Pedagogy and Professional Development

Research Report

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ETHNO RESEARCH

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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
Official Program

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Preamble

INTRODUCTION

It is in the spirit of 'valuing' – referring to listening and respecting the contributions of all – that we offer this report concerned with the pedagogy and professional development pathways that characterize Ethno. This core, foundational principle of 'valuing' was a key finding that perhaps most aptly encapsulates the Ethno ethos, and that similarly was a core principle that guided our approach to the research.

A second core facet of the Ethno ethos that emerged from our research was that of 'trust'. We recognize the trust that was accorded to our team, entrusted with undertaking an analysis and discussion of pedagogy and professional development within Ethno – a phenomenon that clearly has been transformational for many and is cherished by numerous research participants. This trust was evident in each and every one of the contributions to our research, including our access to secondary analysis of pre-existing interviews and documents as well as the generous and thoughtful contributions by participants in our survey and individual interviews.

Nowhere was this trust more evident than in the interviews undertaken for this report. Interview participants openly shared their joy, frustrations, dreams and disappointments within their Ethno experiences. This openness has added richness and depth to our research and we thank them for their honesty and frankness. We have reciprocated their trust and that of all participants by honoring their perspectives and being guided in our analysis by the research maxims of trustworthiness, credibility and transparency.

The Covid-19 pandemic prevented all of our team from experiencing an Ethno gathering. However, we constructed a research approach that would allow those of us without 'insider Ethno knowledge' to understand Ethno in as deep a way as was possible. In this report we set out the three phases of our research (see Chapter 2 of this report for full details) that began with an extensive analysis of documents and secondary analysis of pre-existing interviews (Phase 1). That analysis then led to the development of a survey, using concepts and text drawn directly from the documents and interviews (Phase 2). Finally, we carried out a series of in-depth interviews with Ethno 'insiders' (Phase 3).

Throughout this process, we discussed our emerging analysis as a team, bringing our perspectives as folk, jazz and classical musicians, professors of music pedagogy and music education. These discussions were in turn mediated by valuable critical feedback from one member of our team who was able to offer an insider perspective on Ethno, as well as providing us with access to extensive video material from Ethno gatherings around the world. Chapter 3 of this report sets out the background literature and

theoretical perspectives that framed our initial thinking, followed by Chapters 4–8, where we discuss the evidence that informed our evolving understanding of Ethno pedagogy and professional development pathways. Finally, in Chapter 9 we summarise our key findings and recommended critical reflection points.

Therefore, we offer this report in the spirit of mutual respect and trust and hope that this may serve as a point of reflection that may contribute to the ongoing evolution of Ethno.

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Executive Summary

INTRODUCTION

According to the Ethno Website and previous research, Ethno may be described a network of international music gatherings, providing opportunities for young people to forge connections through the medium of folk music. Previous research has not examined in-depth the pedagogies and professional development pathways that may be characteristic of these gatherings.

AIMS OF THE RESEARCH

The aim of the pedagogy and professional development research was to document local, national and global understandings of Ethno pedagogy, and to describe and theorize its processes in action, including the ways it was perceived to play a role in the professional development of Ethno stakeholders. The following research questions were addressed:

- What are discourses concerned with Ethno World's stated and unstated pedagogical and professional development tenets?
- How are these understood and enacted in its activities at local, national and global levels?
- How do the Ethno professional development structures develop, how are they reinforced and what are the implications of these structures for pedagogy?
- What are the pedagogical principles and practices that are perceived as being transformational, within the context of Ethno gatherings?
- What are the pedagogies that support amateur and professional music makers in developing multi-faceted musicianship and interdisciplinarity through Ethno gatherings?

THEORETICAL BACKGROUND

The 'pedagogy and professional development' research was framed by background literature and a theoretical framework concerned with facilitation, learning and personal and professional development conceptualized as the development of musical possible selves.

