

MUSIC TEACHERS' PERCEPTIONS OF INTERCULTURAL INCLUSION IN SPAIN

María Tomé-Fernández¹, Verónica Bravo-Yebra^{2*}

¹Department of Research Methods and Diagnosis in Education, Faculty of Education and Sports Sciences, University of Granada, Street Santander, n.º 1, 52071 Melilla, Spain. E-mail address: mariatf@ugr.es

² * Department of Research Methods and Diagnosis in Education, Faculty of Education and Sports Sciences, University of Granada, Street Santander, n.º 1, 52071 Melilla, Spain. E-mail address: veroby_95_11@hotmail.com

* Corresponding author

Abstract

Intercultural inclusion is essential in schools attended by students of different ethnicities, cultures and religions. In this regard, a number of research studies exist that suggest that music facilitates the transmission of values and emotions inherent to this phenomenon. The role of teachers is considered essential to this. For this reason, it is important to consider music teachers' perceptions of intercultural inclusion. The present study sought to identify the perceptions of 74 teachers delivering music teaching in primary or secondary schools, conservatoires or music schools in Spain. Data were collected through semi-structured interviews. A content validity index of 0.92 was obtained in consideration of the judgements of 19 experts in the research and practice of music education. Analysis of teachers' responses was conducted using the qualitative software NVivo 11. Main findings mainly pointed to positive perceptions of the benefits of intercultural inclusion in students. Nonetheless, aspects such as the lack of training, need to stick to the curriculum and shortage of advisors on the subject also emerged as negative perceptions of these teachers.

Keywords

Intercultural inclusion, Interculturality, Music education, Perceptions, Teachers, Qualitative analysis.

Introduction

Since the Christian Reconquest led to Muslims, Jews and Catholics living side by side, Spain has been characterised by being inter-religious. This cultural inheritance remains in the country today, despite the fact that the rights of the latter group have prevailed above the others at certain points in time (Luengo & Dalmau, 2018). With the 1978 Constitution, Spain has been a lay state that officially supports the equality of all religions. This fact, together with the receipt of immigrants mainly from North Africa, Latin America and other European countries (Becker, 2020), has converted Spain into a melting pot of cultures including Catholic, Islam, Protestant, Orthodox, Jewish, Buddhist, Mormon and Gypsy. This interculturality has started to be reflected in schools (Watkins & Noble, 2019) and emphasises the need to teach intercultural competencies to students with the aim of achieving the full inclusion of these students in pacific and tolerant contexts (Akdere, Acheson, & Jiang, 2021).

Interculturality does not only affect the musical content delivered at ordinary schools but, also, the extra-curricular musical content delivering across the country at conservatoires and schools (MacIntyre, Schanare, & Ross, 2017). In this regard, Ogay and Edelmann (2016) consider musical teaching at institutions to be the ideal context for promoting intercultural inclusion. This is because musical content is the best means through which to teach values such as respect, solidarity, equality and tolerance (Casas, Pozo & Scheuer, 2015). Further, music provides the opportunity for communication between individuals in the classroom. This makes it an essential tool for carrying out intercultural social interaction (Mellizo, 2019).

In addition, music teaching strengthens feelings of belonging to a certain culture. In this sense, Aparicio and León (2017) consider music to be the cultural output of a country and urge creative musical education as a means for students to get to know other cultures, whilst also seeing the differences and similarities between these cultures and their own. This will increase knowledge of different customs, traditions, music and dances (Shehan, 2020).

All of the mentioned aspects are necessary for intercultural inclusion and essential at teaching institutions delivering Music in Spain (Agostinetto & Bugno, 2020). Nevertheless, few research studies have focused on uncovering whether such institutions promote the phenomenon of interest. The present study seeks to address the existing research gap, whilst accentuating the role of teachers given that the acquisition

of intercultural competencies by students occurs with the help and engagement of teachers (Wyant, Killick, & Bowen, 2018). For this to take place, teachers must be equipped and trained in interculturality and capable of transmitting and teaching values (Loo, Trakulkasemsuk & Zilli, 2019).

Acculturation, integration and educational inclusion

It is necessary to clarify a number of terms given that concepts will be used which may, at first, appear to be similar.

Acculturation, as a more general construct, refers to the evolution that takes place when groups with different ideologies, traditions, identities, values, customs and languages live together in the same space (Makarova, Gilde & Birman, 2019). Evolution occurs when, through adaptation, a new cultural group is configured that is characterised by its own identity (Crawford, 2020). Acculturation has become the biggest challenge to current intercultural education and, for this, constant and ongoing evolution of the initial groups is required (Osman, Mohamed, Warner & Sarkadi, 2020). It is also necessary to define the construct of **integration**. Compared with the aforementioned term, this concept refers to changes in the way people relate with each other as minority groups will adapt to the context of their new country without losing their customs, traditions, identities and languages (Shehan, 2020). The concept of integration is characterised by a lower level of integration than that achieved through acculturation, although understanding and empathy of different cultures is also needed, as is pacific coexistence (Hecht, Enriz & García, 2016).

