Ethno Organizers

Research Report

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ETHNO
RESEARCH

International
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What is Ethno?

Ethno is JM International's program for folk, world and traditional music. Founded in 1990, it is aimed at young musicians (up to the age of 30) with a mission to revive and keep alive global cultural heritage. Present today in over 30 countries, Ethno engages young people through a series of annual international music gatherings as well as workshops, concerts and tours, working together with schools, conservatories and other groups of youth to promote peace, tolerance and understanding. (https://ethno.world/about/)

What is Ethno Research?

Ethno Research has sought to study the value and impact of the Ethno pedagogy and the related social process on the lives of the participating musicians, and its impact on the society at large, over the last 30 years. Following the initial pilot studies and framing document released in early 2020, and the impact COVID-19 had on the data collection sites, Ethno Research began working within 8 focused areas: (1) Arts and Culture, (2) History, (3) Pedagogy and Professional Development, (4) Trauma-Informed Practice, (5) Ethno Organizers, (6) Sustainability/Covid-19, (7) Ethno USA, (8) Majority World.

Ethno Research exists to develop our knowledge and understanding of the Ethno programme. It provides a critical tool to help navigate the complexity of human engagement in 'non-formal' peer-to-peer learning, 'intercultural exchange' and 'traditional' music-making. Our purpose is to illuminate new understandings of what Ethno does to support future growth and development.

What Next?

As a collection, the reports from this phase of the research are multifaceted and rich in data reflecting the complexity and diversity of the Ethno programme. Paramount for the next phase is to ensure that the research touches those that are invested in its programmes, from participants to organizers. Following the publication of these reports we will be working on a range of dynamic dissemination points resulting in focused outputs that respond to this collection of reports.

The 3-year Ethno Research project, led by the International Centre for Community Music (ICCM) at York St John University in collaboration with JM International (JMI), is made possible through a grant from Margaret A. Cargill Philanthropies.

JM International
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Executive Summary

The Organizers of Ethno Gatherings are probably the most influential in terms of the kinds of experiences that other attendees – participants, other musicians and local stakeholders – have at the international musical events they organize. In this study, we set out to explore the motivations of Ethno Organizers, and how they address the various obligations and responsibilities they have towards their participants, fellow artists, local communities and JM International (JMI) as the host institution. We used a software research tool, Sensemaker, to capture Organizers' stories and the meaning that they attach to those stories through a process known as 'distributed ethnography', where respondents are actively involved in the interpretation of meaning (sense-making).

We found that the Organizers of Ethno Gatherings are motivated by often deeply held personal values and beliefs about the transformational potential of participatory music making, largely as a result of their own formative musical experiences, which may have included previous participation in Ethno events. As well as providing a secure base for transformational identity work in and through music, Organizers enact their leadership responsibilities in the facilitation of both musical and 'paramusical' outcomes for participants, and these 'paramusical' outcomes are of particular significance in their estimation. Their stories highlight the importance of the experience of 'communitas' – transformational moments of 'collective joy' achieved through music making which facilitate deep social bonds – as a way of bridging the social, cultural, linguistic and musical differences which may otherwise prevail at such intercultural events. We conclude that the motivations of Ethno Organizers, while authentically held at a personal level, benefit from being part of a community of reflective peers facilitated by JMI, representing a discourse of 'ethical praxis' which connects the host institution to its Organizers, and ultimately to its participants.

Introduction

Ethno is a music education programme founded in 1990 in Sweden. Its primary mission is to preserve and to promote world musical heritage and it is directed at young musicians aged 16–30 (JM International, n.d.-b). At the core of the Ethno experience is a peer-to-peer approach where participants have the opportunity to learn from and to teach each other (Čoric, 2019; Higgins, 2019; Mantie & Risk, 2020, p. 43). This kind of approach allows the young musicians to share their musical skills in an informal or non-formal context (Campbell, 2002; Gammon, 2014; Queiroz, 2004) – through traditional songs from their countries in a multicultural environment (Arroyo, 2001; Ellström, 2016). At the end of each Ethno Gathering there is a presentation concert of the work developed during the residency (Mantie & Risk, 2020).

In their white paper report 'Framing Ethno World', Mantie & Risk set out a conceptual framework for undertaking research into the activities of the Ethno program (Mantie & Risk, 2020). The report set out a research agenda for Ethno Research, outlining several areas to explore to build a deeper understanding of the Ethno program, around themes of intentionality, impact and evaluation. One of these areas is the role that organizers of Ethno activities (Ethno Organizers) have on the program. Specifically, the white paper report included several research questions relating to the role of Ethno Organizers (p.53):

1. What are the self-reported motives of Ethno camp organizers?

2. In what ways do organizers conceptualize and enact their relationships and obligations to their local communities? To what extent do organizers make ethical and pragmatic decisions in response to local conditions and expectations?

3. In what ways do organizers conceptualize and enact their obligations to attendees and artistic leaders? To what extent do considerations of race, gender, class, and geopolitical representation factor into decision-making?

4. In what ways are local decision-making processes constrained or influenced by JMI and Ethno World?

It is to these questions that this project directed its attention, to explore the experiences of Ethno Organizers in relation to these areas of inquiry. Recognizing the geographical and cultural diversity of Ethno Organizers' practices, we set out to understand their experiences through the perspective of their personal narratives, taking a broadly phenomenological approach, that is to say, to understand 'the perception [of experience] in terms of the meaning it has for the subject' (Gallagher & Zahavi, 2012, p. 7). We were also interested in whether there were any similarities between those

different experiences, which might point toward a more collective sense of shared values underpinning the organization of Ethno activities. To that end, we deployed a multi-strategy approach, using a software app Sensemaker to collect individual stories, which also requires respondents to 'interpret' the significance of their story via digital mark-making at the point of collection.

REVIEW OF LITERATURE

In this section, we set out an overview of literature pertaining to the enquiry, including a justification of the Sensemaker method as well as setting out key parts of the conceptual framework used to collect, analyze and interpret data.

The justification of Sensemaker as a primary method for data collection are chiefly to do with its affordances for capturing and interpreting complex sociocultural phenomena. The app itself is a stable software platform used in many research sites around the world. It has become a valued and established research tool in the context of sustainable development (Mausch et al., 2018, 2021), including recent use by Oxfam (Oxfam, 2018) and the UNDP (United Nations Development Programme, 2020) as well as in contexts of human displacement (Bakhache et al., 2017) and peace building (Eggers, n.d.). Sensemaker collects narrative accounts of individual experiences alongside respondents' own interpretation of the significance of those experiences through a process of digital mark-making against a series of conceptual geometric frameworks pre-determined by the researchers (Cognitive Edge, n.d.). This approach therefore draws on both more subjective and more objective conceptions of knowledge to generate a rich set of data, locating personal experience within a predetermined framework of categorization. Sensemaker has considerable potential to 'reposition first-hand, individual experience of arts and culture at the heart of enquiry into cultural value' (Crossick & Kaszynska, 2016, p. 7), by involving respondents in the critical interpretation of their own experiences rather than having such interpretation imposed upon them.

From the questions in the white paper, several conceptual themes were highlighted to both frame the enquiry and develop categories for the Sensemaker software environment. These included: the idea of music as a 'holistic' practice encompassing aesthetic, participatory and paramusical dimensions of experience; the ways that music making interacts with notions of personal and collective identity; the centrality of self-determination (competence, autonomy, relatedness) in underpinning leadership; the social impact of music making (SIMM).

Music as a Holistic Praxis

Some of the signification frameworks in Sensemaker are triadic, requiring respondents to interpret the significance of their story by making a digital mark within a triangle of complementary dimensions (see section on geometric data analysis). One such framework developed for a previous music research project using Sensemaker centred on a consideration of music as a 'holistic' praxis — music in three dimensions (Camlin, 2016, 2018) — where a creative tension between aesthetic and participatory dimensions of music supports the emergence of 'paramusical' outcomes (Camlin et al., 2020) (see fig. 1):