METHODOLOGY

The research was undertaken in three phases: 1) a document analysis and secondary analysis of interviews previously undertaken; 2) a survey, developed by extracting concepts and text from the Phase 1 analysis and distributed via Ethno networks; and 3) in-depth semi-structured interviews, exploring further the themes that had arisen in Phases 1 and 2.

PEDAGOGICAL PRINCIPLES, FRAMEWORKS AND PRACTICES

At the deepest level, Ethno pedagogy was based upon a consistent foundational pedagogical principle of 'valuing others through critical approaches to intercultural and experiential learning'. This foundational principle was articulated through principal pedagogical frameworks that were 'non-formal pedagogies' and 'scaffolding expansive learning'. At the 'surface' level of activities, the core pedagogical practices that characterized Ethno gatherings were learning by ear (in accordance with an aural tradition), peer learning and self-directed, situated learning.

While Ethno gatherings did share some consistent 'signature' foundational principles, pedagogical frameworks and core pedagogical practices, they differed from one context to another in approaches to facilitation of learning and with regard to planning and structuring Ethno gatherings. Difference was celebrated, the idea being that Ethno gatherings should be responsive to local needs, perspectives and traditions. Accordingly, Ethno pedagogical principles and practices could be described as an example of 'glocalization', whereby Ethno gatherings were responsive to both local and more global considerations.

APPROACHES TO FACILITATION OF LEARNING

Generally, pedagogical leadership at Ethno could be described as distributed. In one sense, the distributed leadership approach was manifest in the practice of participants taking turns in the role of workshop leader. In another sense, leadership was distributed among the team of artistic mentors, for example by sharing tasks and breaking into small groupwork in order to meet multiple needs within one session.

Framed by 'non-formal pedagogies' and 'scaffolding expansive learning', the predominant and aspirational guiding approach to facilitation was aligned with an autonomous or cooperative orientation (whereby learners are guided and scaffolded towards solutions or are in a collaborative pedagogical relationship). Notwithstanding this, a full continuum of facilitation approaches was found. For example, autonomous orientations to facilitation were evident when artistic mentors allowed participants full autonomy when taking on the role of workshop leader. Autonomous orientations were also characteristic of the informal, self-directed learning that took place outside of structured workshop time. Conversely, hierarchical approaches, where decisions were taken *for* participants

rather than *with* them, were deemed appropriate in some workshop settings, such as instances where artistic mentors took decisions for pragmatic reasons relating to the size of the group, levels of musical competence or time constraints. Overall, approaches to facilitation of learning at Ethno were therefore fluid, flexible and differentiated.

THE SIGNIFICANCE OF THE RESIDENTIAL CONTEXT FOR PEDAGOGY

The residential context of Ethno gatherings shaped the pedagogical environment. Consistently, Ethno gatherings were described as intense, intimate, fun and joyful, yet also at times stressful and exhausting. The intensity of Ethno could be exacerbated by culture shock, political tensions or other interpersonal differences that spilled over into the music-making.

PLANNING AND STRUCTURING

Planning and structuring Ethno gatherings differed in different cultural contexts, although generally some advance planning was considered to be crucial for the success of an Ethno gathering. That said, there could sometimes be tensions between the relative emphasis on planning versus allowing the Ethno experience to unfold in a natural and organic manner.

INCLUSION

Some critical questions were raised regarding inclusion. Although Ethno was positioned as an inclusive, mutually supportive and safe environment, some potential barriers to participation included English language proficiency, socio-economic factors, musical skills and perceived limitations with regard to personal characteristics such as openness, confidence, courage and trust.

MEANING-MAKING THROUGH EXPERIENTIAL LEARNING

At Ethno gatherings the process of meaning-making in learning was mediated by affective responses to experiential, imaginative and practical exploration of familiar and unfamiliar ways of making music. Meaning-making was also mediated by the personal characteristics of Ethno participants. Qualities such as openness to new experience, readiness to learn, a sense of community and preparedness to trust were considered to be characteristic of those who integrated well into Ethno gatherings. Although many interviewees described ‘finding Ethno’ via serendipitous events, it was unclear whether the qualities deemed to be important at Ethno were fostered by Ethno, or whether Ethno attracted only those who demonstrated those pre-existing characteristics.

