

'We seem to be living through a cultural moment that is challenging many of the unquestioned professional assumptions of a previous era.' (Ansdell et al. 2020: 137)

This observation is made by a group of researchers and practitioners in response to a series of provocations as part of a research network project aimed at interrogating the notions of excellence and inclusion as they pertain to music programmes and projects with a social agenda (Henley and Higgins 2020).

Whilst we are adjusting to new ways of working afforded by digital communication and balancing our global responsibilities with our local needs, a new sense of social responsibility is emerging where musicians recognize that they are both the agents of change and gatekeepers of tradition.

Contradictions between our past and what we want our future to be surface in our attempts to be relevant to our political and social context, and our desire to support our global colleagues is encased in tensions between colonial pasts and post-colonial futures.

We are at a moment in time where a process of reconciliation is needed before we can move forward, and the imbalance of equality in both music and society needs to be addressed. The ISME-Routledge book series is fundamental to this process.

The process of reconciliation requires reflection on who 'we' are, where 'we' come from and what 'we' need to know before moving forward.

Looking at the themes that have driven music education research over the past 20 years, we can trace a trajectory to this moment of reflection. Identity, Informal Learning, Transformative Education, Social Justice, Music through the Lifespan are some of these themes, and the spectrum of researcher-practitioner emerging within these themes has provided challenge to dominant methodologies.

The ISME-Routledge book series must drive this reflective process. It should empower new voices that need to be heard in order to challenge past professional assumptions. It must enable the connection between research and practice. It must make researchers at every point in their career stop and think about who they are and what they are trying to achieve. It must act as a springboard to take music education research into a new era founded on professional assumptions that have been thoroughly interrogated.

To this end, we actively seek book proposals that challenge, take to task, and drive the change process required to seek our educational goals. Interested authors should contact Jennie Henley (jennie.henley@ncm.ac.uk).

The ISME-Routledge book series has two strands:

- **Global Perspectives in Music Education:** proposals for monographs, edited books and practitioner-facing publications are welcome from researchers and practitioners presenting a key theme within one area or collaborations from cross-commission groups (including commissions and special interest groups). Publications within this strand will focus critical thought in a single issue and/or drive policy and practice forward through new resources, approaches, pedagogies and insights.
- **Specialist Themes in Music Education:** proposals for edited books and practitioner-facing publications are welcome from Commissions, Special Interest Groups, Forum and Standing Committees. Publications within this strand will draw on the cutting-edge research being carried out within ISME areas and provide a site for deep critical interrogation of the issues at hand and/or resources for practitioners based on the work of the Commission/SIG/Forum/Standing Committee. Mini-series (of up to three progressive and connected publications) are also welcome in this strand. Examples of mini-series might be a scholarly work with accompanying practitioner resources, or a sequence of books to launch a new area of work.