**Figure 1:** Music in Three Dimensions (triad 1)
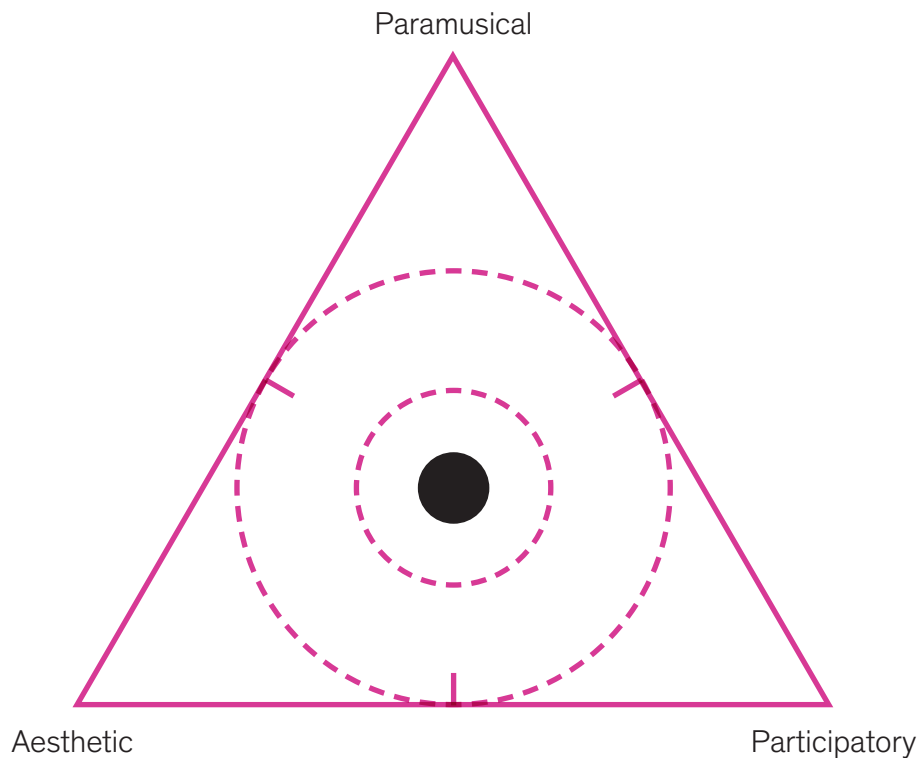
The historic philosophical tensions between aesthetic and participatory musical traditions have been explored extensively by a number of theorists (D. J. Elliott, 2009; D. J. Elliott & Silverman, 2014; Regelski & Gates, 2009; Small, 1996; Turino, 2008). Some of these tensions are resolved by appeals to unifying concepts such as: 'music(k)ing' (D. J. Elliott, 1995; Small, 1998) as a verb, where 'to music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by composing, or by dancing' (Small, 1998, p. 9) or by appeals to view music as an 'ethical praxis' (D. Elliott et al., 2016) or a 'praxical' endeavour (Regelski, 2021); or by emphasizing the 'paramusical' dimension of musical experience (Stige et al., 2013, p. 298). Specifically, in this instance we draw on theories of musicking which emphasize its polyvalent complexity (Camlin et al., 2020, p. 2), where music is literally about the 'performance' of human relationships (Camlin, 2021b, in pressa, in pressb; Small, 1998, p. 13; Trevarthen & Malloch, 2017) as much as it is about the performance of musical 'works'.

Identity (me, my people, my place)

Some of the signification frameworks available to a Sensemaker research project are referred to as 'polymorphic', in that they are available for use in multiple Sensemaker projects across a wide range of research fields, to provide a means of comparing results between research projects in very different settings. One such 'polymorphic' triad used in previous Sensemaker research into musical experiences (Camlin et al., 2020) lent itself to exploring the relationship between personal (me), collective (my people) and situated (my place) identities (see fig. 2):

Figure 2: Identity (triad 2)
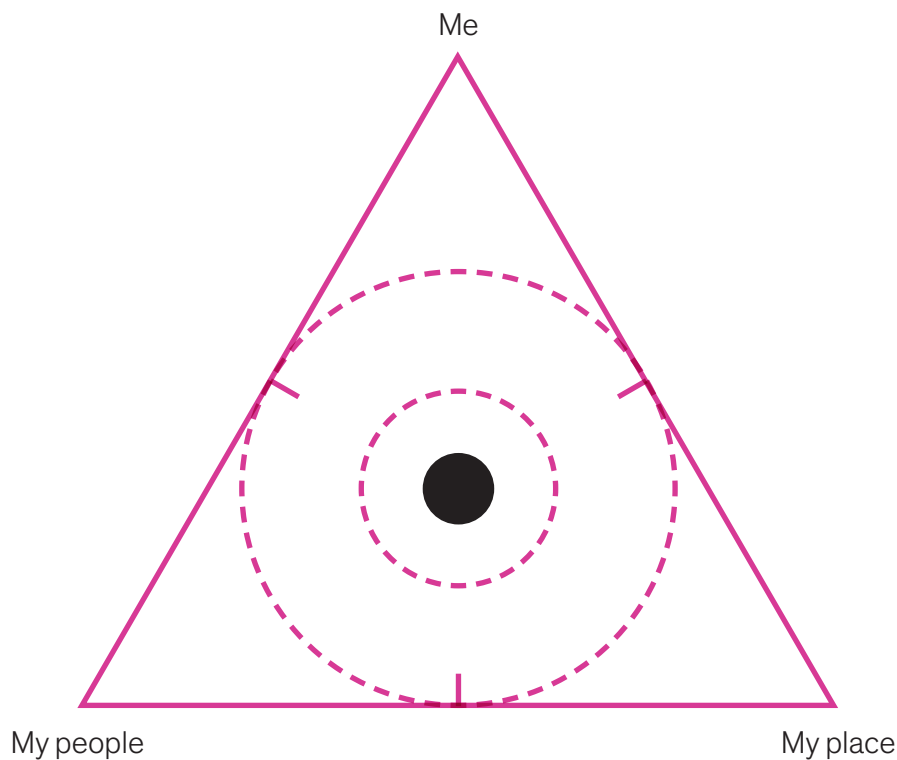
This previous study found that greater significance was attributed by respondents to the collective (my people) dimension of identity achieved through collective musicking, and that the situated (my place) dimension did not compete for attention, but rather was seen as a resource which enriched and amplified the collective (my people) joyful experience of 'communitas' (Turner, 2012) i.e. the 'magic moments' (Pavlicevic, 2013, p. 197) of transcendence through collective musicking commonly experienced as deeply profound and transformational. Given the very particular geographical and cultural situatedness of Ethno Gatherings worldwide, we were interested to see what difference – if any – these intercultural situations made to the significance people attached to their experiences, which would therefore help us to develop insights into our second and third research questions.

Notions of identity also build on the complex ways in which identities are nurtured, developed, challenged, re-imagined and transformed through musical participation, both in terms of the roles that people take in musical activities (e.g. performer, composer, singer, improviser, educator, community musician) referred to as Identities-in-Music (IIM), and in the role that music has in shaping individual and collective identity, referred to as Music-in-Identities (MII) (MacDonald et al., 2002, 2017). Both kinds of identity transformation are at play within participatory musicking, where participants and leaders alike re-invent themselves in response to new experiences, both in terms of the different roles they take on within musical contexts, and the ways in which they subsequently see themselves in relation to these transformed roles.

Self-Determination Theory

Self-determination theory (SDT) is a comprehensive set of theories developed by Richard Ryan and Edward Deci which provide insights into some of the psychological dimensions of human behaviour and personality, including motivation and autonomy (Ryan & Deci, 2000, 2018). SDT would enable us to consider the extent to which both 'intrinsic' and 'extrinsic' motivations shaped Ethno Organizers attitudes toward their leadership responsibilities. Intrinsic motivation is to do with the 'primary and spontaneous propensity to develop through activity—to play, explore, and manipulate things and, in doing so, to expand competencies and capacities' (Ryan & Deci, 2018, p. 123). By contrast, 'extrinsic' motivation is to do with behaviours which are 'done to achieve consequences that are operationally separable from the behavior' (p.102) such as financial reward, qualifications, increases in social status or other gains which result from activities.

For performing musicians and students of musical performance, the developmental of a more educational or 'socially-engaged' identity in music (e.g. music teacher / facilitator, community musician) can sometimes be a more extrinsic motivation, arising from the need to supplement income from performance activities (Camlin, 2021a; Freer & Bennett, 2012). However, this more transactional approach to facilitating musical experiences for others can be less effective than one where there is a genuine alignment of personal values and beliefs – e.g. music as a resource for social impact and / or social justice – with the broadly emancipatory aims of socially engaged artistic practice (Camlin, 2018; Helguera, 2011). A professional practice characterized by more humanistic values of empathy, cultural humility and respect can therefore lead to greater 'veritable authenticity' (Chan et al., 2005) as a leader / facilitator, and consequently higher levels of intrinsic motivation, where musicians commit to this kind of work for more altruistic purposes other than purely for personal capital gain (Camlin & Zeserson, 2018). Therefore, by exploring the self-reported motivations of Ethno Organizers and directly addressing our first research question, we reasoned that we might also be able to draw inferences about the alignment of Organizers' personal values with the espoused aims of the Ethno program to create opportunities for 'young people from across the globe to come together and engage through music in a manner that is characterized by respect, generosity and openness' (JM International, n.d.-a).