PERSONAL AND PROFESSIONAL DEVELOPMENT

Overall, the data concerned with personal and professional development supported the view that Ethno played a significant role in the personal and professional development of participants, and furthermore that personal and professional development were integrally linked.

Ethno gatherings were, in many instances, perceived to have been transformational. For example, participants had been inspired to continue with lifelong learning in music, motivated by a change in the way that they thought about music and communication. This motivation to continue as a lifelong learner in music was attributed in part to the feeling of recognition and personal value derived from Ethno. Ethno was also perceived to have fostered a deeper self-knowledge as well as life skills that could be transferable to other contexts.

At Ethno, participants discovered, rediscovered and reimagined musical roots, identities and trajectories. This process of reimagining musical possible selves involved the development of transferable personal qualities (e.g., self-knowledge; self-confidence; self-belief) as well as expansive musical skills that included improvisation, arranging and songwriting. Leadership skills that focused on teamwork, collaboration and consensus building were particularly important facets of professional development within Ethno. Networks that had been developed through Ethno functioned as a significant support for professional development. During the pandemic, these networks were in some cases sustained with ad hoc activities within online environments. In some countries, Ethno had forged links and partnerships within the wider context of music education, offering training and workshops with the aim of embedding an 'Ethno approach' within wider contexts. Finally, some Ethno organizers identified training needs (e.g., targeting specific pedagogical or social needs) beyond those provided 'in house' through Organizers Annual Training (OAT), which to some extent were being met through existing Ethno networks.

METAPHORS FOR ETHNO

A number of metaphors for Ethno emerged from this research. Ethno gatherings have been described as places where people experience a sense of belonging, of being welcomed and accepted ('family'). Moreover, Ethno gatherings have been described as a Utopian 'bubble', that is to say, places in time and space set apart from 'reality', where participants could forget their worries and connect with their inner self and the wider Ethno community. Opportunities for peer and intercultural learning through arranging and sharing tunes and songs, as well as 'initiation' into an Ethno perspective and into the 'ritual' of sharing daily routines had created numerous 'magical' moments for the participants. These moments encouraged some participants to attend several Ethno gatherings (catching the 'Ethno bug') and to feel sad when each gathering came to an end (having the 'Ethno blues'). Many participants described Ethno gatherings as places of 'hope' and 'peace'. The former (hope) referred to the power of music to bring people from different cultures together, to encourage them to share their traditions with one

another and to help them become more tolerant and loving towards one another. The latter (peace) described Ethno gatherings as places that nurtured a sense of inclusion, collaboration, sharing and working harmoniously. Finally, participants used the term 'Ethno sound' to describe a particular Ethno aesthetic.

REFLECTIVE QUESTIONS

A number of reflective questions emerged from the research, raised by research participants themselves in the survey and interview phases. We conclude this report by offering these six points of reflection on going forward in the development of Ethno.

1. Equity, diversity and inclusion

How can concepts of equity, diversity and inclusion be implemented into Ethno? What training would be needed in order to do this?

2. Growth

Where does the organization want to be in 5,10 or 20 years? What amount of expansion is wanted or needed? What are the benefits of expansion? What could be downfalls of expansion? How can the organization ensure that the original concept and philosophy of Ethno (in particular the foundational pedagogical principle of 'valuing others through critical approaches to experiential and intercultural learning') can be maintained and sustained?

3. Accessibility

For whom are Ethno gatherings accessible? Who is excluded? What are the barriers to participation? How can these barriers be mitigated? What is needed in order to enhance accessibility, in terms of training and resources?

4. Spreading information

How can wider populations be reached and informed about Ethno? In particular, is Ethno reaching Indigenous populations and rural populations?

