Visions for intercultural music teacher education in complex societies

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Abstract
This article presents a synthesis of findings from a large-scale research project, the Global Visions Through Mobilizing Networks—Co-developing Intercultural Music Teacher Education in Finland, Israel and Nepal (https://sites.uniarts.fi/web/globalvisions/home), and conveys its theoretical and practical explorations and insights. By envisioning 21st-century music teacher education from the perspective of interculturality and through transnational collaboration, Global Visions has engaged with international societal changes and struggles related to the rising tides of xenophobia, populism, and social disharmony, by focusing on what happens at the boundaries, in dialogue, and in conflict when difference is encountered, experienced, and reflected upon. While the dominant culturalist view presents music as neutral and diversity as tied mainly to ethnicity, Global Visions has recognized, analyzed, exemplified, and increased understanding of the complex politics of diversity. Resulting in envisioned music teacher education programs as innovative game changers, the project has enhanced professional reflectivity through considering the responsibility and moral aspects of music teacher education. Six main focus areas of the project are presented with recommendations for future research and practice in music teacher education: (a) research education and research as intervention; (b) reflexivity and professional learning in intercultural encounters; (c) the capacity to aspire in music teacher education; (d) the development of intersectional praxis; (e) intercultural music education as a political engagement; and (f) transcultural professional development and international professionalization.

Keywords
diversity, intercultural, music education, music teacher education, professional responsibility

Positioning research on music teacher education in a changing world
This article presents a synthesis of findings from a large-scale research project, Global Visions Through Mobilizing Networks—Co-Developing Intercultural Music Teacher Education in Finland, Israel and Nepal (https://sites.uniarts.fi/web/globalvisions) funded by the Academy of Finland, which afforded us the opportunity to theorize and re-theorize the area of music teacher education from the perspective of interculturality. In this article, we outline the ways in which research in this project challenged common conceptualizations of intercultural music teacher education and re-envisioned what an intercultural 21st-century music teacher education might be. We bring together theoretical and practical explorations, research findings, and insights generated throughout the project, that stemmed from the general acknowledgment of current global social, cultural, and political changes. Thus, we raise the question: What is music teacher education for in complex societies and turbulent times?

In general, the intercultural paradigm has highlighted the changes in, and dynamics of, hybrid super-diversity (Vertovec, 2007) and cultural liquidity (Bauman, 2010), pertaining to struggles related to the “migrant crisis” and xenophobia, populism, and social disharmony. Where dividing lines and the sources of legitimate and distinct identities were once promoted by the nation-state, these sources are now dissipating (see Castells, 2010), placing political democracy in crisis. If we acknowledge that navigating diversity cannot rely upon a wholly celebratory approach, individualistic lens, nor cultural relativism, it is clear that critical views of diversity are required to understand why and how it is implicated in the rising tides of fundamentalism, radicalization, and polarization. Indeed, during the course of the project, UNESCO called for intercultural dialog to learn how we can all learn to live together (Mansouri, 2017), and the European Union urged stakeholders, including universities, to establish visions and policies that foster intercultural coexistence, collaboration, and education for the future (Vision Europe Summit, 2016).
Putting the ideas of inter-institutional collaborative learning and transnational knowledge co-construction to the test, Global Visions represents an extended engagement with, and exploration of, difference. We asked how and in what respects societal transformation might be reflected and engendered in a new epoch of music education professionalism by setting intercultural collaboration at the heart of this change. Alongside this global orientation, we have heightened our awareness of the ways in which professional music education discourses are also context-specific, relating to particular times, places, and political situations.