Within the conceptual framework of SDT, 'autonomy literally means "self-governing" and connotes, therefore, regulation by the self. Its opposite, heteronomy, refers to regulation by an "other" (heteron) and thus, of necessity, by forces experienced as other than, or alien to, the self' (Ryan & Deci, 2018, p. 51). Viewing the experiences of Ethno Organizers from the perspective of autonomy would help us develop insights into our fourth research question, and the extent to which Organizers felt able and empowered to make local decisions independently from JMI as the host institution. It is perhaps to be expected that in any large trans-national programme with local partners developing projects which respond to local situations, there would be some negotiation of autonomy, in order to preserve both local and trans-national identities and considerations. We were therefore interested in understanding the extent to which these negotiations of autonomy and identity – as well as competence, the third 'dimension' of SDT – were experienced in practice (see fig. 3):

Figure 3: Self-Determination (triad 3)
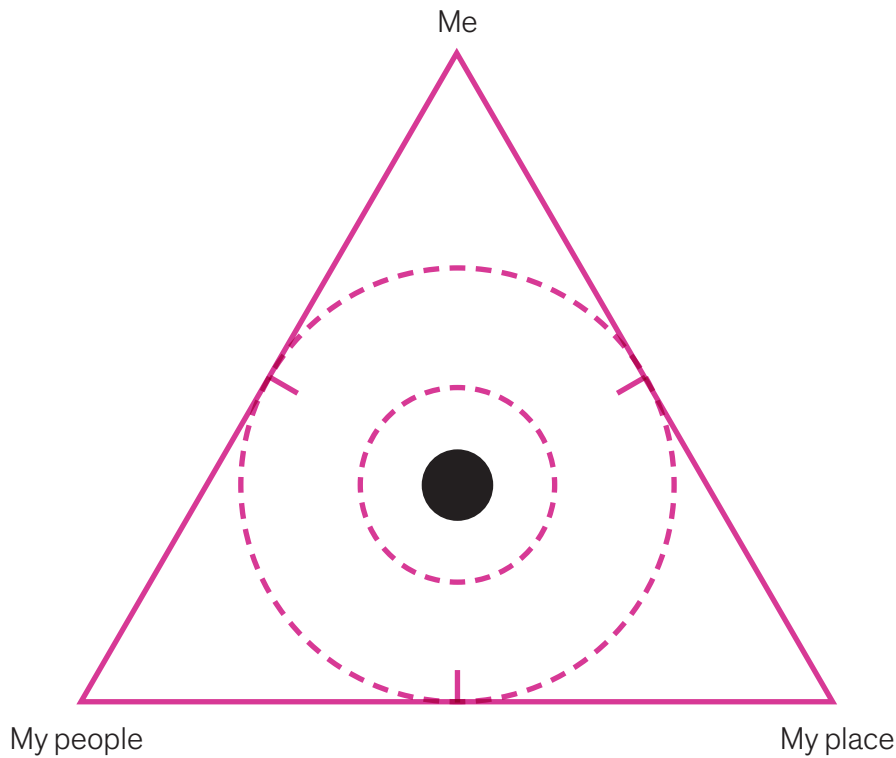
Social Impact of Music Making (SIMM)

Threaded through all the various Ethno World activities is a belief that the programme has an impact which goes beyond the immediate experience of participation, which aligns with ideas about the social and cultural value of participating in Arts activities. The UK publication of the Use or Ornament report in 1997 established the enduring idea that '(1) participation in the arts brings social impacts; (2) benefits are integral to the act of participation in the arts; and (3) the resulting social changes can be planned for and evaluated' (Matarasso, 1997). While the relationship between artistic interventions and planned-for social changes are more complex than this simple argument allows (Belfiore & Bennett, 2007, 2008; Perry, 2013), cultural policy in the UK has centred around debates around the cultural value of the arts for some time (Crossick & Kaszynska, 2016), despite the apparent lack of equality of provision of funds to bring about anticipated social changes (Neelands et al., 2015) and calls for more a more culturally democratic distribution of resources (Cultural Policy Collective, 2004; Gross et al., 2017; Hadley & Belfiore, 2018; Hunter et al., 2016). There is now a secure evidence base for the various ways in which music can achieve positive impacts on individual health and wellbeing (MacDonald et al., 2013), and the rise of Community Music (CM) as an academic discipline (Bartleet & Higgins, 2018; Higgins, 2012; Higgins & Willingham, 2017; IJCM, n.d.; Veblen et al., 2013; Willingham, 2021) highlights the growing interest in the potential of collaborative music making – or music'ing (D. J. Elliott, 1995; Small, 1998) – to make a positive contribution to people and society, even with reservations about the overly institutionalized and prescriptive nature of some approaches (Camlin, 2021a). A significant global research project was established in 2019 to investigate the social impact of music making (SIMM) world-wide (Guildhall School of Music and Drama, 2019; Pairon & Sloboda, n.d.), drawing together an extended community of practitioners and researchers to develop a stronger theoretical understanding of the field in a global context.

Methodology

The approach taken is broadly Constructionist in recognizing that 'meaning comes into existence in and out of our engagement with the realities in our world. Subject and object emerge as partners in the generation of meaning' (Crotty, 1998, p. 8). It emphasizes the importance and potency of personal narrative, where 'stories offer multiple opportunities for individual interpretations which can allow [respondents] to examine their own [experiences] through this process of mutually negotiated meaning' (Crawford et al., 2015, p. 126). It might also be described as a 'mixed methods' or 'multistrategy' (Williamon et al., 2021, pp. 42–52) approach in that the Sensemaker process requires respondents both to share a story from their own perspective, and subsequently to interpret that story through a series of digital mark-making against a predetermined set of geometric shapes – in this instance triads of complementary dimensions, scales and grids. The resulting data were examined through both qualitative and quantitative means – using Interpretative Phenomenological Analysis (IPA) (Smith et al., 2009) to examine the narrative data, and geometric analysis to interpret the geometric and numerical data arising from the digital mark-making. A rich picture of experience can be established through attending to both kinds of data, in turn leading to a greater validity of findings.

RESEARCH DESIGN

The Sensemaker method has two related stages in a coherent sequence – i) story sharing and ii) story interpretation / self-signification. In the initial story sharing stage, respondents share a story via a software app which can be downloaded to their digital device or web browser. The story can be shared in multiple formats – text, audio, image, video – to enable responses from a wide range of communication and creative media, although in this instance, all received responses (n=22) were text. The app was 'skinned' in two languages – English and Portuguese – to facilitate responses in respondent's first language where possible. The app instructions were translated from English to Portuguese by the second researcher, who is a native Portuguese speaker. Three 'prompt' questions were used to facilitate responses:

1. A new Ethno Organizer has come to you for advice; what story would you share with them which highlights the pitfalls, pleasures and / or privileges of organizing an Ethno event?

2. Imagine you're catching up with other Ethno Organizers informally after a major Ethno event – what story would you share which illustrates how your experience of Ethno has changed over time?

3. You've been asked to write a 'think piece' for a national magazine about how you came to think differently, or more deeply, about the Ethno experience – what story would you share?

Respondents can choose not to respond to any of these questions, but instead to tell a story based purely on their own interests and concerns. Having shared their story, they then give it a title, and indicate via a 5-point Likert scale whether their story represents a positive or negative experience.

In the subsequent story interpretation / self-signification phase, respondents place a digital mark – representing the story they have just shared – in relation to a series of geometric shapes representing concepts drawn from the literature (see Literature Review). In the Sensemaker environment designed for this study, there were five such geometric frameworks to respond to, relating to concepts of connection, quality, self-determination and social impact.

Sensemaker Triad Frameworks

For each of the three triad frameworks in Sensemaker, respondents place the digital mark representing their story within a triangle of complementary dimensions, in response to a prompt (see table 1, and Analysis of Geometric Data):

Table 1: Summary of Triad Frameworks

| No	Title	Prompt	Dimension 1	Dimension 2	Dimension 3
1	Music in Three Dimensions	The story I shared is about…	Making a good sound for others to listen to (aesthetic)	Enjoying making music together (participatory)	More than just the musical (paramusical)
2	Identity	The story I shared is about developing (or losing) a sense of connection…	To oneself/ identity (me)	To other people (my people)	To a particular place (my place)
3	Self-Determination	The story I shared mostly relates to me (or someone else)…	Exercising and developing skills (competence)	Having the freedom to make and implement decisions (autonomy)	Working as part of a team (relatedness)

Sensemaker Social Impact Frameworks

To examine issues surrounding social impact, we developed two frameworks for the Sensemaker environment, one of which was a dyadic scale where respondents place the digital mark representing their story within a continuum between two dimensions, in response to the prompt, 'the impact of this story was on…' (see fig. 4):

Figure 4: Social Impact dyad

The individuals involved in the activity   Society in general
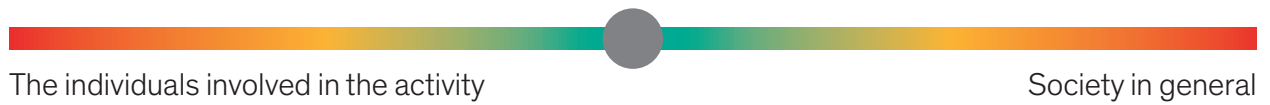
The second framework was a more complex grid exploring the interplay between 'inwards' or 'outwards' social impact on the one hand (x-axis), and 'individual' or 'group' impact on the other (y-axis), in response to the prompt 'the impact of the experience I shared was to do with…' (see fig. 5):

Figure 5: Social impact grid
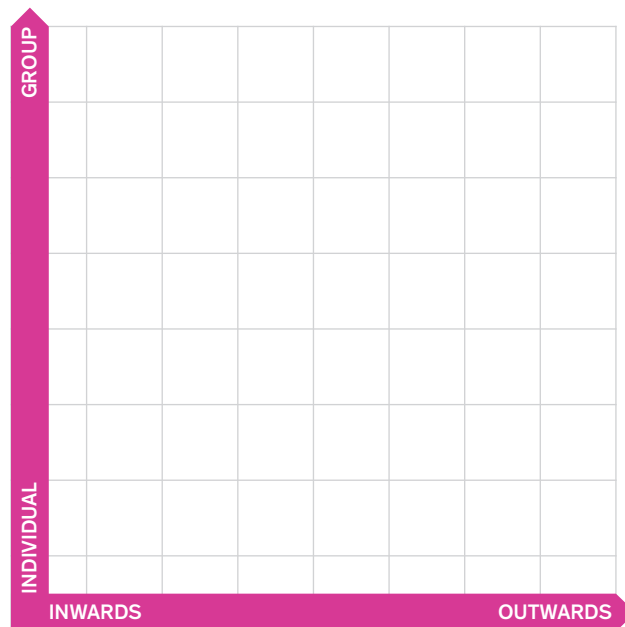
Separate marks could be made against the grid using different coloured markers for the various impacts on participants, artistic leaders and / or organizers themselves, depending on the nature of the story and who was involved.