Finally, as considered by the present study, **intercultural inclusion** is a concept that pertains to the equality of opportunities for all students, preventing exclusion and marginalisation (Mendoza-Zuany, 2020). This term is related to the two previously discussed in that it strives for the integration and, subsequently, acculturation of students in an equal way (Garson, Lindstrom & McLean, 2021). In intercultural inclusion, all the resources and methods on hand to intercultural education are used (Rowe, Martin, Knox & Mabingo, 2016). Inclusion at educational institutions is evidenced through curricular projects that achieve equal and fair education (Ferm, 2019) and encouraged relationships based on cultural enrichment (Conway & Hodgman, 2020). This may be achieved through the teaching of values such as dialogue, respect, communication and tolerance (Odendaal, Levänen & Westerlund, 2018).

Teachers perceptions of intercultural inclusion in musical education

Music teaching is considered to provide the best context for the development of student intercultural inclusion given that it promotes opportunities for empathy, awareness, sensitisation, organisation and understanding (Schroeder, Samuels & Caines, 2019). In relation with this, some research studies have referred to the perceptions of music teachers of aspects related with inclusive intercultural education.

Of the perceptions held by teachers, those stating a lack of interculturality and resources to approach the topic in classrooms most stand out (Arnaiz-Sánchez, Escarbajal, Alcaraz & De Haro, 2021). Given these shortcomings, Roiha and Sommier (2021) recommend that teachers have positive and open attitudes. With the aim of establishing dialogue with the rest of the educational community to improve understanding of intercultural aspects (Kiel, Syring & Weiss, 2017) and training on the teaching of values (Agostinetto & Bugno, 2020; Loo et al., 2019). Such training must promote the positive resolution of cultural conflicts in the classroom (Miettinen, Gluschkof, Karlsen, & Westerlund, 2018).

Teaching perceptions outline the challenges of tackling interculturality in musical practice (Alegre & Villar, 2015) due to the fact that lesson plans focus on textbooks and leave intercultural education to one side (Acquah & Commins, 2017). Given this issue, Ho (2021) suggested that music sessions consider the ethnical, racial and religious characteristics of students, in addition to including musical works and folklore inherent to this background.

Finally, in consideration of the aforementioned findings, the present study seeks to increase knowledge on the topic with the aim of proposing future actions to address the needs identified above. For this, the concept of intercultural inclusive education was used from a global perspective that considers four dimensions: (1) the efficacy of intercultural inclusion, understood as the achievement of equal opportunities, rejection of racism and coexistence of individuals from different cultures in the same space (Garson, Lindstrom & McLean, 2021); (2) the ease with which intercultural inclusion can be worked on in practical music sessions (Kladder & Lee, 2019); (3) curricular adaptations or modifications to the aims, content and/or resources employed in music teaching due to educational needs related with culture gaps or linguistic limitations

(Virkkula, 2016); and (4) student achievements related with the acquisition of new music knowledge in intercultural educational contexts.

Method

The present research seeks to respond to the following questions: What are the perceptions of Music teachers about intercultural inclusion? In what way should the knowledge drawn from teachers be used?

Participants

A total of 74 Music teachers participated in the present study, of these 48 were women (64.9%) and 26 were men (35.1%). The sample was aged between 23 and 46 years (\bar{x} = 31.2; σ = 3.6). The average length of teaching experience was \bar{x} = 12.2 (σ = 4.9), with 8.7% reporting less than 5 years, 17.4% between 6 and 10 years, 52.2% between 11 and 15 years (52.2%) and 21.7% between 16 and 20 years.

All participants exercised their profession at six different public and state-funded training centres (Table 1) throughout the south of Spain: Melilla (37.2%); Ceuta (32.3%); Almería (5.2%), Cádiz (4.4%), Córdoba (2.6%), Granada (3.6), Huelva (2.8%), Jaen (2.7%), Málaga (4.8%) and Sevilla (4.4%). Distribution according to type of centre is presented in Table 1.

Table 1

Teaching institutions attended by the selected sample.

Institution type	Percentage of participants
Municipal music school	21.9%
Professional Conservatory of Music	15.1%
Advanced Conservatory of Music	9.2%
School of performing arts	3.8%
Primary school	21.5%

Secondary school	28.5%
------------------	-------

Instrument

In order to carry out the present research, a semi-structured interview was designed (Appendix).

The preliminary ad hoc interview was adapted and previously validated by VanWeelden and Whipple (2014) and complemented with additional questions about the influence of culture on music teaching (Yu, 2017). Following this, the instrument was validated using an expert panel, in which 8 researchers on intercultural and inclusive education participated alongside 11 Music teachers. Content validity indices were estimated for the responses given to each item included in the interview (I-CVI). For this, experts rated the relevance of each item to the analysis of Music teachers' perceptions of intercultural inclusion along a four-point Likert scale (1= not at all, 2= somewhat, 3= quite a lot, and 4= a lot). Questions producing a I-CVI <0.78 were eliminated, as recommended by existing literature (Polit, Beck & Owen, 2007).

Following this, a content validity index was obtained for the overall interview (S-CVI). This was obtained by calculating the average I-CVI (Berry, Crowe & Deane, 2012). In this sense, a S-CVI of 0.88 was obtained, with this being considered to be excellent (Polit et al., 2007).

