings will be published as part of two doctoral dissertations, articles, and presentations related to the project titled, *Music Teacher Education Development Project in Nepal*.

Participant's Agreement:

I understand the intent and purpose of this research and have received adequate information regarding the research process. I understand that at any time I can ask members of the research group for additional information about the research project, procedures, or results concerning myself.

I have also been informed that the study offers no risk for harm to participants. I am aware of the ethical measures the research group will take to protect participants and the research data. I understand that my participation in this research is completely voluntary. If, for any reason, at any time, I wish to end this participation, I may do so without explanation and without consequence. I also understand that only after the decision to end participation can data collection end, and that I will still have the right to review drafts prior to publication.

I am aware that the data will be used in the larger project titled, *Music Teacher Education Development Project in Nepal* and its substudies, which will include a group of researchers. I have the right to review, comment on, and/or withdraw information prior to the submission of the study. The data gathered in this study are confidential with respect to my personal identity unless I specify otherwise.

I understand that the above named researcher can, without additional consent, share my results with other partners for transcription or analysis for scientific purposes. In this case, anonymity of the results is guaranteed. Commercial exploitation of the results is prohibited.

Information letter and consent form (page 2 of 2)

If I have any questions about this study, I am free to contact doctoral candidate Danielle Treacy ([danielle.treacy\[at\]uniarts.fi](mailto:danielle.treacy@uniarts.fi)) or her supervising professor Heidi Westerlund ([heidi.westerlund\[at\]uniarts.fi](mailto: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 individual interviews and/or workshops, seminars and group discussions in which data will be collected, and allow the researcher(s) to observe and take notes during my lessons.

Place and date _____

Signature _____

Name _____

Position _____

Researcher's commitment:

I commit to ensuring that this research will not cause harm, demean, or infringe upon individual rights, and confidential information will not be given to outsiders. As a researcher I am aware of my legal requirements and responsibilities to deal with all information with respect and according to relevant law. The participant has the right to review drafts prior to publication.

Place and date

On behalf of the project, Music Teacher Education Development Project in Nepal:

Danielle Treacy (Doctoral candidate)

Appendix 9: Information letter and consent form 2016

Doctoral study currently named:	Co-constructing Visions for Intercultural Music Education: Collaborative School Ethnography in the Kathmandu Valley
Site of research:	MuTri Doctoral School, Faculty of music education, jazz and folk music, Sibelius Academy, University of the Arts Helsinki, Finland
Researcher:	Danielle Shannon Treacy, MA
Doctoral Supervisor:	Professor Heidi Westerlund

****This study is part of the research project *Global visions through mobilising networks: Co-developing intercultural music teacher education in Finland, Israel and Nepal* funded by the Academy of Finland in 2015-2019. It was previously part of the project *Music Teacher Education Development Project in Nepal* funded by the Ministry for Foreign Affairs of Finland.**

Contact details:

Danielle Treacy
Doctoral candidate & Research assistant
[contact details]

Information sheet:

The aim of this project is to support cross-national collaborations on the study of music teacher education, which will allow Nepalese, Finnish and other international music teacher educators and researchers to learn from each other. More specifically, the project aims to create a network of music teachers and music teacher educators through which to co-construct knowledge for the development of music teacher education in Nepal, and visions for inclusive music education and intercultural music teacher education internationally. Furthermore, the project aims to understand music education in the Nepalese school context and teachers', schools', and national curriculum's visions for music education and music teacher education. In doing so, it will place Nepalese music education at the heart of international scholarship.

The researcher will collect data through classroom observations; interviews with music teachers and school administrators; and policy or other relevant documents. Additionally, group interviews, seminars and workshops will contribute to co-reflection and the development of music teacher education.

Participation in this study is completely voluntary and participants have the right to end their participation for any reason, at any time without explanation and without consequences. Only after the decision to end participation will data gathering end.

The study offers no risk for harm to participants. The data gathered in the study are confidential with respect to identity. Due to the small number of music teachers working in schools in the Kathmandu Valley even when anonymized it may be possible that someone may be recognised in the publications. For this reason data will be sensitively and thematically analysed and interpreted, and the study reported in a respectful manner.

If you have any questions about this study, please feel free to contact Danielle Treacy ([danielle.treacy\[at\]uniarts.fi](mailto:danielle.treacy@uniarts.fi)) or her supervising professor Heidi Westerlund ([heidi.westerlund\[at\]uniarts.fi](mailto:heidi.westerlund@uniarts.fi)).