Theoretically, our critical position aimed to challenge the view that music teacher education programs simply reflect “the public educational system as a whole” (Carson & Westvall, 2016, p. 43), while encouraging a kind of change agency and activism that extend beyond established sociocultural orders (Bradley, 2012; Hess, 2019). We approach what Benedict and Schmidt (2014) have called the idea of the music teacher as a “cultural citizen” with “framing capacity,” or what Grant and Low-Choy (2020) call “social awareness,” into what we refer to as enhanced and heightened professional reflexivity. Furthermore, we consider social imagination (Greene, 1988) as part of co-construction (Gergen, 2015) and translational cultural processes (Bhabha, 1994) in innovative knowledge communities (Hakkarainen et al., 2004) in music teacher education. Therefore, Global Visions has highlighted not only learning and knowledge acquisition, but active knowledge production and what Appadurai (2006) refers to as the global right to research. These angles spark different modalities of interaction—from cultural humility to activism—and various ethical deliberations, including what kinds of knowledge should be produced in and for future music teacher education programs and by whom? How can culturally segregated spaces function alongside integrative spaces toward the advancement of knowledge production, knowledge sharing, and social cohesion? Who owns the right to knowledge production in our discipline, and how can rights be more equitably distributed? Such questions serve as an invitation to continuous reflexivity and problem-finding. Professional development has thus been conceptualized as transactional and a relational team sport navigated by collective enactment and negotiation (Cribb & Gewirtz, 2015) when testing ideas also linked “to social change and social justice and to the individual and the collective professional growth of teachers” (Cochran-Smith & Lytle, 2001, p. 46). Instead of seeking an all-encompassing coherence of principles (Barrett, 2011), we have recognized the need for music teachers to be equipped to face uncertainties, paradoxes, and societal tensions with ongoing reflexivity.¹

What follows is a brief overview of what we perceived to be the predominant approaches to diversity in music education prior to Global Visions, to highlight how the project and its studies have differed from the main positioning of the field, and how it has sought nuanced, situational, hybrid, and multifaceted perspectives for the context of music teacher education in particular. Finally, we present six focus areas of the project that are presented with recommendations for future research and practice in music teacher education. The areas can be summarized as follows: (a) research education and research as intervention; (b) reflexivity and professional learning in intercultural encounters; (c) the capacity to aspire in music teacher education; (d) the development of intersectional praxis; (e) intercultural music education as a political engagement; and (f) transcultural professional development and professionalization at an international level.

**Approaches to diversity in music education**

*Multicultural music education as a response to the dominance of Western classical music traditions*

In the past decades, educational policies have recognized diversity as a central concern, a focus that has also steered the tenor of much music education research. In the U.S. context, Campbell...
Research Studies in Music Education 44(2) notes that understandings of which diversities to address have shifted from immigrant contributions (1900–1940), to the civil rights movement (1960–1970s), to interpretations aiming to include the voices of disenfranchised groups such as women, LGTBQ (lesbian, gay, bisexual, transgendered, and questioning), and people with differing abilities and races. However, the dominance of Western classical music and associated educational models (see, for example, Elliott, 1995) has been the prevailing global concern of music educators, for which multicultural music education has often been seen to be the remedy. Already in the 1970s, music teacher educators in the Nordic countries noted the under-representation of musical styles other than Western classical music, exclusions which also catered primarily to students of the upper-class elite. Accordingly, popular music and folk music practices were welcomed as part of Nordic music teacher education (Olsson, 1993) at a relatively early stage. By framing music education as a matter of socialization through the transmission processes of a wide range of culturally diverse musics, multicultural music education has supported the representation of diverse musical and educational communities on equal grounds and has offered important tools for navigating clashes that arise relating to commercialization and cultural appropriation. However, the transmission approach omits more active stances toward the social inequalities inherent in many cultural and music practices, Western classical music included, and the strict adherence to ideals of strong undercurrents toward authenticity does not allow for creative reconfigurations of these practices.