Both above frameworks for examining questions of social impact were based around (unpublished) conceptions of social impact outlined by John Sloboda at a SIMM research conference in Antwerp in 2019 (Sloboda, 2019).

The final questions in the app collect additional data to contextualize the narratives, including how common respondents think their experience is, how they feel about the story they shared, who they think should know about it, and identifying characteristics for monitoring purposes which are subsequently anonymized (name and name of Ethno). Some sociometric data is also collected to enable comparison against variables, namely the gender and age of those involved in the story shared.

Procedure

Responses were sought from thirty-nine individuals on a current email distribution list of Ethno Organizers managed by JMI, via a personal email invitation from the Ethno Research team. Potential respondents had previously given their consent to participate in the Ethno Research programme through a process approved by York St John Ethics Committee on 10th June 2020. Because of the situated nature of Organizers' experience, anonymity could not be guaranteed as individuals might be identifiable from the content of Organizers' stories. However, every effort was made to anonymize the data, including using numerical identifiers rather than names / project names, and anonymizing biographical information where necessary. Initial responses were low, so an online workshop was set up with the Ethno Organizers team to explain the Sensemaker process and answer any questions. Subsequently, a total of twenty-two stories were shared by eighteen Ethno Organizers who responded to the invitation from fourteen different countries in Europe, Africa, South America and the Indian subcontinent, representing c. 46% of the total population of Ethno Organizers.

DATA ANALYSIS

The resulting data were prepared for analysis in several ways. Firstly, stories told in Portuguese (n=3) were translated by the second researcher. One further story was shared in Italian, which was translated by the second researcher and then the translation verified by a native Italian speaker. Both researchers then immersed themselves in the data, to become familiar with the stories and to build up an impression of emergent themes. Organizers' stories were then analyzed initially using IPA, involving a process of a) identification of emergent themes, b) clustering of emergent themes into interim subordinate themes, and c) grouping of subordinate themes into superordinate themes. Analysis of the narrative data was conducted by the authors independently to improve validity, with interim themes combined into a final set of four superordinate themes with dependent sub-themes.

Subsequently, organizers' digital mark making of the significance of their stories against the set of signification frameworks was analyzed through a geometric analysis of the 'clustered' responses, initially through visual immersion in the data to identify general patterns of signification. Each digital mark also generates numerical data based on where the mark was made in relation to each of the frameworks. These numerical data were exported using Sensemaker Analyst software into a Microsoft Excel spreadsheet, where further statistical analysis could be undertaken, including comparison of the data with that of a larger (n=167) previous study of group singing (Camlin et al., 2020).

Findings

The narrative data were analyzed prior to any geometric analysis of self-signification data (digital mark-making) to build up an 'emic' impression of themes emerging from Organizers' stories. Subsequently, analysis of the geometric patterns in the self-signification data helped to establish a more 'etic' perspective of those experiences. The full meaning of Organizers' experiences was therefore considered to emerge in the interplay between 'emic' and 'etic' perspectives. One story was considered to be a 'neutral' experience, with the remaining 95% (n=21) of responses considered to be either 'positive' or 'very positive'.

THEMATIC ANALYSIS OF NARRATIVE DATA

As described above, both authors examined the data independently using Dedoose software to code individual stories, group these codes of emergent themes into subordinate themes and subsequently into interim superordinate themes with dependent sub-themes which represented the full dataset. Author 1 settled on the following four superordinate themes: leadership; communitas; experiences; identity. Author 2 settled on the following four superordinate themes: community; liminality; communication / relationships; purpose. Through discussion between authors, a final four superordinate themes with dependent sub-themes were agreed, which enabled us to categorize the full dataset collectively. These final four themes were: communitas; paramusical; identity; leadership. Both authors then undertook a final collaborative analysis of the data, to interpret the organizers' stories against this final set of themes and dependent sub-themes, to ensure that the whole dataset had been included in our analysis. In the rest of this section, we summarize this analysis in relation to the final themes.

Communitas

We refer to the first superordinate theme as Communitas, a concept conceived as 'moments of collective joy' (Turner, 2012). In relation to musicking, we use it to describe the 'magic moments' (Camlin et al., 2020, pp. 10–11; Gabrielsson, 2011, p. 746; Pavlicevic, 2013; Stige et al., 2013, pp. 109–110) where a 'peak flow' is achieved which participants experience as transcendental. We use the term to describe the way that profound social connections are established and nurtured through the act of participatory musicking, becoming an inseparable imbrication of social connection through music.

Some respondents suggested that musical experiences enabled a different kind of communication to occur between participants, following the adage 'where words fail, music speaks', and the idea expressed in some of the literature that music is a medium of communication for sharing emotion and social intent (Cross & Woodruff, 2009; Mithen, 2007) – a universal 'language' that brings together people from different ages and backgrounds:

> **'So who needs [an] interpreter when there is music around – the universal language.' (P01)**

Music works as the 'connective tissue' at Ethno camps, the communicative medium used to bring people together:

> **'In that first edition, I discovered the anthropological value of the Ethno Gathering experience: true meeting points between distant people, the universal value of music as a common language.' (P05)**

Some stories contained powerful examples of music as the tool that facilitates human social connections:

> **'She was standing there in front of the whole group, people from all over the world, and they started to play [the song she had taught them] and it sounded amazing. This energy built up and halfway through the song she stopped singing but everybody else continued singing the song and she started to cry.' (P08)**

How exactly intercultural music exchange works at an Ethno camp is related to the people, the day-to-day activities, the physical space and the expectations that both participants and artistic leaders bring to the camp (Mantie & Risk, 2020, p. 27). In this sense, the sharing occurs in both a musical and cultural aspect.

> **'Ethno is a mix of good energy and great moments. An exchange through music and through culture (P15)**

The whole Ethno experience is seen as something which transcends the music – almost as if the Ethno experience works as a catalyst that de-emphasizes individual experience and allows participants to experience a collective spiritual identity through the music:

> **'I dissolved and connected to something bigger than myself and my earthly needs were irrelevant. I had never experienced anything like that before.' (P08)**

However, participatory musicking can represent a significant disruption to ways of thinking about music for those trained primarily in the perfectionist aesthetic of the conservatoire (Camlin, in pressa). In the context of Ethno, some Organizers steeped in the Western Classical Music (WCM) tradition see the experience as an opportunity to develop new skills, while others describe it as a more radical alternative approach to music training.

> **'Ethno was very awkward for me because the pedagogy did not involve didactic material, books or workbooks and the music was all learned by ear without the need of formal music notation. (P06)**

Several Ethno participants have studied music in conservatoire or university, mostly in WCM or, less commonly, jazz (Mantie & Risk, 2020, p. 28). And this also appears to be common to the Organizers:

> **'I am mostly classically trained so I am used to reading music from sheets, so learning by ear was a new experience that I was not confident at (P14)**

However, even though participatory musicking might be a heterodox practice for these musicians, the move toward a more holistic understanding of music's impact was not something that was difficult for them to accommodate:

> **'I work mostly with the promotion and communication in social networks so I quickly learned the Ethno values: sharing and participating.' (P09)**

> **'I feel more humane (sic) and much more free/released to enjoy music.' (P06)**

In these settings, the sense of acceptance is high, and one has the opportunity of being 'seen' as a unique musical person, maybe for the first time:

> **'The sense of being seen. Having come to a place, where people really want to hear you and are amazed by what maybe is most natural to you' (P04)**

This heightened sense of being more relationally 'present' allows oneself to learn in a different way:

> **'With Ethno I learned a new way of doing music and I learned to share musical feelings and different impressions – not mattering the technique and the high level of music education. All that matters is sharing and inspiring each other.' (P06)**

Paramusical

What these accounts point toward is our second superordinate theme, namely the 'paramusical', which (Stige et al., 2013) describe as 'the "more-than-musical" phenomena which are often justified as therapeutic outcomes – be these individual, relational, social, or political phenomena' (Stige et al., 2013, p. 298). The experience of communitas itself might be considered a paramusical phenomenon, indicating as it does a sense of transcendence in and through the music, and the roots of this transcendence are fundamentally social.