Name	Researcher's signature	Place & Date
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Participant's agreement:

- I understand the purpose of this research and have received enough information about the research process.
- I understand that my participation in this research is completely voluntary and that I have the right to end my participation for any reason, at any time without explanation and without consequences. I also understand that only after the decision to end participation will data gathering end.
- I understand that at any time I can ask the researcher for additional information about the study and/or research project, procedures, progress or results concerning myself.
- I understand that the material and research data is gathered for scientific purposes only and it will not be given even in part to the study participants him/herself.
- I am aware that all the information gathered during this research is confidential with respect to my personal identity.
- The research data will be kept in a secure place. Upon completion of this project, all data will be destroyed or stored in a secure location.
- The research data related to me will only be used by the group of researchers in the larger project titled, *Global visions through mobilising networks: Co-developing intercultural music teacher education in Finland, Israel and Nepal* and its sub-studies.
- Translators and transcribers will sign a confidentiality disclosure agreement.
- The researcher may, however, give permission to other cooperation partners to analyse my research results for scientific purposes or ask for a professional consultation on possible unexpected findings without separate consent provided that anonymity has been ensured.

- The findings will be presented in international conferences, articles and as part of the researcher’s doctoral dissertation.
- Any type of commercial exploitation of the results is prohibited.

If I have any questions about this study, I am free to contact Professor Heidi Westerlund ([heidi.westerlund\[at\]uniarts.fi](mailto:heidi.westerlund@uniarts.fi)) or Danielle Treacy ([danielle.treacy\[at\]uniarts.fi](mailto:danielle.treacy@uniarts.fi)).

By my signature, I confirm my voluntary participation in this study with the understanding that I can withdraw at any time and for whatever reason. I also confirm that I have been offered a copy of this information sheet and consent form to keep for my own reference.

Signature of the study participant with his/her personal and contact information:

Name	Participant’s signature	Place & Date

Contact details:

Researcher’s commitment:

By my signature I commit to ensuring that this research will not cause harm and that confidential information will not be given to outsiders.

Name	Researcher’s signature	Place & Date

Appendix 10: Interview guide (administrators)

1. Can you please tell me about the students who attend your school?

- population, grades, boarding
- gender ratio in elementary grades, at graduation
- socio-economic background, how much is tuition
- ethnic/caste groups, languages spoken as mother tongue, religions
- admission requirements

2. School's vision

- Why do you think parents choose this school for their children?
- What do *you* see as the most important thing(s) students gain from attending this school?
- What are the students' main areas of success? The school's?
- What are the school's main goals for development? For example what things would the school like to see developed over the next 5 or 10 years?
- Do you have any school brochures that I could have?

3. Music

- What is the music program like here?
 - genres of music, media
 - compulsory or optional subject?
- If it is optional, what do you think is the students' motivation for taking music?
- How long has music been taught at your school?
- How did it come to be taught here? Why? By whom?
- How has the program changed over the years?
- How does having music taught here benefit the school? The students?
- What do you see as the most important thing(s) students gain from music lessons?

4. Is there anything else about the school you'd like to share?

Appendix 11: Interview excerpt (administrator)

This excerpt was selected as it demonstrates how issues related to the School Leaving Certificate arose in administrator interviews although I was not asking any questions about assessment.

R = researcher

A = administrator

[...]

R: Does the school have any kind of main goals or targets for the future that they're aiming towards?

A: Yes, like I said, pedagogically we'd like to make a huge change in the school, because at this point in time the students have to appear for the SLC, and the way that the SLC is designed is that it's very, very exams focused. So there has to be a strict sort of a format that the students have to go through. And the curriculum, the syllabus, lesson planning, exams, all the activities that we do are all based around the SLC, which we have no control over. So even though we try to break away from the traditional means of teaching and learning, at the end of the day the students have to appear for the SLC exams, so that's something we have to keep in mind whilst we are sort of using a more modern approach of teaching and learning. But the goal for us I think would be to break away from that traditional method, incorporate some elements of contemporary teaching and more student-focused teaching and learning processes whilst still sort of putting, adding value to the SLC exams.

R: And the preparation for SLCs, is it just in grade 9 or 10, or does it already start when they come here [the campus on which the interview took place] in grade 4?