**Recognition through culturally responsive teaching**

Within the multicultural education paradigm, culturally responsive teaching has guided teachers to engage with the cultural knowledge, experiences, and musical styles of ethnically diverse students to make learning more relevant for them (Gay, 2010). Building upon the work by Banks’ (2015) famous model, Mellizo (2017) proposes an understanding of multicultural music education that permits a critical stance toward all music, attending to the cultural and social power structures within any tradition (Figure 1). However, the justified focus on decentering the White west has also resulted in an ethnic (even visible and biological, racial) gaze, grouping students easily according to assumed musical identities and preferences. One can also ask whether such an accounting for diversity allows for the co-creation of a sense of community and equity, and the freedom to determine one’s own musical identifications (see more detailed critique in Karlsen, 2013; Karlsen & Westerlund, 2015). Thus, culturally responsive teaching can risk minimizing the creative negotiation (e.g., Bhabha, 1994) that takes place between people from diverse musical traditions as part of generating new collaborative artistic horizons for their shared musical spaces, lives, and futures.

**Developing intercultural sensitivity to facilitate integration**

Extending Bennett’s (1993) Developmental Model of Intercultural Sensitivity (DMIS) (Figure 2), Mellizo (2018) highlights how progressing from ethnocentric orientations toward cultural sensitivity in music teacher education is not guaranteed through participation in World Music courses but may even create resistance. Of the six developmental stages, the Minimalization of difference includes accompanying all types of music in a Western style, the demand for Western notation literacy, and glossing over cultural, historical, and/or political context (p. 57). To facilitate progression to the Acceptance stage, teacher education is advised to include “short cultural immersion experiences,” offering practical opportunities for student teachers to develop skills in new cultural settings. In order for Adaptation to occur, new musics must be experienced “in
increasingly complex ways” (p. 61), including the recognition of how “musical and cultural differences sometimes contribute to issues of injustice and oppression” (p. 61), and how student teachers’ own personal musical values may “affect their ability to provide an equitable music education for all students in their classroom” (p. 61). Finally, Integration takes place when “preservice teachers learn how to move in and out of different musical and cultural worldviews within an educational context, while still maintaining their own unique musical identity, values, and preferences” (p. 61). According to Mellizo (2018), a logical first step toward intercultural sensitivity is “honest self-reflection, especially for those of us who work directly with pre-service music teachers in the university setting” (p. 63).

The DMIS suggests the co-creation of new artistic spaces through deep immersion into pre-existing musical traditions and drawing upon personal experience, skills, and knowledge for navigating these differences. It positions cultures as ethnically defined territories in which “cultural difference is neither good nor bad, it is just different” (Bennett, 1993, p. 46). Ethnorelativism as the ideal, is thus reliant on an assumed neutrality and equality of musical traditions, that obscures the moral, ethico-political decision-making that is part of teachers’ everyday work.
The complex social, communal, and institutional demands involved in decisions relating to, for instance, repertoire selection (considering that some musics are related to religious doctrine, antisocial ideals, or exclusionary beliefs and practices) are given less emphasis, as the model attends to integration as dependent upon free and voluntary cognitive processes and the acquisition of pluralist (musico-pedagogical) competences.

The cultural diversity continuum in music teacher education

Schippers (2010) has suggested a transcultural in-depth exchange of approaches through programs “in which many different musics and musical approaches are featured not in the margins, but throughout general introductory courses, history, theory, methodology, and discussion on the role of music for the community, beauty, or ceremony” (p. 31). He illustrates (Figure 3) how institutions and educational programs can move beyond monoculturalism and ethnically defined multiculturalism. However, he notes that an intercultural approach is not necessarily better and can represent “loose contacts and exchange between cultures and includes simple forms of fusion” (p. 31).

Schippers (2010) also reminds us of the tendency in music education “to present world music traditions as frozen in time . . . and that approaches emphasizing the dynamics of music across the world require more diverse musical examples, complex insights, and innovative methodologies” (p. 47). Indeed, the inclusion of musics and traditions in educational work can be seen as a recontextualization already (Schippers, 2010; see also Kallio et al., 2014 and Westerlund, 2002) requiring teachers to work in between and reflect upon several artistic and ethical issues simultaneously (Figure 4).