It is clear from the stories told by the organizers that music is what brings people together, and is the reason why people go to Ethno camps; at the same time, the whole experience is about something else beyond music:

> 'It gave me the chance to breathe, do exercise, and connect with the rest of the participants in a different way, and showed me the importance of creating bonds between people and having fun, beyond worrying too much about preparing "the perfect concert".' (P18)

The intensity of the experience allows for trust and friendship to become a solid ground for future partnerships:

> 'This intimate experience can create a very strong baseline of trust, that builds the foundation for a successful gathering and beginning of new friendships and collaborations.' (P04)

The Ethno experience is characterized by a general sense of social acceptance, in and through the music:

> 'We danced holding each other's hands, we sang and laughed happily, the most important thing was that it didn't matter from which part of the world you were from, the smiles were shared equally among everyone.' (P07)

The sense of community thus generated, here in the sense of 'my people', is one of the most important aspects of the Ethno experience mentioned by participants – as highlighted in previous research – and the organizers themselves:

> 'I finished the first Ethno much more aware of the importance of taking care of the participants at a human level, of generating for them a welcoming, friendly context and atmosphere in which they feel secure and appreciated.' (P05)

It is a recurrent concern for Organizers that the participants feel welcomed and supported:

> 'As an organizer, you watch [the participants] and you feel the happiest and proudest person on earth; so grateful to see 'your' group, 'your' Ethno. And you know: Ethno did it again. We did it again.' (P10)

In order to consistently achieve this welcoming and supportive environment, the international structure and network that supports Ethno has an important role to play in reinforcing a sense of a common purpose, as mentioned by one of the organizers:

> 'It can be difficult to keep up the spirit when you are working a whole year for only 10 days in the summer. That's why the international meetings are a great boost. Especially when I felt alone in the start of my project leading 'career' meeting the experienced leaders from around the world would give me a lot of energy and vision, as I could feel that I am being part of something much bigger than myself or our own Ethno camp.' (P04)

This sense of community, of belonging, feels like a family for some:

> 'Folk musicians needed a proper promotion and introduction to a multicultural community, like the Ethno Family.' (P12)

And it can feel like a responsibility for others:

> 'I was also the team leader of my country's team which added more responsibility to the need of doing well and representing our country in a good way.' (P14)

The notion of community is, by itself, a polymorphic concept that can assume different conceptualizations depending on the subject of research. Camp participants are usually housed together with the organizers sharing meals and contributing in a variety of ways to the 'co-creation' of the camp. This suspension of everyday life and near-immediate entry into a new, emergent community feels life-changing for many (Mantie & Risk, 2020, p.36).

The impact of the Ethno experience on both participants and organizers alike, can be quite profound, with one organizer describing it as 'above all an intense experience of mutual care' (P05) which resonates beyond the immediate experience. Being a social event Ethno has at its core a deep level of social impact but not just for those who take part of it. The multiculturality of the experience can extend beyond the Ethno camps as, for example, on the final concerts:

> 'But what was the most amazing and what I actually keep in mind (I'll always remember that day for sure!), was the sociology of this venue: it was full of people from various origins, families, teenagers, elderly people, friends ... half of them you would never meet in such a place.' (P11)

The concerts are an important part of the experience because they are the 'goal', so to say, of the Ethno camps. They represent the final presentation of the work developed during the residence:

> 'And because it makes sense for local partners (and their audience) to welcome the Ethno orchestra, we manage to [sell] out concerts.... and it also allows us to develop more and more Ethno inspired local project[s].' (P11)

Sometimes this impact can contribute to life changing experiences on a more personal level:

> '**I have participated in more than 10 Ethno[s] as [a] participants and seen many people [have] changed their life differently because Ethno [is]not just a music event; it's beyond that!' (P16)**

Leadership

A third superordinate theme is therefore to do with the complex nexus of leadership responsibilities which Organizers hold – for organization, for the music, for everyone's well-being – and how they enact these responsibilities. Leadership concerns centre around management, relationships and communication. In some of the stories there are several challenges and difficulties mentioned by the organizers. Such challenges are perhaps to be expected as an intrinsic part of the complex web of human relationships, but how do Ethno Organizers address and overcome them? First, there is the logistic challenge of organizing an Ethno event that means a whole year planning something that will happen in just ten days:

> '**Organizing an Ethno can be a tough process. So many practical things need to be done. For almost a whole year you're working mostly on the computer to get everything ready; to find money, to reach out to participants, to communicate with venues, volunteers, artistic leaders etc. There is very little music in there. The stress raises for the concerts. The tiredness kicks in. You have to keep motivating your team to be happy and energetic.' (P10)**

Then, because of the intensity of the experience, there are physical and psychological challenges:

> '**For the participants it is a very intense experience, with a very close coexistence, long days of rehearsals, little sleep, little personal space, etc... People of very different ages, cultures and different perceptions, at very different moments in their lives.' (P05)**

> '**I felt overwhelmed and guilty since I had taken all the responsibility on myself and didn't manage to reach out for help. It took a long time to build a more sustainable structure, with a lot of changes in group members.' (P04)**

There are also social, historical and cultural tensions between different people of very different origins:

> '**The relations with the Sami and the Swedish society are tense to say the least and has a very dark history and we were a bit nervous about how she would experience Ethno, especially with what we saw**

> at the start. After that workshop day she totally changed the way she interacted with others, she learnt all the songs and we saw her running down to the beach with others and that song became the most powerful song in the public concerts that we gave with Ethno that year.' (P08)

The Ethno experience is not always an easy process of integration and connection for everyone:

> 'He wouldn't open to anybody, to explain what he's feeling and what are his needs. We realized then that he had spent the whole ethno camp without really connecting to anybody.' (P13)

Organizers also need to keep a balance between the more local demands and the global guidelines set by JMI:

> 'Organizing an Ethno is both exciting while at the same time challenging considering the diverse nature of the participating musicians, its global nature, the need to standardize your needs as an organization but being in tandem with the Ethno world guidelines. So being aware of the requirements of the standards of Ethno organization, we have had the challenge as to where to start from as a national Ethno that makes sense to the local people for them to appreciate the global nature and impact of traditional music.' (P03)

However, overall, there is a sense of feeling supported:

> 'We encouraged them to go on, how to do the first steps, to gather a strong group of organization, to write projects for sponsoring and so on.' (P02)

> 'Everyone comes up to you, gives supporting feedback and advice on how to perform in whatever.' (P14)

> 'Another thing that helped me is the support I received whenever I seemed doubtful of my performance as a player, as a team leader or as a presenter of our tunes.' (P14)

This support is experienced at both a local and an international level:

> 'By building this local network (with local partners) in the same spirit that we are working at international level (no formal-education, peer to peer exchange and kindness) we can find an echo to the work that the orchestra is doing.' (P11)

There is also a clear emphasis on the human, well-being and social aspects of the whole experience alongside the didactic activities:

> 'I give a lot of importance to the "extra activities" surrounding an Ethno, and while I still [give] a lot of attention into rehearsing and having good concerts, I know I can't miss having at least one "fun activity", since it can improve substantially the quality of the experience for the participants and everyone involved.' (P18)

> 'I am happy therefore that as a network we are more and more starting to put structures into place that allow addressing personal challenges and contemplative practices during the camps, like noise-less areas, listening volunteers, smaller groups, story-telling and other non-musical activities, etc.' (P04)

Overall, there is a sense of privilege at being an active part of something 'bigger than myself':

> 'It's a privilege to be part of that network and form our greater visions. I can't really imagine giving it up, as it has become a sort of way of life with a mindset that is applicable in all aspects of life.' (P04)

In turn, the experience has a direct impact on Organizers' 'sense of self':

> 'It's also a moment when we start to reflect on our own identity being foreign to others. Reflection about identity happens. How is it to be the other and how does this affect my sense of self (pride, acceptance, curiosity).' (P04)

Identity

The question of identity is complex and multi-faceted. Ethno camps occur within a transnational ecosystem of folk/traditional music camps and workshops – primarily North American and European – that variously target young musicians, adult amateurs, pre-professional and young professional musicians (Risk & Mantie, 2020, p. 36).