A: No, it starts at 9th and 10th grade mostly. There is some room for us to experiment, so there is some room for flexibility in the lower grades, because the course content is not very heavy like in the SLC curriculum. But once they hit 9th grade and then they would have to be more SLC focused from that point. And that's, and the funny thing is, even the parents, you know, they've gone through the same system of SLC, so once that time comes, the parents are on top of their toes at the same time, so they're like, ok, now it's time stop playing the guitars, it's time for you to stop playing football, all you've got to do is study. So even the parents sort of have that mindset, so it's hard to change that.

R: Is the SLC pressure, does it come mostly from the parents or the students themselves or the school, or is it?

A: Um, it's generally overall. Because I mean, there are seniors, there are, they have their brothers and sisters, so they keep hearing these stories, and the teachers also sort of, you know, like, make it pretty apparent for them that the SLC is a huge thing depending on the grades of the SLC they've got into a good university later on. So there is this huge pressure that there is. I can't pinpoint who creates it, but it's there.

R: Does it place a lot of stress on the students?

A: I would say so. There are actually every year during SLCs, there are a few cases of suicides in the country.

R: Oh, really?

A: And this is completely SLC related. So obviously there is this huge stress on children which is, which I firmly believe should not be there. First of all, I personally don't believe in this examination system where everything you learn throughout the year is just dumped into one paper, and it's not a good judge of how well you've learned. Formative assessment would be a better way to sort of judge a student's abilities, how well he's picked up in class. But I mean, the SLC, like I said, it's very pressuring for students, it is, yeah.

[...]

Appendix 12: Interview guide (musician-teachers)

Introduction:

Information about study:

- used to co-develop visions for music teacher education in Nepal
- ‘appreciative interview’
 - ask question about times when you see things working at their best, successes
 - I’m interested in you and your work, and the times you feel that you are excelling
- [research assistant] is also arranging a time for an ‘appreciative inquiry workshop’ hopefully next week for anyone teaching music in a school, hopefully you can come, please feel free to invite others
- information will be anonymous so no names will be used unless you say otherwise, it will be analyzed by themes together with other interviews, I plan to bring back what I discover in March or April 2015 in another workshop for teachers

Questions:

1. *Background.* Can you please tell me about how you became a musician? A music teacher?

2. What do you like most about your work?

- What makes you feel most alive, most involved, most successful, most engaged or most excited when teaching music?
- Do any specific great lessons or experiences come to mind? Can you describe them?
- What made it/them exciting?

3. *Values* (Value: to consider with respect to worth, excellence, usefulness, or importance; to regard or esteem highly)

- What do you value most about your work as a music teacher?
- What do you value most about the school(s) you teach in?
- What do you think is the most important value that your school holds? (Something that without it would make the school totally different than it currently is?)

- What do you value most about yourself as a person, a friend, a parent, a Nepali citizen, a musician, or a teacher, etc.?
3. The children in your school come from a wide variety of cultural, ethnic, and religious backgrounds. What are some successful things you do as a music teacher to make students from diverse backgrounds feel included?
- Can you describe these in detail?
 - Do any specific great lessons or experiences come to mind? Describe.
 - Why are these things important to you?
5. There are so many options when choosing music for your students, for example Eastern and Western, folk, popular and classical. So I am wondering about how you pick.
- What makes a great song or dance to teach in school?
 - Do any specific great songs, dances, or activities come to mind? Can you describe them in detail?
6. I am also interested in how music is assessed in Nepal.
- In your opinion, what should music teachers assess and what are the best ways to assess these?
 - Why?
 - How do these compare to what assessment in music is like in your school?
7. Can you please tell me about your school song?
- What is good about having a school song?¹
 - What does it do for the school? Teachers? Students? Parents?
 - What is good about your school's song in particular?
 - Do you know the story about how it was created?
8. Finally, if you had three wishes for the best future of music education in Nepal, what would they be?

Conclusion: Do you have anything you'd like to add? How was the experience of the interview? Ideas to improve?

¹ In this question, the risk of privileging the positive in AI arose, as only asking what is good about the school song did not allow for a balanced perspective. Moreover, in the case of one schools' administrators considering reviving their school song after we demonstrated curiosity about the practice, not balancing a question like this with its opposite may lead the interviewee to think that we think that it is a good thing.

Appendix 13: Interview excerpt (musician-teacher)

This excerpt is included to demonstrate the interaction between the researcher (R), translator (T) and musician-teacher (M). In the excerpt below ... represents a pause in speech, not omitted text.