5. Transferability into formal music education – what is lost, what is gained?

What would expansion into schools and other formal institutions look like? How would the process take place? Which stakeholders would be involved? How could the organization ensure that the foundational pedagogical principle and principal pedagogical frameworks that are characteristic of Ethno be maintained?

6. Social justice project?

Can music unite the world as some believe Ethno is capable of doing? Is this the path forward? Would adopting this philosophy or outcome significantly change the Ethno experience? Is this something that is actually possible?

Chapter 1

SUMMARY

This chapter sets out the key characteristics of Ethno and Ethno Research. We review some early research concerned with Ethno pedagogy and professional development, carried out prior to Ethno Research, and locate the Pedagogy and Professional Development work-package within the overarching Ethno Research project.

KEY POINTS

According to the Ethno Website and early research concerned with Ethno:

- Ethno may be described a network of international music gatherings, providing opportunities for young people to forge connections through the medium of folk music.
- The interplay between social and musical facets of learning is fundamental at Ethno.
- Pedagogical approaches combine informal and formal approaches to learning, including learning by ear and jamming.
- Exploring and combining diverse musical genres and traditions is a signature approach, at Ethno.
- Ethno gatherings function as a space for professional networking and making connections founded upon shared repertoire.
- Questions remain concerning the transferability of Ethno to other music education contexts.

Chapter 1: Introduction and Background

WHAT IS ETHNO?

Ethno is a 'network of international music gatherings (typically 7–14 days in length) for 'youth' (variously defined, but officially listed as 13–30) that take place in an ever-increasing number of countries around the globe' (Mantie & Risk 2020, p. 4). Ethno is organized by Jeunesses Musicales International (JMI), whose priorities are divided into four activity fields: (1) Young Musicians; (2) Young audiences; (3) Youth Empowerment; and (4) Youth Orchestras and Ensembles. Present in more than 60 countries, JMI is 'open to all styles of music' and focuses on working 'for and with youth, harnessing the power of music to bridge social, geographical and cultural divides, creating an international platform for intercultural dialogue and acceptance' [1]

Under the umbrella of JMI, Ethno is therefore part of 'the largest global music network of NGOs' which provide 'opportunities for young people and children to develop through music across all boundaries'[2]. Ethno gatherings are designed both for professional and non-professional young musicians. Ethno gatherings provide opportunities for young musicians to interact globally with folk music as the focus, thereby making a difference at an individual level as well as within the communities where Ethno gatherings take place.

The mission of Ethno since 1991 has been to 'revive and keep alive global cultural heritage amongst youth'[3] and to 'invigorate and disseminate our global traditional musical heritage'[4]. Accordingly, Ethno is focused on traditional and folk music from around the world; over the years since its inception it has attracted musicians from various musical (western classical and other) and cultural backgrounds. Financial support is available for an average of 100 young musicians per year to participate in Ethno gatherings; funding is via Ethno Mobility (part of the Margaret A. Cargill Philanthropies).

Learning and teaching in Ethno gatherings is premised upon democratic pedagogies and liminal experiences (i.e., the experience of being separated from society in space and time – a sense of suspended reality: see Mantie & Risk, 2020) in communities of practice. Key pedagogical approaches include aural/oral transmission, peer-based collaborative learning and intercultural dialogue through sharing musical traditions and cultures.

1 See footnote 2
2 https://jmi.net/about (Accessed on 15.2.2021)
3 https://jmi.net/programs/ethno (Accessed on 16.1.2021)
4 https://www.Ethno World.org/a-new-tone-for-global-folk-music-program (Accessed on 16.1.2021)

BACKGROUND

Ethno has been in existence for more than 30 years, but research concerned with Ethno officially began with the instigation of Ethno Research in 2019. Some independent studies were carried out prior to that date, including two Masters dissertations and one PhD thesis (see Figure 1).