> 'I got to know people from India, China, Scotland, or a Turk from Germany, and socialize with all of them, for 10 days, in the most positive environment, and see them through the "veil" of music, being free of issues, that they might have made it difficult for them coexisting inside their own family, society, and country.' (P12)

It is not just that the multicultural environment of Ethno Gatherings creates a sense of 'no borders', but that the musical activity opens up a different kind of environment where participants can encounter each other in ways that are qualitatively different to the experience of their everyday lives – as 'cosmopolitan' (Appiah, 2007; Goldberg-Vååg, 2018) citizens in a collective identity formed in and through music:

> **'I'm telling this story quite often because it tells about what is Ethno for me: gathering people that would never have met, in a nice atmosphere, to share a moment in music (no more borders!!)' (P11)**

How intercultural music exchange works at an Ethno camp is related to the people, the day-to-day activities, the physical space and the expectations that both participants and artistic leaders bring to the camp (Mantie & Risk, 2020, p. 27):

> **'The energy was really good and the place very rustic in the middle of the forest, only with the fire light. It was one of the most striking nights of those days we stayed there. A combination of the place, of people from different places in the world and a lot of music.' (P15)**

Participants come to Ethno camps with a strong sense of national identity — perhaps stronger than usual. Participants put up their own boundaries of national and cultural identity and search out the boundaries of others, in full knowledge that these boundaries will be broken down over the course of the camp (Mantie & Risk, 2020, p. 33).

> **'Ethno changes you not only as a musician, but as a person.' (P12)**

These disruptions to identity can be experienced in a very personal way:

> **'When I participated at the first concert at Ethno Brazil, it was as if a light had been lit up around classical music and my musical life was completely transformed.' (P06)**

> **'I am mostly classically trained so I am used to reading music from sheets, so learning by ear was a new experience that I was not confident about.' (P14)**

The experience of Ethno can also impact on Organizers' professional identities:

> **'Being able to join the Ethno programme as a participant, gave me the choice to evolve as a musician, outside of my country's borders, and learn about other cultures.' (P12)**

> **'As an executive producer, I took on the challenge of coordinating all this just a few days before its celebration, focusing above all on the professional aspects of the production.' (P05)**

> **'To my mind, an album was a tangible product that showed the collaborative nature of Ethno, while highlighting the musicians that participated, thereby enhancing their careers and professional prospects.' (P17)**

Many participants describe their experiences at Ethno camps as life changing. Entering the Ethno space is, for some, akin to a transformative ritual that alters one's experience of the world and deepens one's own self-understanding (Mantie & Risk, 2020, p.27).

> 'Although I was very very scared in the camp, I was not talking to the people but everybody was so nice and beautiful! I opened up magically and became part of the group. That was a totally different world for me which has changed my life over the years and now I am an organizer of Ethno!' (P16)

There's a strong sense of curiosity that draws one's attention towards the 'unknown':

> 'I find it quite fascinating that although I felt extremely challenged and awkward at the camps at times, I knew that this was something I had (to) go through and figure out.' (P04)

This movement towards what Organizers are curious about perhaps brings them closer to a deeper sense of themselves which is only just emerging:

> 'I was very curious with all these novelties and indeed I did not know what was expected of me in terms of results.' (P06)

In this section, we have outlined our thematic analysis of Ethno Organizers' stories. We now move on to discuss the significance they attach to those stories.
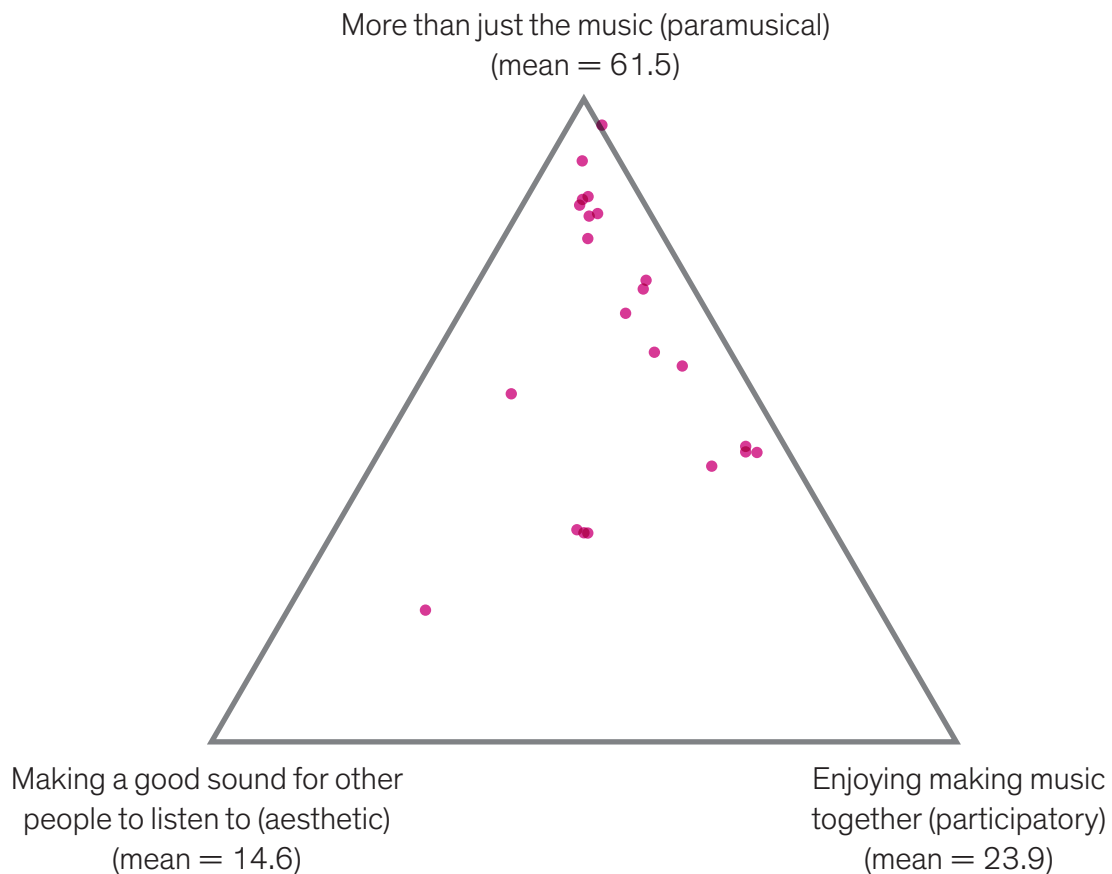
ANALYSIS OF GEOMETRIC DATA

The first stage of analysing geometric data generated by Sensemaker is to visually examine the emerging patterns in the signification frameworks, to look for any apparent 'clusters' or trends of signification. In each of the triad frameworks, the position of each individual mark is triangulated against three dimensions, and returns a score between 0 and 100 for each dimension. Hence a score of greater than 33.3 indicates an emphasis on that dimension. Taken together, the mean response for each triad gives an overall impression of the relative collective significance of each dimension to the respondents.

Triad 1 – Music in Three Dimensions

Respondents placed their mark against a triad of three complementary dimensions (paramusical; aesthetic; participatory) in response to the prompt 'The story I shared is about…' (see fig. 6):

Figure 6: Music in Three Dimensions (Triad 1) – responses

More than just the music (paramusical)
(mean = 61.5)

Making a good sound for other
people to listen to (aesthetic)
(mean = 14.6)

Enjoying making music
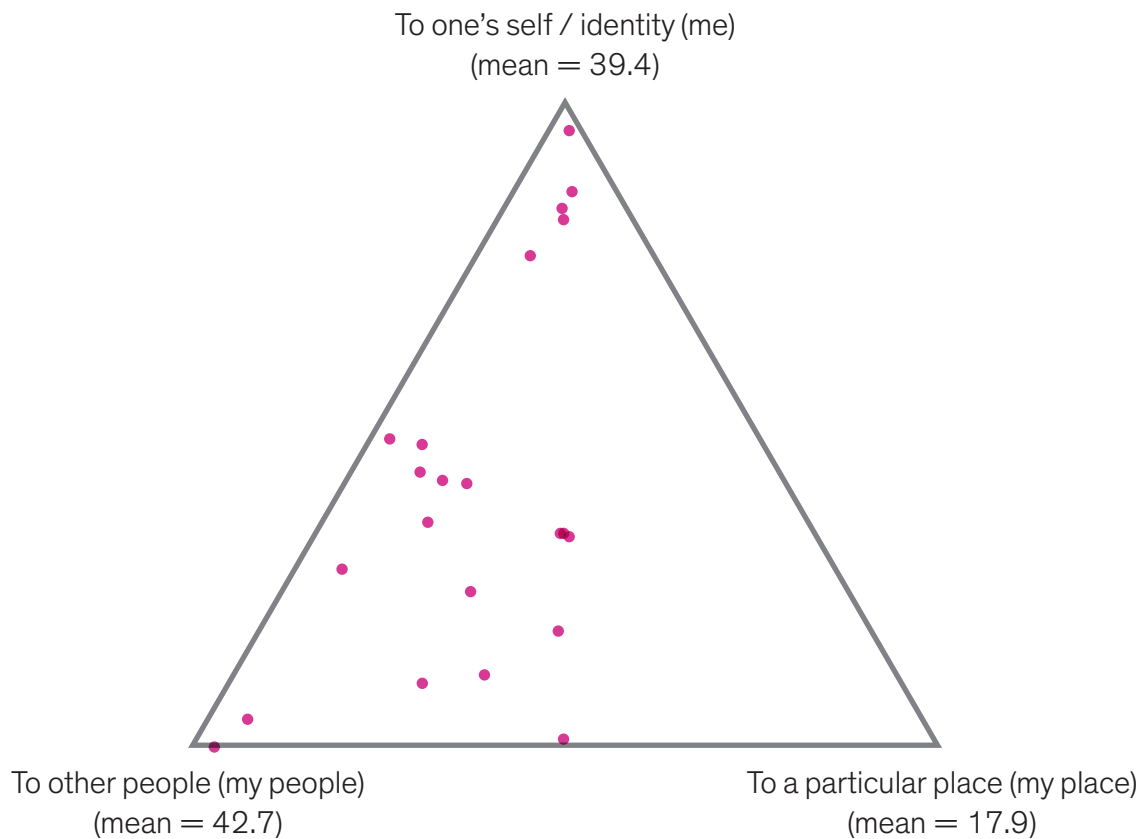together (participatory)
(mean = 23.9)

In this triad, the paramusical dimension is strongly emphasized, while the participatory dimension is de-emphasized, and the aesthetic dimension strongly de-emphasized.