It is easy to agree with Schippers that teachers and students deserve more than “loose contacts” with diverse cultural materials. However, lived experiences of teaching and learning suggest that there are no simple prescriptions for how student teachers ought to engage with “culture,” or for how their own identifications are accounted for when considering course content or approach (Karlsen, 2013). When locating diversity within a broader sociocultural context, music teacher education appears as inherently political and moral. Rather than simply following one model and transmitting knowledge through a framework in which all musical practices are assumed to be on equal footing, teachers in contemporary complex societies engage in constant negotiation through multiple frames—musical and otherwise. Thus, the culture of diversity demands high levels of reflexivity, and is a culture that is made and remade over and over again (Westerlund & Karlsen, 2020). These questions are not simply questions of (musical and pedagogical) relevance (Schippers, 2010, p. 58) but of social justice, ethics, and moral deliberation that together increase the complexity of professional work (Westerlund, 2019).
Expanding perspectives of co-constructed futures and reflexive intercultural music teacher education

The approaches associated with the multicultural music education paradigm typically draw upon Geertzian culturalism (Geertz, 1973) and modernist understandings of how culture and norms constitute the cultural system and social order, which again feeds back to our cognitive system creating consensus and homogeneity (Laermans, 2016). This “conception of individually shared meanings and an autonomous cultural realm steering personal thinking and action” is, unsurprisingly, a common starting point in music education as it is said to be “a prominent societal self-description” (Laermans, 2016, Re-observing culture, para. 4). Through such approaches, it is the task of music teacher education to provide future teachers with skills that allow them to transmit the diverse musical practices (or praxes, Elliott, 1995) with understanding and authenticity. The culturalist approach can thus be seen to center the subject content in its inclusive stance toward representations of diversity (Figure 5).

While the culturalist view focuses on the functions and meaning of the cultural systems, interculturality shifts the interest to what happens at the boundaries, in dialog, and in conflict when difference is encountered, experienced, and reflected upon from a wider systems perspective (Miettinen et al., 2018). Global Visions has aimed to recognize, analyze, exemplify, and increase understanding of this struggle and the complex politics of diversity through co-developing 21st-century music teacher education. These complexities include the ethical imperative to account for multifaceted diversities as part of everyday micro-level lived situations, the
professional responsibility to face complex combinations of concerns, and the consequential need to develop specific reflexive capabilities beyond comfort zones to enable teacher educators and student teachers to navigate insecurities and uncertainties without reducing these to individual deficits. Instead of aiming only to describe and understand, Global Visions also highlighted the need for music teacher education to extend the imaginative capacity of music teacher educators, student teachers, and music education researchers from what is, to what could be, by engaging with the inherent interconnectedness of contemporary polycentric societies that have “more than one rationality, logic or locus of reflection” (Westerlund, Karlsen, & Kallio, 2021, para 1). By assuming an active and political stance toward “envisioning how education can create shared futures for people in increasingly diversifying societies” (Westerlund, 2017, p. 12) and locating teachers on “a path of continuing professional development” (Westerlund & Karlsen, 2020, p. 217), we have argued that “a time is approaching when we can, and we need, to reposition music educators at the heart of societal transformation where living with diversity becomes an everyday, and ethical, way of living together” (p. 216). In this respect, the catalytic validity (Lather, 1986) of the project can be recognized through the published reports that show how the research process and mobilizing network led to various new insights, even activism, among the researchers, research partners, and participants.