Finally, following completion of the interviews and in consideration of modifications to existing questions and the incorporation of new ones, the S-CVI was again analysed. In this case, S-CVI=0.92 was obtained, with this indicating even better validity.

Procedure

Data collection

After receiving permission for the pertinent educational authorities, interviews were conducted during the 2020/2021 academic year. Throughout the process, the researcher carried the weight of the conversation (Mobley, Brawner, Lord, Main & Camacho, 2019), incorporating and modifying questions as the dialogue developed. Interviews were conducted virtually using the digital application Google Meet. Interviews lasted on average 20 minutes.

For data collection, ethical requisites laid out in the Declaration of Helsinki in 1975 and later updated in Brazil in 2013 were followed. Recommendations of the Ethics Committee of the University of Granada (reference number: 742 / CEIH / 2018) were also followed.

Interviews were conducted in Spain, although responses have been translated into English for the present study. For this, two English speaking academics verified, through agreement, the meaning of all responses.

Data analysis

Interviews were evaluated in accordance with previously described stages of thematic analysis (Braun & Clarke, 2016) and were analysed using the software NVivo (11).

In the first stage, responses recorded in Google Meet were transcribed. In the second stage, codes arising from analysis of recorded responses were conceived. Specifically, code 1, denominated “opinions about interculturality” was obtained from analysis of question 1. The code “ways of working on interculturality” was obtained from analysis of question 2. The code “interculturality as a means to enrichment” was obtained from analysis of question 3. The code “discriminatory behaviour” was obtained from analysis of question 4. The code “specialists and councillors in interculturality” was derived from analysis of question 5. The code “students’ musical and cultural tastes” emerged from analysis of question 6. The code “teacher training” arose from analysis of question 7. The code “equality of opportunities” was obtained from analysis of question 8 and, finally, the code “influence of culture on the acquisition of musical knowledge and learning” emerged from question 9. In the third stage, responses with similar content were grouped together within its relevant code. In the fourth stage, sub-codes were identified. Finally, in the fifth stage, dimensions were redefined as a function of the identified codes and sub-codes.

In order to evaluate reliability of the codes and sub-codes, concordance analysis was carried out. To this end, classifications made by the two English speaking researchers were compared. Concordance analysis outcomes varied between $K \geq 76$ and $K \geq 85$. Any codes or sub-codes with poor agreement were reviewed and adapted in order to be included in further analysis. Further, an external researcher evaluated 40% of all interviews. In this case, codes attributed by the study researchers and the external

researcher were compared, obtaining an agreement rating of $K \geq 85$, with this indicating strong reliability of the classification employed.

Results

Thematic analysis of the responses given by teachers

Opinions about interculturality

In general, Music teachers were knowledgeable about the intercultural construct, considering it to be positive when used in the classroom: *“I see it as something positive, because the kids become familiar with students from all types of cultures and this is always enriching and causes them to mature and see their classmates as equals”* (Male teacher at a professional conservatory of music in Melilla, 10 years of experience).

Nonetheless, a minority group held negative opinions: *“So much interculturality isn’t beneficial”* (Female teacher at a primary school in Huelva, 17 years of teaching experience); *“From my own experience, I have seen that this interculturality is not even (...) necessary in musical teaching”* (Female teacher at a advanced conservatory of music in Jaen, 2 years of experience).

Ways of working on interculturality

A large number of teachers responded positively to the question: Do you think that music is beneficial for being able to work on interculturality? For example: *“I think that, through music, we can come to experience many different ways of thinking or seeing the life of others that, through music, reflects their way of being”* (Female teacher at a professional conservatory of music in Granada, 3 years of experience).

Further, the majority of interviewed teachers agreed that the way in which this topic is worked on is highly important. Two main working options were identified:

- In groups. *“The group aspect seems much richer to me. I think that that is what is most going to be worked on, where most sharing will take place and where most gains can made in this aspect”* (Male teacher at a professional conservatory of music in Malaga, 3 years of experience).

- Combination of individual and group tasks. *“Well in all different ways, as much individually as in group classes”* (Male teacher at a secondary school in Almeria, 18 years of experience).

Interculturality as enrichment

The majority of teachers considered interculturality to promote respect, knowledge about cultures and the acquisition of musical knowledge: *“It is beneficial to have students from different religions and ethnicities in the classroom because, obviously, it enriches musical education”* (Female teacher at a primary school in, 2 years of experience).

Other teachers did not consider interculturality to enrich students because these aspects were not worked on in Music classrooms. This was often because teachers did not see it to be necessary due to the type of students they had: *“At my school, there isn’t such a diversity of students for it to be necessary and essential to work on interculturality. For this, I don’t think it is either necessary or enriching”* (Female teacher at a secondary school in Huelva, 10 years of experience). Another reason for not seeing it as enriching was that curricular challenges prevented intercultural content from being provided: *“At the moment, the curriculum leaves little room to put into practice what is already there in writing, and what is normally in writing is highly generalised and restrictive”* (Male teacher at a professional conservatory of music in Malaga, 3 years of experience). A final reason was that teachers lacked training to be able to evaluate whether or not interculturality was enriching: *“I think that I lack training to be able to respond”* (Male teacher at a performing arts school in Malaga, 5 years of experience).