Figure 1.1: Ethno research overview

Pre-Ethno-Research (2016–2018)

Early research concerned with Ethno was carried out in 2016 when several Ethno participants who were studying music devoted their Masters and Doctoral projects to studying Ethno programmes, in so doing introducing the idea of Ethno to their academic fields. For example, Gayraud (2016) in her Doctoral thesis at Durham University focused on the contemporary folk music scene in England. Although pedagogy was not a primary focus of her thesis, her research highlighted Ethno's function as an environment for youngsters to share their traditional musics. Gayraud (2016, p. 116) addressed diverse pedagogical challenges in Ethno, such as

> **difficulties in trying to explain nuances of realization using a foreign language; difficulties in trying to adapt traditional material from one region for performance on an instrument from another region; and difficulties in trying to remember and reproduce complex new musical ideas (and entirely aurally/orally, in keeping with Ethno's ethos).**

Gayraud highlighted the importance of establishing musical meaning throughout the process of 'teaching' a tune, highlighting the connections between traditional music and identity. She furthermore highlighted an array of formal and informal spaces where Ethno gatherings took place, from schools and festivals to boat excursions and parades, and the contextual factors that influenced the Ethno experience. In particular,

the importance of the immersive and intense 'residential context' was noted, as well as a combination of rather formal rehearsal processes interspersed with informal and more casual activities (e.g., speed-dating dinner, busking competitions). In each of these spaces, participants had opportunities to share their songs, for example as workshop leaders, then as musicians jamming together, and playing and sharing music with various audiences in schools and in the community. Therefore, specific pedagogical processes – including different ways of engaging in musical exchange – were found to be influenced by context, including people, time of the day or of the week, as well as the diversity of learning and performing contexts.

With regard to professional development, Gayraud noted that many Ethno participants expressed the desire to pursue careers as professional folk musicians in their own countries and therefore appreciated the opportunity – offered by Ethno – to forge international connections with other musicians. Ethno connections and networks, typically founded upon shared knowledge of a common repertoire of songs shared and jammed at Ethno gatherings and transferred to other folk music making contexts, were made between musicians/bands from different cultures, but also within the same cultures.

An ethnographic exploration of the phenomena underpinning the international success of Ethno gatherings was carried out by Roosioja (2018) for her master's thesis completed at the Estonian Academy of Music and Theatre. The study positioned Ethno as a transformative liminal space (Mantie & Risk 2020) and was framed by festival theory (Getz, 2008), whereby Ethno gatherings were seen as unique – yet recurring and structured – social events that connect community with culture ('communitas'). Roosioja concluded that Ethno had both 'carnivalesque' (equality, peer-to-peer learning, inclusion, participation, observing and opposing hierarchy) and 'ritualesque' (intercultural understanding and learning, personal development) characteristics. Ethno was found to be connected to the music of specific communities through: (1) the pedagogical process (participants had the freedom to choose the tunes, informal musical learning was based on combining various ways of musicking informed by the different levels of musicians who were involved in the process); and (2) facilitation (with parallels drawn between the approach of Ethno artistic mentors and that of community musicians).

The capacity for Ethno to function as a resource that could be transferred to other multicultural contexts of music education was explored by Ellström (2016) in his Master's thesis at Malmö Academy of Music, Lund University. In his qualitative study, Ellström interrogated four key aspects of Ethno – social, musical, cultural and interplay of different factors. All four aspects intersected with the pedagogical process itself, as well as elements that went beyond the process, such as environment, cultural diversity, inclusion, and so on. Several themes related to the social aspect of Ethno were identified: peer learning, a non-hierarchical pedagogical environment, jamming and other activities outside the workshops, and the question of exclusiveness. Regarding the musical aspect, themes included learning by ear, improvisation, open-mindedness and adaptability of artistic mentors, and a balanced mix of musical genres. Ellström used the term 'interplay' to refer to learning and teaching traditional music by ear through informal and formal learning approaches, mixing a variety of genres, as well as hybridity expressed in discussions about genre and cultural differences, identity and authenticity that occurred

during the process of music making. The intersection of musical and social aspects of Ethno with the phenomenon of interplay as well as interculturalism was, according to Ellström, what made Ethno unique and potentially challenging to transfer to other educational contexts.