We have acknowledged that teacher educators, as any professionals in contemporary societies, are required “to engage in constant reflexivity as to the ways in which their professional boundaries align with this overarching mode of existence when confronted with ‘divergent rationalities, ontologies and epistemologies’” (Westerlund, Karlsen, & Kallio, 2021, n.p.) (Figure 6). Such enhanced reflexivity was also witnessed in an activist culture-bearer’s work in Nepal for enhancing girls’ participation in music education (Westerlund & Partti, 2018) and in an all-female Ultra-Orthodox Jewish music teacher education programs in Israel (Westerlund, Karlsen, & Kallio, 2021). The reflexive work in these studies does not fall into the category of content knowledge, but is more related to devising sustainable and ethical strategies in changing community attitudes as well as navigating through and against established exclusive traditions. We have therefore argued that the assumption of neutrality of diverse musics, and

![Figure 5. Cultural Transmission in Music Teacher Education.](image-url)
secularity of the school system (including teachers and students), may obfuscate the multiple political modalities of the most fundamental ethical questions of music education (Westerlund et al., 2019). Global Visions has exemplified how educational processes are not simply about transmitting diverse cultural content to empty vessels, but rather about complex relational processes where education emerges not just through socialization but through various kinds of motivational aspects and interruptions into the social and cultural order (Westerlund, Kallio, & Karlsen, 2021).

Our research identifies ocularcentric tendencies within multicultural music education, which categorize the musics of the world into geographically or ethnically based units (musical Africa, Asia, and Europe). By ocularcentrism we refer to the tendency to view diversity in music education through already established categorizations, in this way often limiting our understandings of what diversity is and how it may be engaged with within the profession (Westerlund & Karlsen, 2017). This ocularcentrism runs the risk of strengthening a musical mappa mundi, an epistemological separation between “us and them,” the West and the rest (Karlsen & Westerlund, 2015). We have therefore argued for more heterogeneous understandings of diversity that can do justice to the “complexity of intercultural negotiation through knowledge production” (Westerlund & Karlsen, 2017, p. 78). The research illustrates how music teachers and teacher educators engage with various kinds of processes of censorship and intersectional cultural translation, as teachers work to align their professional boundaries within local and social (e.g., caste, ethnic, race, gender, religious) power structures (e.g., Badarne & Ehrlich, 2019; Miettinen, 2019; Timonen et al., 2021; Treacy et al., 2021; Westerlund, Karlsen, & Kallio, 2021). Above all, it exemplifies how teachers’ knowledge production is intertwined with the multilayered and multifaceted politics of diversity (Kallio et al., 2021) not reducible to simple rules to be adhered, and how transnational collaboration can help in “seeing” one’s own taken for granted starting points more clearly.

The general aims of Global Visions aligned with many other attempts to equip graduates with “flexible, innovative, professional skills that will ensure they can survive in an ever-changing, digitized, competitive international environment” (Minors et al., 2017, p. 457). However,
rather than focusing on the survival or employability of future professionals, Global Visions had the ambition to enhance broader flexibility and reflexivity connected with professional responsibility to contribute to the transformation of society, and a vision of music teacher education programs as innovative game changers that adopt a moral stance toward professional work, while accepting the unfinished, partial nature of such work (Westerlund, 2019).

Visions for music teacher education and music education professionals

In the beginning of this article, we briefly mentioned the six areas that emerged as key foci throughout the course of the Global Visions research project. Below, we elaborate on these areas and connect them more specifically to particular learnings made as well as publications written by the extended body of researchers involved. This body consists of senior researchers, doctoral researchers, music teacher educators, and music teachers, and most of the academic output is co-created by two or more researchers, aligning with the overall project aim of collaborative reflexivity and co-construction. The work cited here complements and extends broader scholarship in the field of music teacher education; however, for the purposes of this section of the article, it points only to project publications reporting this research so that readers may explore our engagements with the field and in various contexts in more depth.