Discriminatory behaviour

The majority of teachers stated that they had never witnessed discriminatory behaviour at their institutions: *“Students at this school know the basic norms of sharing a space with others from the outset”* (Male teacher at a municipal music school in Melilla, 18 years of experience).

Nevertheless, very few teachers stated having witnessed racist or xenophobic behaviours: *“Some students discriminate against classmates from other cultures for*

believing that belonging to this minority makes them clumsier musicians” (Male teacher at a advanced conservatory of music in Sevilla, 14 years of experience).

Specialists or councillors in interculturality

The majority of those interviewed stated that their institutions did not have any specialists on the topic on hand. Here, a distinction emerged between institutions that were dedicated solely to musical teachings and primary and secondary schools. With regards to the former, the absence of such specialists was more significant: *“In all of my years at the school, I have not seen a single councillor to help students on these topics”* (Male teacher at a advanced conservatory of music in Malaga, 12 years of experience).

Students’ musical and cultural tastes

Interviewed teachers stated that they considered the musical preferences of their students but, always, within the framework of that allowed by the curriculum: *“Always as far as the teaching unit allows me to, I use content derived from the musical preferences of my students”* (Male secondary school teacher, 9 years of experience). In addition, teachers considered it to be highly positive and beneficial to include musical works that motivated their students: *“I think it seems quite useful and appropriate to use whatever type of music they listen to or enjoy and adapt it to their instrument or other musical aspects. I think that this improves performance and motivation”* (Male teacher at a municipal music school in Ceuta, 5 years of experience).

Other teachers did not consider this aspect because they adapted their lessons exclusively to that established through teaching plans or because they did not view it to be entirely necessary: *“I can’t consider it because PGA targets other things”* (Female primary school teacher in Ceuta, 17 years of experience); *“Well at the present time, I do not consider students’ musical tastes when planning my classes. I limit myself to follow established methods (...)”* (Male teacher at a municipal music school in Granada, 8 years of experience).

Teacher training

When faced with the question: Do you consider teachers at your institution to be trained in interculturality?, some teachers believed that they had received meaningful training

on the topic due to the geographical location of the city in which they delivered teaching or because of the courses offered at their educational institutions: *“I think that the teachers at our school, due to it being in this city, have many years of experience working with students from different ethnicities”* (Female teacher at a secondary school in Jaen, 13 years of experience). Nonetheless, the large majority of students considered that they had not been trained in interculturality because this type of training did not exist at the institutions where they delivered classes, they were currently undergoing training on other types of topics and/or they did not deem it to be necessary: *“I have not been trained on interculturality at any point throughout my teaching career”* (Male teacher at a advanced conservatory of music in Granada, 3 years of experience); *“I have always preferred to undertake training courses linked to the arts given that I didn’t view it as necessary to learn about interculturality”* (Male teachers at a performing arts school in Seville, 2 years of experience).

Equality of opportunities

The majority of teachers responded affirmatively to the question, do you consider that all students have the same opportunities to complete their musical studies regardless of their race, ethnicity or religion? For example, *“I think that all students have the same opportunities to study Music”* (Male teacher at a municipal music school in Huelva, 10 years of experience).

Nonetheless, some teachers considered that all students did not have the same opportunities. These teachers pointed to cultural and economic factors as being segregationist: *“Learning some types of instruments carries a cost that is difficult for certain cultures associated with a low economic status to meet* (Female teacher at a performing arts school in Malaga, 13 years of experience).

The influence of culture on the acquisition of musical knowledge and learning

The majority of teachers considered that belonging to a determined race, ethnicity or religion impacted the acquisition of musical knowledge: *“I think that there are certain ethnicities, races or religions that use music more than others when they relate with each other and that this facilitates later student learning”* (Female teacher at a primary school in Granada, 8 years of experience).

Other teachers considered that culture had no influence on anything but, instead, the acquisition of knowledge depended on the individual, the evolution of learning, their family, and the musical environment created by their peers or present in their most familiar setting. *“I think that it depends on the person. There are people who need a little more time to learn and other people who need a little less”* (Male teacher at a performing arts school in Cordoba, 3 years of experience).

Discussion

Through the analysis conducted in the present study, outcomes showed positive perceptions on behalf of teachers towards interculturality, as has also been shown in previous studies (Crawford, 2020; Mellizo, 2019; Ogay & Edelmann, 2016). Most teachers considered music to develop the intercultural competence in students. They suggested that the use of content inherent to the folklore of the classroom was capable of helping them to address racist stigmas instil the intercultural values that form the basis of inclusion (Casas, Pozo & Scheuer, 2015; Watkins and Noble, 2019). Nonetheless, a minority of teachers, due to the type of students they had, thought that it was unnecessary to work on this topic through music given that it failed to provide any benefit. For this, interculturality was erroneously perceived to be a phenomenon that should only be considered in diverse contexts. This perception failed to consider that, in homogenous contexts, work on this topic could help to avoid future discrimination and promote they type of education required to form essential and socially committed citizens (Roiha & Sommier, 2021).