[...]

R: Do you also teach the school song?

M: School songs as in?

T: Ah, [school name] has a school song, so do you teach that to your students also?

M: Ah! First of all, I have also learned that song, so...

R: (Laughs) OK! (all laugh)

M: But they are playing the school song also.

R: Ok! But you don't have to teach it?

M: Hmm, I am guiding them. I am also listening and learning and teaching them.

R: So you are learning together? So, do the other schools you teach at also have school songs or is it just...?

M: Yeah, every school has a school song. We have to teach them school songs also.

R: How are the school songs from this school and other schools the same? Or are they different from each other?

M: Oh! Very different I think. Every school has different rules and values, so they make it accordingly. I teach at [school name] and [school name] and it is different there.

T: So every school song is different. Every school has different rules and regulations and also different messages to give to their students.

R: Ok! And the big idea of the school song is to tell the rules and the values of the school?

T: So, in the school songs, what kind of message is generally pointed out? Is it the rules and the values of the school or... you know in terms of the lyrics?

M: Hmm... well it's all different. For example, the lyrics of [school name] go like "The sand of the country we were born in, we bow to thee..." so that's how the lyrics went on... but with some schools they praise the school saying "our school is so wonderful... it's so nice...". The other school I teach in, the lyrics are like "This life of ours is the pride of our nation, we will mold the nation according to our education..." and so on.... So it is different in every different school.

T: *Hajur, hajur* (Ok, yes)! So there are schools that mainly focus on the country as a whole... like "we were born in this country so we have to work together..." and then there are school songs that are praising the school itself, so it is different in that way.

R: Ah, okay. So what is good about having a school song?

T: So, what is good about having a school song in a school?

M: School Song?

T: Yes!

M: I think it is good. For example, in [school name], I have been teaching there for a while, for about 12/13 years, and when the students there sing the school song in the morning assembly together, we get something similar to goose bumps. The feeling of contentment is there. When they all sing “The sand of the country we were born in, we bow to thee...” the emotion that is created is sensational. Even here, when all the students get together and sing the school song, the feeling is next to none. It is a very good start to the day. I don’t know what to say... but it’s definitely good I know.

T: So yes. He says it is good to have a school song. He gives an example of one of the school songs “The soil I was born in, I salute you.” When the whole school is singing that song, he says he gets goose bumps there. So, it is a very good feeling...

R: Powerful.

T: Yes and powerful! Especially when the whole school is singing together, the feeling is sensational. Also, when everyone is opening their heart and singing the song together, it works like a tonic for the entire day. He did not mention that word, I said “Tonic”.

M&R: Yeah! (Laughter)

R: And the school songs are normally sung every day? In the morning?

T: Do you sing the school song every day?

M: Yes every day. Ah, but not when the weather is not suitable.

T: Ok! So depending on the weather. Otherwise, when there is an Assembly, there is a school song.

R: I asked because in Canada, where I grew up, we did not have school songs, and now I am living in Finland and we don’t have school songs. And then we came to Nepal and there are lots of school songs so myself and my professor became very curious about school songs and we wanted to learn more and write about them. That’s why I had so many questions about that.²

[...]

² In retrospect, explanations such as this to interviewees should more clearly explain that in asking about school songs we were not evaluating the practice as good or bad, but were just curious about something unfamiliar to us.

Appendix 14: Poetic transcription

The following excerpts are provided to illustrate how the poems were created from the workshop transcriptions. In each workshop excerpt the participants are represented with the letter P (participant) and I am represented with the letter F (facilitator). When there is more than one participant in the excerpt a number is added beside the P. This numbering is not maintained, so in the different excerpts the same number may refer to different participants. The use of short excerpts and this method of identifying speakers was done to increase anonymity. To identify the sections of the workshop transcriptions that were used in the resulting poems, I have added numbers in square brackets (ex. [1]) to the poems and the corresponding sections of the transcriptions.

Poem: The only girl in the band

[1] We'd practised so hard,
I know we were good enough.
Not boasting about myself...[1]
[2] Some of the other bands were not even tight.
They were doubting themselves on stage.
You could see it.
But no one was questioning them, [2]
[3] No one was passing comments about them,
No one was staring at them like they were going to eat them.