Triad 2 – Identity

Respondents placed their mark against a triad of three complementary dimensions (me; my people; my place) in response to the prompt 'The story I shared is about developing (or losing) a sense of connection…' (see fig. 7):

Figure 7: Identity (Triad 2) – responses

To one's self / identity (me)
(mean = 39.4)

To other people (my people)
(mean = 42.7)
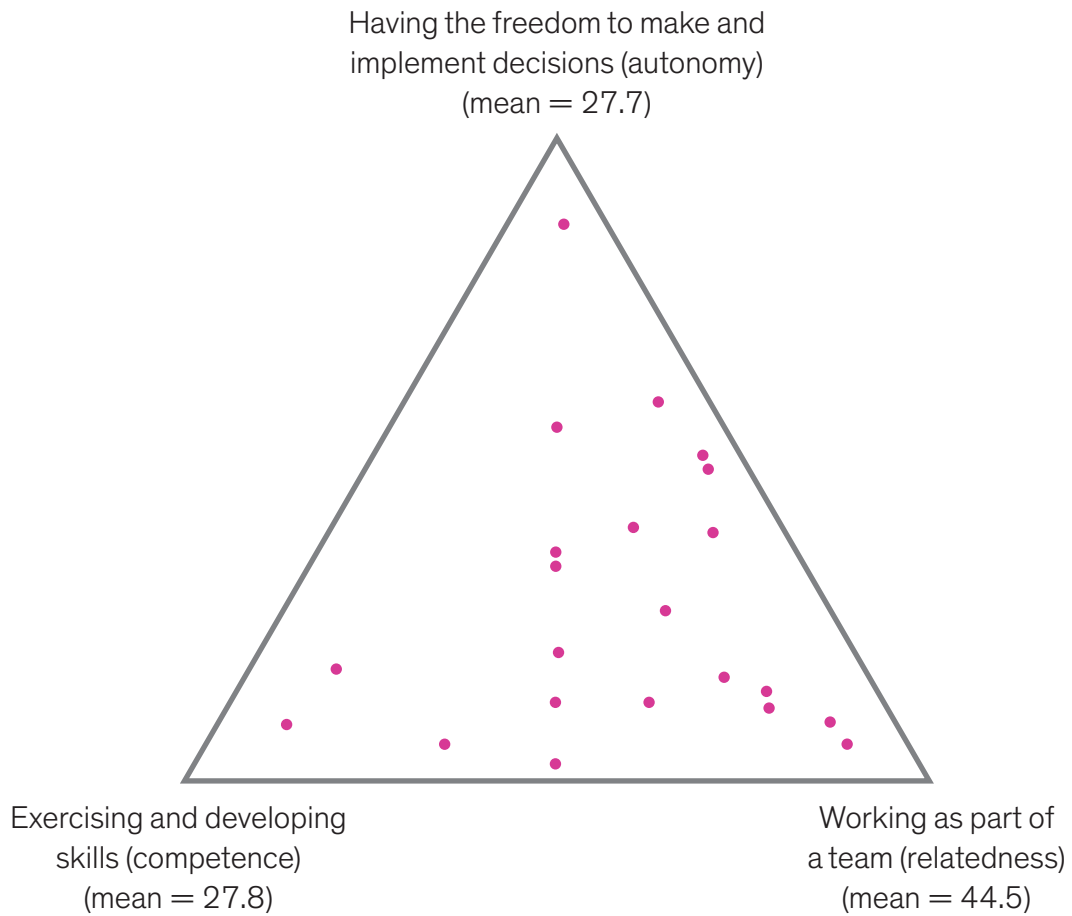
To a particular place (my place)
(mean = 17.9)

In this triad, both 'me' and 'my people' are emphasized, while 'my place' is de-emphasized.

Triad 3 – Self-Determination

Respondents placed their mark against a triad of three complementary dimensions (autonomy; competence; relatedness) in response to the prompt 'The story I shared relates mostly to me (or someone else) ...' (see fig. 8):

Figure 8: Self-Determination (Triad 3) – responses

Having the freedom to make and
implement decisions (autonomy)
(mean = 27.7)

Exercising and developing
skills (competence)
(mean = 27.8)

Working as part of
a team (relatedness)
(mean = 44.5)

In this triad, the dimension of 'relatedness' is emphasized.

These results support the findings in the thematic analysis, that Organizers' concerns are to do with the relational and social aspects of musicking, even though many of their stories are centred around highly presentational experiences of musical performance.

Comparison with previous study

Because the first two triads were also used in a previous study (Camlin et al., 2020) it is also possible to compare the findings of both studies. To that end, one-sample *t*-tests were undertaken on the numerical data, the results of which are summarized in Appendices i and ii. Regarding Triad 1 (Identity), of note is that there was a very similar pattern of signification between this study and the previous one in relation to the dimension of 'my people', suggesting that the social dimension of music-making

was similarly emphasized, reinforcing the idea of 'communitas' through collective musicking as a resource for social bonding. Furthermore, in relation to the dimension of 'My Place', a one-sample t-test revealed a significant difference between Ethno Organizers signification data around the importance of place and the mean score reported in a previous study of group singers (Camlin et al., 2020), with a medium effect ($t21 = 2.66, p = 0.01, d = 0.52$), such that the importance of place among Ethno Organizers was lower ($M = 17.88, SD = 13.94$) than among group singers ($M = 25.78$).

Regarding Triad 2 (Quality), the 'paramusical' dimension was similarly emphasized over the other two dimensions. However, a one-sample t-test revealed a significant difference between Ethno Organizers signification data around the paramusical aspects of musicking and the mean score reported in the previous study of group singers (Camlin et al., 2020), with a medium effect ($t21 = 2.69, p = 0.01, d = 0.48$), such that the importance of paramusical experiences among Ethno Organizers was higher ($M = 61.5, SD = 21.9$) than among group singers ($M = 48.96$). In other words, the emphasis on the paramusical was significantly more present for Ethno Organizers than the group singers in the previous study.

Dyad 1 – Social Impact

In the dyad framework, respondents placed their mark against a continuum of two dimensions (individual; society) in response to the prompt, 'the impact of this story was on…' returning an individual score between 0 (wholly individual impact) and 100 (wholly societal impact) for each dimension (see fig. 9):

Figure 9: Social Impact Dyad – responses
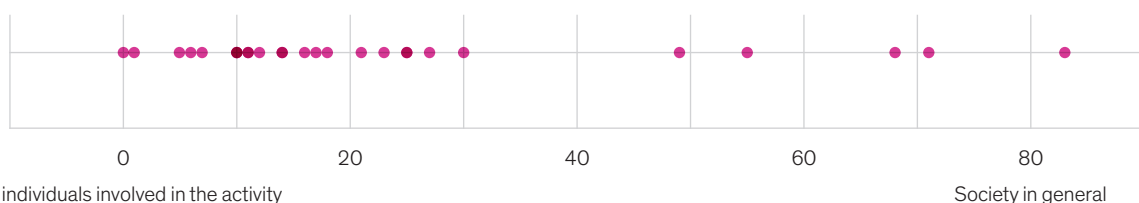
The mean score in response to the question of social impact was 26.8, suggesting a positive skew toward the impact on the individual but with data otherwise normally distributed – 71% of the data fell within one standard deviation of the mean, and 95% within two standard deviations.

Grid 1 – Social Impact 2

The grid framework returned inconclusive results, with respondents' marks distributed more evenly across all quadrants of the grid (see fig. 10):

Figure 10: Social Impact Grid – responses

Some respondents fed back that they did not really understand what they had to do in order to respond to this question, and especially because the data appeared to be inconclusive, we chose to discount it from any further analysis. The complexity of making three independent marks against two complementary dimensions may have been too confusing for participants, or it may have been that the number of respondents was simply insufficient in generating clusters of meaning, but we concluded that any future research should rethink how to approach collecting this kind of important data.