At the same time, both when interculturality was worked on and when it was not, teachers considered group work to be the best way to address this topic, whether as a single approach or by combining it with individual tasks. This finding is in accordance with those reported in other research (Kenner, Baker & Treloyn, 2020; Lipiäinen, Halafoff, Mansouri & Bouma, 2020). This preference is due to that fact that students who work in a group must share with, communicate with and tolerate their classmates in order to perform a task (Hitlin, Kwon, & Firat, 2021). This upholds the values required for intercultural inclusive education, such as empathy, solidarity and equality (Tomé-Fernández, Senís-Fernández, & Ruiz-Martín, 2019).

Teachers in the present study, in the same way as in other studies (Arnaiz-Sánchez, Escarbajal, Alcaraz & De Haro, 2021; Schroeder, Samuels & Caines, 2019) considered

interculturality to promote respect, cultural knowledge and the acquisition of musical knowledge. This enriches students academically and makes them more tolerant (Jorgensen, 2020). Nevertheless, a small number of those interviewed perceived interculturality not to enrich musical teaching, whether the reason for this was that they did not consider it to be necessary, the curriculum did not allow it or they lacked teacher training. This latter aspect explains why most teachers did not employ intercultural resources in their classrooms, despite the majority of them considering such resources to be beneficial.

Lack of training due to the scarcity of courses on the topic or the prioritisation of other topics points to a gap in the Spanish education system. This must be made up for by teacher training during university years, with this going on to form part of teachers' ongoing training (Roiha & Sommer, 2021). In Spanish multicultural society, educational policies must prioritise intercultural inclusive education through the curriculum and transmit its importance to the very being of the teaching profession (McKenzie, 2021). This is related with another of the weaknesses identified in the present study, specifically, the lack of specialists or councillors on the topic. Teachers highlighted that such individuals were not found at music teaching institutions and, although councillors were present at primary and secondary schools, they were not specialists on the topic. This shortcoming contributes to the lack of teacher training given that such training would be one of the main functions of school councillors (Ieva & Beasley, 2022).

In another sense, the majority of teachers stated that they had not observed any discriminatory behaviours at their institutions. This may be due to their students' long cultural tradition which has led them to normalise intercultural coexistence (Demelius, 2021) or, on the other hand, their own lack of teacher training which impedes them from picking up on subtle racist and xenophobic behaviours (Moore, 2021). Nonetheless, a small group of teachers had observed some sort of discrimination by their students towards certain cultures as a result of them considering them to be clumsier musicians. Curiously, this aspect coincides with the prevailing perception of teachers, which is that the ethnicity, race and religion of students conditions their musical learning. Very few teachers attributed this learning to personal evolution or to the musical context of their surrounding environment, a finding also reported in previous research (Losorelli, Kaneshiro, Musacchia, Blevins, & Fitzgerald, 2020).

Despite this, teachers perceived that students had equal opportunities to finish their studies, with only a few believing that the cultural factor, which in some cases is linked to a low economic level, may stand in the way of this. This reflects the fruit of the application in Spain, over a number of decades, of social policy linked to the provision of equitable education (Figueredo-Canosa, Ortiz, Sánchez, & López, 2020). One additional consideration is that social benefits should continue to increase in support of studies musical studies of certain instruments very expensive.

Next, as a way of synthesising the presented information, the main perceptions reported by teachers are presented.

Table 2. Teacher perceptions

Dimension	Majority perception	Minority perception
Opinion about interculturality	Positive	Negative
Way of working on interculturality	Through group tasks	
Interculturality as enrichment	Enrichening	Not enrichening because it isn't worked on
Discriminatory behaviours	Not observed	Observed
Specialists or councillors on interculturality	Not present at their institutions	Those on hand are not specialists
Student musical and cultural tastes	Incorporated into their classes	Not incorporated because not deemed to be necessary or not included on the curriculum
Teacher training	Not trained	Trained
Equality of opportunities for students	Yes	No, due to their economic status
Influence of culture on the acquisition of musical knowledge and learning	Yes, it has an influence	Influences the personal evolution or musical context of their environment

Conclusions

Two main conclusions can be extracted from the present work: 1) Those related with Music teachers' perceptions, and 2) those related with the research itself.

Music teachers' perceptions

As positive perceptions, the majority of teachers were found to recognise the importance of promoting interculturality in Music classrooms, whilst also perceiving music to be beneficial to this process. In addition, they highlighted group work as being the best way to work on interculturality.

Interviewed teachers considered the musical and cultural tastes of their students when delivering music teaching. They also considered all students to have the same opportunities to participate in these teachings, although they believed that belonging to a certain culture did influence the way in which students approached learning.

In addition, teachers perceived diverse educational contexts to be enrichening for the personal and musical development of their students. They stated that they had not observed discriminatory racist and/or xenophobic behaviours at their institutions.

On the other hand, with regards to negative perceptions, teachers highlighted the absence of councillors to support intercultural inclusion at most institutions. Primary and secondary schools provided the exception in that they counted on the presence of councillors, however, these were not specialised. Finally, a lack of intercultural teacher training was noted due to the fact that such training was not available at their institutions, not deemed to be necessary or took a backseat to other types of training that was considered to be more important.