Research education and research as intervention

All research, as a cultural intervention (Popkewitz, 2014; Treacy, 2020b; Westerlund, Kallio, & Karlsen, 2021) holds the potential for emancipation and interdisciplinary reflexivity, while also carrying risks of domination and subjugation. Moving beyond good intentions to engage with diversity in complex and ethical ways demands new and risky research approaches that critically interrogate the bases of academia itself, positioning student teachers and researchers as inquirers in an already-politicized knowledge-creation landscape, thus challenging legitimized practices and educational trajectories. Requiring new intercultural theorization, this work demands a commitment to relational ethics and collaboration beyond mere consultation, troubling the privileged center of academic spheres to work with previously excluded groups. Music teacher education could thus aspire to co-construct ethical and reflexive research approaches that:

- Account for situational ethical and political challenges that are part of all research relationships and contexts (Kallio, 2020, 2021; Kallio & Länsman, 2018; Karlsen et al., 2016; Timonen, 2020; Timonen et al., 2020; Treacy, 2020a, 2020b);
- Approach consensus-seeking research approaches critically (Treacy, 2019, 2020b), taking into account the inherent diversity of any social grouping and individuals’ different identities and hopes within these (Kallio, 2021; Westerlund, 2019);
- Balance critical and appreciative approaches, and reflect on the ethics of inquiry as intervention (Treacy, 2020b; Treacy & Westerlund, 2019);
- Consider collaborative research as an ethical stance (Treacy, 2020b).

Reflexivity and professional learning in intercultural encounters

Engaging with unfamiliar social or cultural groups requires a reflexive mindset in which intercultural collaboration is not an endpoint but something to be learned within a culture of lifelong professional development that holds the potential for deep professional learning. In nurturing such a culture, music teacher education could:
• Examine how issues of power, values and ethics intersect with intercultural work (Ehrlich & Badarne, 2020; Miettinen et al., 2018; Timonen, 2020; Treacy, 2020b), entailing a continuous interrogation of the fundamental values of music teacher education programs themselves (Ehrlich, 2016; Kallio & Heimonen, 2018; Kallio & Westerlund, 2020; Timonen et al., 2021) and the ongoing revision of assessment (Treacy et al., 2019) to facilitate mutual exchange and learning;

• Invite discussions on the tensions that exist between an openness to diversity and resistance to change (Miettinen et al., 2020) in ways that recognize the emotional dimensions of such learning (Kallio & Westerlund, 2020; Miettinen, 2020, 2021; Timonen, 2020; Timonen et al., 2020);

• Consider the concept of intercultural competence critically and more holistically, including its social, relational and emotional (Miettinen, 2020, 2021; Miettinen et al., 2018; Timonen, 2020), and political and historical aspects, and construe intercultural competence as “perpetually unfinished business” and necessarily uncomfortable (Kallio & Westerlund, 2020; Miettinen, 2020, 2021; Timonen, 2020; Westerlund, Kallio, & Karlsten, 2021), thus preparing music education professionals for a lifelong engagement with uncertainty and inquiry;

• Provide the necessary support to establish shared spaces for intercultural music learning, reflection, and reflexivity (Miettinen, 2019, 2020, 2021; Timonen, 2021; Treacy, 2020a), such as intercultural outreach projects (Kansakar & Tuladhar, 2020; Westerlund, Kallio, & Karlsten, 2021) and professional learning communities (Timonen, 2021; Treacy, 2020a) where student teachers and teacher educators can practice taking risks and dealing with uncertainty (Ehrlich & Badarne, 2020; Miettinen et al., 2020);

• Commit to the integration of diversity-related learning throughout the curriculum (Miettinen et al., 2018; cf. Schippers, 2010), promote institutional collaboration for developing music teacher education, and consider how leadership is understood and can support this collaboration (Miettinen et al., 2020).