And all of a sudden I am playing.
The only girl in the band.[3]
[4] Playing just as well as my friends,
Who chose to play with me,
Even though I am a girl.

But the audience had a problem with it.[4]
[5] They were coming near the stage,
Teasing, [5]
[3] Criticising,[3]
[6] Calling me names,[6]
[7] With all different kinds of gestures,
Everything.[7]
[8] 'Cause I was a girl,
Playing distorted guitar and screaming,
And only boys play heavy music in Nepal.[8]

[9] You have stuff like that all the time. [9]
[10] I don't even like to discuss about it. [10]
[11] It's very embarrassing,[11]
[12]Shameful,[12]
[13] Depressing,
Frustrating.[13]
[14] I got so angry.
I screamed at them in the mic,
"If you wanna stay, stay, if you wanna make jokes just leave." [14]

[15] I used to fight [15],
[16] But I stopped gigging in pubs.
Just because they kept saying the same thing so many times.[16]
[17] I told them no,
I'm not playing in pubs anymore.
I told them myself.[17]

Poem: Introduction

[18]I wanna be a musician,
Just like any guy.
I wanna be just as good as him,
Play just as good as he is playing,
And not get questioned
Because I'm a girl.[18]

Workshop transcript excerpts

Excerpt 1:

P: [...] [2] some of the people were ... not even tight. Their band was not, I told you that.

F: Yeah. You were saying...

P: Yeah. And then they were not even questioning them. They were doubting themselves in the stage and you could see it [2] right from there, you know? But, [1] we'd practised so hard and, I know we were good enough, as that band, you know not boasting about myself [1] (unclear speech)... and then... they were you know oh she's a girl and [5] they were coming near the stage and then teasing [5] you know [7] with all different kinds of gestures and all. Everything. [7] And [14] I got so angry and I screamed at them with... in the mic, yeah, right. If you wanna stay, stay, if you wanna make jokes just leave. [14] And then that was that. [...]

Excerpt 2:

P1: Inside Kathmandu I think. Playing modern music. I know when I am going with my band to perform somewhere, same line-up of bands, before playing there has been a line-up of all men. Playing, not even enough good music. [3] They are, people are not passing comments or looking at them and staring at them like they are going to eat them. All of sudden I am playing with my band there. Something... just seeing a woman playing guitar.... not appreciating just criticising all the time [3].

P2: [name], it is not only with you.

F: Is it an all-girl band?

P1: [3] No, I was the only one girl in the band [3] [...] Cause I am a woman, you get. That's really sad. And very discriminating. And, [15] I used to fight [15] for that thing. Just screaming from the mic. Some time it was very [13] depressing that's why. Some of the bands were, not even tight and then all questioning us and then it was very frustrating. [13]

Excerpt 3:

P: [...] you are playing there, [4] you are playing just as good as your friend is playing or maybe not as good as but you are still playing, and the members you are playing with chose to play with you even though you are a girl right. But then the audience have the problem, have a problem with it. [4] They're [6] calling you names, [6] and that's... I've a very serious issue with that, cause I don't like to get addressed as whatever they wanna call me you, that's very [12] shameful. [12] [...]

F: Yeah.

P: See, but,... there are so many supportive men too, like [name], and so many other good guitar players, always encouraging, cause you are a girl you should do it and you're fine enough, you can get better, practise more, but then... there's so many guys that are again they're saying that oh she is not a vocalist, she cannot do it, women cannot play instruments... and then... it's a very serious thing... and stuff like that. [10] I don't even like to discuss about it. [10]

Excerpt 4:

P: [...] [9] But you have stuff like that all the time [9] [...]

Excerpt 5:

P1: Oh, that's a different scene, 'cause heavy music (unclear), 'cause heavy music, [8] only boys play heavy music in Nepal and cause I was playing guitar, that's why they had a problem with me playing guitar. I think they might have been drunk but that was not a concern, the concern was me being a girl playing guitar [8] [...].

P2: I really wanted to play like that. I didn't... [16] I stopped gigging in pubs just because they kept saying the same thing so many times [16] and [11] it's very embarrassing [11] sometimes in front of everyone they keep saying... [17] I told them no, I'm not playing in pubs anymore. I told them myself [17] just because they said I did it. (unclear)

Excerpt 6:

P: [18] But I wanna be a musician just as like any guy just like [name], I wanna be just as good as him, play just as good as he is playing, and not get questioned cause I'm a girl.[18]



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