Perceptions related with the research itself

In order to carry out the present study it was necessary to validate an interview and a category system.

The research developed an instrument that fulfilled previously established psychometric requisites and demonstrated excellent individual and overall content validity.

Likewise, inter-rater agreement was demonstrated through validation of the category system. From this, it can be concluded that an effective and reliable classification approach was developed to analyse teacher responses.

Limitations, implications for future research, academic research value and implications for practice.

Amongst a number of study limitations, it was found that, despite data being obtained in an appropriate way, the number of participants should be increased to widen the sample to include all provinces in Spain and enable the generalisation of findings to the wider Spanish intercultural context.

Further, in order to better understand the issue, future research should strive to triangulate present findings with those obtained through other research method, such as via questionnaire or observation. The aim of this would be to deepen knowledge about whether the way in which interculturality is approached in the delivery of musical teachings is truly effective.

Even given the aforementioned limitations, the present study has huge academic value given that it takes a first step towards unveiling the perceptions of Spanish Music teachers around the issue presented. The study supple the existing research gap on the topic and emphasises the role of the teacher when it comes to overseeing the provision of intercultural education, with such education being hugely necessary in Spanish classrooms.

Finally, the shortcomings identified through teacher interviews related with a lack of training, need to stick to the curriculum and scarcity of specialised councillors on the topic highlights the need to emphasise the delivery of intercultural education at Spanish universities and teacher training centres. The aim of this is to encourage intercultural education in the ongoing training of teachers. Indeed, this could be further extrapolated in the training of councillors who, acting in the role of psychologist or pedagogue, are, in most cases, charged with delivering specialist courses to the teachers. Further, it will also be necessary to prioritise intercultural education in educational policy so that, as it becomes more prominent and reaches the point of being included within the curricula delivered in the classroom, its content and aims will become clearer. In this way, the application of interculturality by teachers in the classroom will be made easier and they will internalise to a greater extent the importance of the issue.

References

- Acquah, E. & Commins, N. (2017). Methods that matter in addressing cultural diversity with teacher candidates. *Teaching in Higher Education*, 22(5), 501-518. doi:10.1080/13562517.2016.1273217.
- Akdere, M., Acheson, K., & Jiang, Y. (2021). An examination of the effectiveness of virtual reality technology for intercultural competence development. *International Journal of Intercultural Relations*, 82, 109-120.
- Agostinetto, L., & Bugno, L. (2020). Towards congruence between teachers' intentions and practice in intercultural education. *Intercultural Education*, 31(1), 54-67. doi: 10.1080/14675986.2019.1702261.
- Alegre, O. M., & Villar, L. M. (2015). Inclusion and Intercultural relations. A study in the context of university education. *International Journal of Inclusive Education*, 8(3), 12-29.
- Aparicio, J. M., & León, M. M. (2017). Music as a model of social inclusion in educational spaces with gypsies and immigrants students. *Complutense Journal of Education*, 29(4), 1091-1108. doi: 10.5209/RCED.54878.
- Arnaiz-Sánchez, P., Escarbajal, A., Alcaraz, S., & De Haro, R. (2021). Teacher Training for the Construction of Classrooms Open to Inclusion. *Education Journal*, 393, 35-63. doi: 10.4438/1988-592X-RE-2021-393-485.
- Becker, L. (2020). 'Immigrants' as recipients of Easy-to-Read in Spain. *Journal of Multilingual and Multicultural Development*, 41(1), 59-71.
- Berry, S.L.; Crowe, T.P.; Deane, F.P. (2012). Preliminary development and content validity of a measure of Australian Aboriginal cultural engagement. *Ethn. Health*, 17, 325-336.
- Braun, V., & Clarke, V. (2016). (Mis)conceptualising themes, thematic analysis, and other problems with Fugard and Potts' (2015) sample-size tool for thematic analysis. *International Journal of Social Research Methodology*, 19(6), 739-743. doi: 10.1080/13645579.2016.1195588.
- Casas, A., Pozo, J. I., & Scheuer, N. (2015). Musical Learning and Teaching Conceptions as Sociocultural Productions in Classical, Flamenco and Jazz Cultures. *Journal of Cross-Cultural Psychology*, 46(9), 1191-1225. doi: 10.1177/0022022115603124.
- Conway, C., & Hodgman, S. (2020). Undergraduate music student perspectives on the music school as a space for the development of allyhood. *Music Education Research*, 22(2), 173-184. doi: 10.1080/14613808.2020.1732317.