**The capacity to aspire in music teacher education**

The valuation (legitimation) of music and music education in schools, and the complexities involved in relation to, for example, cultural norms (social hierarchy, stigma), assessment practices, foreign influences, and academization/institutionalization, require both critical mindsets and social imagination to move beyond “what is” to “what could be.” Developing the capacity to aspire (Appadurai, 2013) is thus essential in a music teacher education that is actively engaged with social change. For this to be realized, music teacher education needs to:

• Practise the related capacities of imagining, envisioning, aspiring, and taking action (Treacy, 2020a, 2020b; Treacy et al., 2021);

• Encourage ongoing reflection and re-imagination regarding the visions, missions, and values that guide music (teacher) education and the taken-for-granted practices and rituals (long-standing or recent) in classrooms and schools (Treacy, 2020b; Treacy & Westerlund, 2019 see also, Miettinen, 2020);

• Understand the value of co-constructing shared visions while engaging in critical reflection regarding whose visions shape the shared visions and whose remain absent, unspoken, or silenced, and whose differences are deemed “diversity-relevant” (Kallio et al., 2021; Treacy, 2019);
• Recognize that an individual teacher educator’s responsibility over particular courses needs to be linked to the wider structural challenges of music teacher education through continuous institutional discussions to nurture a more collective understanding on how power is intertwined in cultural distribution and the production of diversity at the institutional level to nurture a collective understanding of the politics of diversity (Kallio et al., 2021; Miettinen et al., 2018);
• Encourage the collaborative work of developing and re-envisioning program visions of interculturalization (Miettinen, 2020);
• Provide student teachers with understandings of the complexity and long-lasting nature of activist work toward cultural change (Westerlund & Partti, 2018).

The development of intersectional praxis

A praxis of intersectionality acknowledges the diverse diversities (Dervin & Gross, 2016)—the opposite to an ocularcentric understanding of diversity—and related intersectional politics (Koskela et al., 2021) in which not only ethnicities but also, for instance, religion, caste, and gender differences intersect with music teaching and learning. Music teacher education can encourage critical policy analyses and examinations of how educational structuring influences thinking and acting with regard to inclusion and diversity through approaches that:

• Identify and respond imaginatively to the influence and efficacy of intersecting structures that result in social or cultural exclusions relating to gender, caste, and religious hierarchies (Badarne & Ehrlich, 2019; Timonen et al., 2021; Treacy, 2019; Treacy et al., 2021; Westerlund et al., 2019; Westerlund & Partti, 2018);
• Recognize that educational environments are not neutralized through, for example, the secularization of public schooling or the censorship of religious musics (Kallio et al., 2019), and that such assumptions may even exacerbate exclusionary practices;
• Acknowledge that organizing students according to clearly identifiable categories may essentialize them, negate their own dynamic and complex becomings, and create a false sense of equality (Koskela et al., 2021; Westerlund et al., 2017);
• Explore the potentials for both socioculturally segregated and integrated spaces, acknowledging that segregation from the dominant societal system may, in certain cases, present opportunities for equality and self-determination rather than impediments (e.g., Ehrlich & Badarne, 2020; Westerlund, Karlsen, & Kallio, 2021).

Intercultural music education as a political engagement

Attempts in music education policy, practice, and research to attend to both recent and long-standing inequalities always carry the risk of reinforcing existing socio-cultural hierarchies rather than providing alternatives, even if well-intentioned. In avoiding ocularcentric or paternalistic responses to diversity, music teacher education could engage with intercultural practices as a form of social reconstruction that is always politically and ethically charged. There is thus a responsibility for music teacher education to:

• Recognize the ways that oppression operates structurally in music education curricula and practice (Koskela et al., 2021);
• Acknowledge that various forms of oppression (e.g., coloniality, White supremacy) may be related but also differ both theoretically and in practice, and that (in)equality is
experienced differently by different social and cultural groups requiring informed and nuanced responses (Kallio, 2021);

- Continually reevaluate and develop local curricula together with social and cultural groups in ways that demand self-determination and centre traditional academic authority in attending to both historical and contemporary oppression (Kallio, 2017, 2020, 2021 see also Kallio & Heimonen, 2018; Kallio & Länsman, 2018);
- Reconsider celebratory approaches to diversity that require a compulsory visibility of essentialized “others,” acknowledging that not all students wish to be identified as different or representative of entire social or cultural groups (Kallio & Länsman, 2018; cf. Karlsen, 2012), and that sometimes it is more important to co-create commonalities (Treacy & Westerlund, 2019).