Discussion

The results of the geometric analysis broadly confirm what emerged from the thematic analysis, that Ethno Organizers are most concerned with the relationships which are facilitated and supported through the whole of the Ethno experience. The two statistically significant differences in the data surprised us, as they suggest that Ethno Organizers are particularly focused on the affordances for social connection which their events entail, even though a significant part of their experience must be – we reasoned – about organizing events where musical quality matters a good deal. It might have been reasonable to expect a corresponding emphasis on both the aesthetic and geographically situated aspects of their experiences, and while these were very present in their stories, the collective significance attached to these stories suggests a strong focus on how their events can unite people from very different cultural backgrounds, creating spaces outside of everyday life where – through musicking – participants can explore different personal and collective identities which contrast with the ones they inhabit outside of the Ethno 'bubble'.

The themes which emerged from a thematic analysis of Ethno Organizers' stories – communitas, the paramusical, leadership and identity – suggest a strong 'ethical praxis' of action and reflection with regard to the socio-musical dimensions of musicking. That is to say, the Organizers appear collectively to be 'deeply committed to making art that reflects their own critical perspectives on their places and spaces' (D. Elliott et al., 2016, p. 8) and 'conceive of and engage in [their endeavors] with a view to the particular social "goods" they embody or nurture' (p.5). Coming predominantly from a WCM background, Ethno Organizers share a strong sense of curiosity and resilience in their approach to leadership. Belonging to a broader community of reflective practice facilitates a common ground for undertaking transformational identity work in music, as well as developing capabilities of self-determination in the supportive context of emergent personal and professional networks. Among the logistical challenges of planning large-scale events, managing the social and cultural tensions that might arise and the physical demands of leadership, the well-being of participants is foregrounded through structuring activities which promote 'paramusical' outcomes as well as musical ones. Whilst maintaining a somewhat delicate balance between more local demands and the global expectations of the host institution JMI, the multicultural environment of Ethno Gatherings creates a sense of 'no borders' – an adaptive and interdependent complex of place, people and music – that can have a life-changing impact on Organizers' musical and personal lives.

In the discussion that follows, we return to the questions on which this study was formulated to consider the extent to which we have been able to address them.

In relation to the self-reported motives of Ethno Organizers, we hope that our approach has been able to illuminate some of the complexities surrounding this issue. Far from a more transactional approach to participatory musicking – for primarily capital gain, say – the Organizers in this study appear to be motivated by more ethical and emancipatory concerns, often working beyond the expectations of their contract to deliver transformational experiences for their participants. Our study suggests that Ethno Organizers are motivated by often deeply held personal beliefs about the transformational potential of participatory music-making, often stemming from personal experiences, and sometimes from their own histories of participation in previous Ethno events. This translates into a strong 'ethical praxis' which celebrates the power of music to facilitate deep social connections and personal transformations.

There is a clear sense of Organizers' pride in their local heritage, culture and musical traditions, and how musicking can not only preserve local cultural identities, but lead to transformations in those identities by exposing them to intercultural dialogue where new cosmopolitan identities can be negotiated and experienced. While Ethno Gatherings are deeply rooted in the places where they occur, there is less of a sense of cultural and / or national identities being promoted *in competition with* others, but rather that ways of integrating those more localized identities can become co-constituent in the negotiation of new transnational and / or cosmopolitan identities. The musical encounter is at the heart of this discourse, forging interpersonal and intercultural alliances and connections which are sustained beyond the duration of the gathering, and often lie at the heart of Organizers' own personal and professional identity.

Similarly, Ethno Organizers manifest their obligations to attendees and artistic leaders in the way they establish the Gathering as a site for individual and collective identity transformation. Often drawing on their own transformational experiences of participatory musicking – and many with histories of participation in the Ethno programme itself – they seek to create the conditions where attendees can experience similar disruptions, epiphanies and personal insights to the ones they underwent themselves, in order to facilitate *everyone's* development as musical human beings in a world of plurality and difference.

JMI and Ethno-World provide a vital role in creating the conditions for this transformational work to be undertaken, but the sense from Organizers' perspectives is that this is not done in overly prescriptive ways, with local gatherings allowed and encouraged to develop their offers in diverse ways that are most suitable to their local situation. The institutional infrastructure around Ethno Organizers' activities clearly provides peer-led practical support, advice and problem-solving, but the Ethno culture also goes deeper than this. In response to some of the questions raised about intentionality in the white paper (Mantie & Risk, 2020, pp. 45, 53), our sense is that the broadly Humanistic values – e.g. empathy, patience, tolerance, acceptance – which underpin the programme are not simply 'espoused' values (Argyris & Schön, 1992, p. 6), but ones that are very much 'in-use' within the fabric of Organizers' peer discourse, in the development of their leadership capabilities, and in the stories they share of their experiences.

There are several limitations to our findings. Principle among these is the extent to which current Ethno Organizers may feel constrained by their professional relationship to JMI to present a positive impression of their experiences. While their stories point to a good degree of personal autonomy in the fulfilment of their leadership responsibilities, this cannot be taken as evidence of full impartiality, and perhaps we should not expect it to. The findings themselves are not considered to be generalizable, representing as they do a rich set of insights into the personal and situated experiences of a small group of people. Organizers were also slow to respond to the call to participate in the research, and this may be because of time constraints, research fatigue, suspicions about the process or several other reasons. While Organizers were not coerced into participating, it required some organization to establish a suitable platform for participation, and this process may have affected their responses.

Conclusions

The study represents a rich understanding of the experience of Ethno Organizers. The self-motivation of Organizers to facilitate events which create the conditions for identity transformation suggests that the 'values-in-use' within the Ethno programme go beyond mere espousal, but are held in very personal ways by the organizers of Ethno activities. We think that the main themes to emerge from this study – communitas; the paramusical; leadership; identity – provide some scope to broaden the literature to frame the Ethno experience. The findings broadly support the findings of previous research that 'paramusical' outcomes are what drives musical participation, in particular the resulting affordances for deep social bonding. It confirms Ethno Gatherings as valuable sites for identity work, not just in relation to personal identities *in* music, but more broadly in relation to the development of more cosmopolitan identities *through* music.

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Dr. Dave Camlin

Dave Camlin is a musician based in west Cumbria, UK whose practice spans performance, composition, teaching, community music and research. He is Lecturer in Music Education at the Royal College of Music and Trinity-Laban Conservatoire in London and was Head of Higher Education and Research at Sage Gateshead from 2010–19. His research focuses on group singing, music health and wellbeing, musician training and Community Music, pioneering the use of 'distributed ethnography' as a method for research into cultural phenomena. He has a monograph due for publication in 2022 entitled Music Making and The Civic Imagination. He performs in various guises and leads a number of community choirs in the Natural Voice (NVN) tradition, grounded in a belief that music is about the performance of 'relationships' as much as it is the performance of 'works', and that collaborative art-making can be a resource for people to begin to occupy a more equitable social and political reality as an alternative to the dehumanizing conditions of late capitalism. He won the UK National Trust's Outstanding Achievement Award in 2019 for an AHRC / Arts Council England funded mountain-top singing project, The Fellowship of Hill and Wind and Sunshine.

Helena Reis

Helena Reis is based in Lisboa, Portugal. Musician and composer, founder of the feminine Portuguese choir *Fio à Meada* – Vozes Tradicionais Femininas and member of the ensemble CIRCULAR voices. Member of GECAPA research group and PhD student of Performative Arts at *Universidade de Lisboa* and Research Assistant at the Ethno Project conducted at York St. John University.

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Appendices

APPENDIX I – COMPARISON OF STATISTICAL DATA FOR TRIAD 1 (IDENTITY)

This Study	My People	Me	My Place
Mean (x)	42.7	39.4	17.9
Standard Deviation (s)	24.6	28.6	13.9
Count (n)	22.0	22.0	22.0
Standard error of mean (SEM)	5.2	6.1	3.0
Degrees of freedom (df)	21.0	21.0	21.0

Previous Study	My People	Me	My Place
Hypothesized mean (x)	46.3	28.0	25.8
Hypothesized Standard Deviation (s)	22.0	19.3	15.4
Count (n)	160.0	160.0	160.0
t-statistic (t)	0.67	1.87	2.66
p value (p)	0.51	0.07	0.01
Difference in Means	3.5	11.4	7.9
Pooled SD	22.3	20.6	15.2
Cohen's d(s)	0.2	0.6	0.5

APPENDIX II - COMPARISON OF STATISTICAL DATA FOR TRIAD 2 (QUALITY)

This Study	Aesthetic	Paramusical	Participatory
Mean (x)	14.6	61.5	23.9
Standard Deviation (s)	14.7	21.9	15.4
Count (n)	22.0	22.0	22.0
Standard error of mean (SEM)	3.1	4.7	3.3
Degrees of freedom (df)	21.0	21.0	21.0

Previous Study	Aesthetic	Paramusical	Participatory
Hypothesized mean (x)	21.0	49.0	30.0
Hypothesized Standard Deviation (s)	17.5	26.8	22.4
Count (n)	160.0	160.0	160.0
t-statistic (t)	2.05	2.69	1.87
p value (p)	0.05	0.01	0.08
Difference in Means	6.4	12.5	6.1
Pooled SD	17.2	26.3	21.7
Cohen's d(s)	0.4	0.5	0.3

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