- Crawford, R. (2020). Beyond the dots on the page: Harnessing transculturation and music education to address intercultural competence and social inclusion. *International Journal of Music Education*, 38(4), 537-562. doi: 10.1177/0255761420921585.
- Demelius, Y. (2021). Thinking through Community Spirit: Zainichi Koreans in Post-Korean Wave Japanese Communities. *Japanese Studies*, 41(1), 93-112.
- Ferm, C. (2019). Towards offering equal learning opportunities for female students in popular music ensemble education: relate, respond, and re-do. *Music Education Research*, 21(4), 371-386. doi: 10.1080/14613808.2019.1633293.
- Figueredo-Canosa, V., Ortiz Jiménez, L., Sánchez Romero, C., & López Berlanga, M. C. (2020). Teacher training in intercultural education: Teacher perceptions. *Education Sciences*, 10(3), 81.
- Garson, K., Lindstrom, G., & McLean, A. (2021). Learning at Intercultural Intersections: Towards Equity, Inclusion and Reconciliation. *Journal of Intercultural Studies*, 42(3), 273-280. doi: 10.1080/07256868.2021.1930728.
- Hecht, A. C., Enriz, N., & García, M. (2016). Reflections on the concept of interculturality in the current educational debate in Argentina. *Intercultural Education*, 27(3), 231-244. doi: 10.1080/14675986.2016.1150651.
- Hitlin, S., Kwon, H. W., & Firat, R. (2021). In-and out-groups across cultures: Identities and perceived group values. *Social Science Research*, 97, 102569.
- Ho, W. (2021). Teachers' perspectives on cultural and national values in school music education between multiculturalism and nationalism in Taiwan. *Asia Pacific Journal of Education*. doi: 10.1080/02188791.2021.1873101.
- Ieva, K., & Beasley, J. (2022). Dismantling Racism through Collaborative Consultation: Promoting Culturally Affirming Educator SEL. *Theory Into Practice*.
- Jorgensen, E. R. (2020). Life, liberty, and the pursuit of happiness: Values for music education. *Bulletin of the Council for Research in Music Education*, (226), 66-79.
- Kenner, K., Baker, F., & Treloyn, S. (2020). Perspectives on musical competence for people with borderline personality disorder in group music therapy. *Nordic Journal of Music Therapy*, 29(3), 271-287. doi: 10.1080/08098131.2020.1728781
- Kiel, E., Syring, M., & Weiss, S. (2017). How can intercultural school development succeed? The perspective of teachers and teacher educators. *Pedagogy, Culture & Society*, 25(2), 243-261. doi: 10.1080/14681366.2016.1252421.

- Kladder, J., & Lee, W. (2019). Music Teachers Perceptions of Creativity: A Preliminary Investigation. *Creativity Research Journal*, 31(4), 395-407. doi: 10.1080/10400419.2019.1651189.
- Lipiäinen, T., Halafoff, A., Mansouri, F., & Bouma, G. (2020). Diverse worldviews education and social inclusion: a comparison between Finnish and Australian approaches to build intercultural and interreligious understanding. *British Journal of Religious Education*, 42(4), 391-402. doi: 10.1080/01416200.2020.1737918.
- Loo, D. B., Trankulkasemsuk, W., & Zilli, P. J. (2019). Examining power through social relations in teachers' discourse about intercultural education. *Intercultural Education*, 30(4), 398-414. doi: 10.1080/14675986.2018.1540110.
- Losorelli, S., Kaneshiro, B., Musacchia, G. A., Blevins, N. H., & Fitzgerald, M. B. (2020). Factors influencing classification of frequency following responses to speech and music stimuli. *Hearing Research*, 398, 108101.
- Luengo, J., & Dalmau, P. (2018). Writing Spanish history in the global age: connections and entanglements in the nineteenth century. *Journal of global history*, 13(3), 425-445. doi:10.1017/S1740022818000220
- McKenzie, J. (2021). Intellectual disability in inclusive education in South Africa: Curriculum challenges. *Journal of Policy and Practice in Intellectual Disabilities*, 18(1), 53-57.
- MacIntyre, P., Schare, B., & Ross, J. (2017). Self-determination theory and motivation for music. *Psychology of Music*, 1-17. doi: 10.1177/0305735617721637.
- Makarova, E., Gilde, J., & Birman, D. (2019). Teachers as risk and resource factors in minority students' school adjustment: an integrative review of qualitative research on acculturation. *Intercultural Education*, 30(5), 448-477. <https://doi.org/10.1080/14675986.2019.1586212>.
- Mellizo, J. (2019). Exploring the effects of music education on intercultural sensitivity in early adolescence: a mixed methods inquiry. *Music Education Research*, 21(5), 473-487. doi: 10.1080/14613808.2019.1665005.
- Mendoza-Zuany, R. (2020). Inclusion is Not Interculturality: Suppositions Displacing Indigenous Education in Mexico. *Journal of Intercultural Studies*, 41(5), 591-606, doi: 10.1080/07256868.2020.1806806.
- Miettinen, L., Gluschankof, C., Karlsen, S., & Westerlund, H. (2018). Initiating mobilizing networks: Mapping intercultural competences in two music teacher