Transcultural professional development and international professionalization

The international music education academic community can support transnational professional development to benefit nations with both emerging and well-established music teacher education systems (Karki et al., 2020; Treacy, 2020b). When focusing on mutual learning, intercultural professional exchange may generate new perspectives and stimulate reflexivity (Treacy, 2020a; Westerlund, Karlsen, & Kallio, 2021) through encouraging music teacher educators to:

- Attend to the power dynamics and ethics of difference in intercultural collaboration through acknowledging uneven positionalities and possibilities for negotiation and influence, as collaboration may produce inequalities even when striving toward equality (Karlsen, 2021; Treacy, 2020b);
- Consider co-authoring together with practitioners (Treacy, 2020b) and facilitating cyclic, long-term transcultural processes of program co-development (Miettinen, 2020; Treacy, 2020b);
- Position professional responsibility as a cornerstone of the international professional (Westerlund, 2019).

Some sequiturs and non-sequiturs

This project summary has synthesized the work of over 10 researchers, representing six nationalities and working in three research contexts, alongside input from over 100 music teacher educators and music teachers in the various sub-studies. Global Visions facilitated the publication of over 40 academic articles and book chapters, three scholarly books, the completion of three doctoral dissertations, and over 60 conference presentations. It hosted four international conferences as scholars expanded the mobilizing network beyond the initial project frame. The academic outcomes do not necessarily represent collectively shared ideas but rather different entry points to the phenomenon at large. Some are the outcome of single case studies, while others are the outcome of years-long interactions and collaborations encompassing vastly different methodologies. As a whole, the academic outcomes are intended as an invitation to further discussion rather than a conclusive result, for others to create further heterogeneity instead of reaching consensus and homogeneity—an agonistic culture of teacher education (Clarke & Phelan, 2017; Westerlund, Kallio, & Karlsen, 2021).

During the project, the world has changed politically and many of our starting points have only intensified. However, while the restrictions of the COVID-19 pandemic have highlighted
the possibilities for online collaboration between contexts and countries, it is even more evident that the kind of intercultural collaboration that took place between music teachers and teacher educators in the three countries would not have been possible without extended in-person experiences within each of the contexts, even when much of the interaction took place online. Indeed, physical meetings made visible some of our own previously taken for granted privileges. Regularly standing in airport queues alongside hundreds of Nepali men leaving to flee unemployment, consequences of earthquakes, and long-standing poverty, to work in places known to be rife with abuse and modern slavery, has been a constant reminder of how building sustainable music programs and intercultural music teacher education is not simply about music and pedagogy. For some, it requires expanding professional responsibility with radical activism and sustaining hope in front of the impossible, far beyond the normal expectations of effectiveness and competence. Many of these lessons remain unreported but inform our future work, as we continue to challenge ourselves to live within the discomforts of unknowing and envision new landscapes of possibility.

In the end, our project dealt with the question of what music teacher education is for in complex societies in contemporary turbulent times. What seems to be clear is that music teacher education has to engage with various kinds of societal processes with a transformative approach, which further means that music education and music teacher education must always be normative in some ways and in respect of something in order for it to be education. Not all differences appear as celebratory diversity in society, and not all diversities need to be emphasized in all situations. New problems and novel possibilities emerge constantly. No one national vision can establish a comprehensive understanding of what the specific professional conduct should be for music teachers at any given time and place. Heightened professional self-reflexivity and active use of social imagination are therefore needed alongside musical and pedagogical expertise, as each teacher needs to constantly recreate the relationship to society in and for herself in her own professional practice. Ultimately, creating an understanding of such a disposition, then, is what music teacher education is for.

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