- programmes in Israel and Finland. *Research Studies in Music Education*, 40(1), 67–88. <https://doi.org/10.1177/1321103x18757713>.
- Mobley, C., Brawner, C., Lord, S., Main, J., & Camacho, M. (2019). Digging deeper: qualitative research methods for eliciting narratives and counter-narratives from student veterans. *International Journal of Qualitative Studies in Education*, 32(10), 1210-1228. doi: 10.1080/09518398.2019.1659440.
- Moore, A. E. (2021). “My job is to unsettle folks”: Perspectives on a praxis toward racial justice. *Teaching and Teacher Education*, 102, 103336.
- Odendaal, A., Levänen, S., & Westerlund, H. (2018). Lost in translation? Neuroscientific research, advocacy and the claimed transfer benefits of musical practice. *Music Education Research*, 1-16. doi: 10.1080/14613808.2018.1484438.
- Ogay, T., & Edelmann, D. (2016). Taking culture seriously: implications for intercultural education and training. *European Journal of Teacher Education*, 39(3), 388-400. doi: 10.1080/02619768.2016.1157160.
- Osman, F., Mohamed, A., Warner, G., & Sarkadi, A. (2020). Longing for a sense of belonging—Somali immigrant adolescents’ experiences of their acculturation efforts in Sweden. *International Journal of Qualitative Studies on Health and Well-being*, 15(2), 1784532. doi: 10.1080/17482631.2020.1784532.
- Polit, D., Beck, C., & Owen, S. (2007). Is the CVI an acceptable indicator of content validity? Appraisal and recommendations. *Res. Nurs. Health*, 30(4), 459-467.
- Roiha, A., & Sommier, M. (2021). Exploring teachers’ perceptions and practices of intercultural education in an international school, *Intercultural Education*. doi: 10.1080/14675986.2021.1893986.
- Rowe, N., Martin, R., Knox, S., & Mabingo, A. (2016). Refugees, migrants, visitors and internally displaced persons: investigating acculturation in Academia. *Higher Education Research & Development*, 35(1), 58-70. doi: 10.1080/07294360.2015.1121210.
- Schroeder, F., Samuels, K., & Caines, R. (2019). Music Improvisation and Social Inclusion. *Contemporary Music Review*, 38(5), 441-445. doi: 10.1080/07494467.2019.1684057.
- Shehan, P. (2020). At the Nexus of ethnomusicology and music education: pathways to diversity, equity and inclusion. *Arts Education Policy Review*, 1-5. doi: 10.1080/10632913.2019.1709936.

- Tomé-Fernández, M., Senís-Fernández, J., & Ruiz-Martín, D. (2019). Values and intercultural experiences through picture books. *The Reading Teacher*, 73(2), 205-213.
- VanWeelden, K. & Whipple, J. (2014). Music Educators' Perceived Effectiveness of Inclusion. *Journal of Research in Music Education*, 62(2), 148-160. doi:10.1177/0022429414530563.
- Virkkula, E. (2016). Communities of practice in the Conservatory: learning with a professional musician. *British Journal of Music Education*, 33(1), 27-42. doi: 10.1017/5026505171500011X.
- Watkins, M., & Noble, G. (2019). Lazy multiculturalism: cultural essentialism and the persistence of the Multicultural Day in Australian schools. *Ethnography and Education*, 14(3), 295-310. doi: 10.1080/17457823.2019.1581821.
- Wyant, J. D., Killick, L., & Bowen, K. (2018). Intercultural competence: Physical Education teacher Education recommendations. *Quest*, 1-18. doi: 10.1080/00336297.2018.1542320.
- Yu, Ruihua. (2017). The Role of Musical and Cultural Factors in Music Teaching. Proceedings of the 7th International Conference on Education and Management (ICEM, 2017). doi: <https://dx.doi.org/10.2991/icem-17.2018.147>

Appendix

Index of the questions asked as part of the semi-structured interview.

Contextualization questions

In what type of centre do you currently develop your teaching practice?

- a) Professional or Advanced Conservatory of Music.
- b) Primary Education Centre.
- c) Secondary Education centre.
- d) School of Dramatic Art.

Where?

What is your teaching experience, how long have you been teaching?

Have you taught in different centres or different cities?

Interview questions

1. What do you think about interculturality in educational centres where music teaching takes place? Do you know anything about the subject?
2. Do you think that music is beneficial to be able to work on interculturality? In what way do you think it could be worked on?
3. Do you think that having students with different races, ethnicities or religions can enrich others on a musical level?
 - If the answer is positive, why and how would the students enrich each other?
 - If the answer is negative, why does it not favour the student's musical enrichment?
4. Have you ever observed discriminatory behaviour in your centre for racial, ethnic or religious reasons? How do you think this could be solved?
5. Does the centre have specialists or counsellors who facilitate and help with interculturality?
 - If the answer is positive, who are these specialists and how do they help to achieve interculturality?
 - If the answer is negative, do you think this would benefit teacher training at a cultural level?
6. Do you take into account the musical tastes of the students when preparing your classes? Do you think it would be positive or negative to include typical works of different races, ethnicities or religions in the didactic programs of the centres? Why?
7. Do you consider that the teachers at your centre are trained in interculturality?
8. Do you consider that all students have the same opportunities to complete their musical studies regardless of their race, ethnicity or religion?
 - If the answer is positive, why?
 - If the answer is negative, why not?
9. Do you think that belonging to different races, ethnicities or religions influences the acquisition of musical knowledge?
 - If the answer is positive, why do you think this happens?
 - If the answer is negative, why not?