The professional development of Ethno artistic mentors was examined at Ethnofonik, the training for musicians who want to be (or already are) Ethno artistic mentors. The pilot research[5] was conducted at Ethnofonik All Stars edition in 2017. Based on the Ethnofonik syllabus *Being an Ethno artistic leader* (De Bonte & Dokuzović, 2015) as a pedagogical resource, the research aim was to explore roles and identities of Ethno artistic mentors. Grounded in insights from music pedagogy, critical pedagogy, community music and youth work, the research drew upon the perspectives of trainee participants to develop an understanding of an Ethno artistic mentor's mindset. This mindset was described as multidimensional, consisting of five dimensions: musician, youth worker, organizer, citizen artist, and reflective practitioner. The research also explored the connection and the potential mutual support between formal and informal learning contexts and approaches, which could be observed in the hybridity of Ethno musicians' musical backgrounds (western classical and musical genres other than western classical).

In summary, Ethno is committed to reviving and keeping alive global cultural heritage amongst youth. Ethno gatherings function as a space where young musicians can come together to share the traditional musics of their own countries. Pedagogical approaches have been found to combine informal and formal approaches and emphasize the interplay between social and musical facets of learning, learning by ear, jamming, welcoming diverse musical genres and traditions as well as exploring the ways in which those can be mixed and developed as 'hybrids'. Ethno gatherings function too as a space for professional networking and connections founded upon shared repertoire. Questions remain concerning the transferability of Ethno to other music education contexts.

Ethno Research and the Pedagogy and Professional Development Work-package

In 2019, Ethno World was awarded a Margaret A. Cargill Philanthropies grant for the development of its activities. One of the strategic goals was a three-year research project conducted by the International Centre for Community Music (York St John University), which gathered an international team of researchers from various music and academic fields under the banner of Ethno Research. The overarching purpose of Ethno Research was to explore the hypothesis that Ethno music gatherings provide transformational sociocultural and musical significances for those who engage in its activities.

5 The research was conducted in November/December 2017 and will be published in 2021.

Three distinct lines of enquiry were followed: (1) pedagogy and professional development, (2) experience, and (3) reverberations. Accordingly, Ethno Research responded to three overarching questions:

1. In what ways can the growth and development of Ethno World be understood as an historical socio-cultural phenomenon?
2. What are Ethno World's stated and unstated tenets and to what extent are these enacted in its activities?
3. What is the nature and significance of the Ethno experience for participants and non-participants?

The first year of investigation delivered seven pilot ethnographic case studies conducted at Ethno gatherings in Catalonia (Spain), Portugal, Denmark, Estonia, Belgium and Sweden. Case studies depicted Ethno as a community of practice offering a space suspended from the participants' everyday life, but also a space grounded in their 'real-world' personal and professional growth and network possibilities.

Following that first case study phase, Ethno Research recruited a team led by McGill University, Canada to carry out the Pedagogy and Professional Development work-package, with the remit to explore in-depth the themes concerned with pedagogy and professional development that had emerged in the initial case studies. The Pedagogy and Professional Development work-package research (reported here) was therefore focused on an exploration of pedagogical principles, facilitation approaches, dimensions of learning, personal and professional development and metaphors.

Chapter 2

SUMMARY

This chapter describes the aims, objectives and research questions addressed in the research undertaken within the Pedagogy and Professional Development work-package of Ethno Research. The research comprised three phases: 1) document analysis 2) survey and 3) interviews. These three phases of the research are set out, including details of research materials, methods, participants and ethical approval.

KEY POINTS

- The Pedagogy and Professional Development' research was led by McGill University, Canada and carried out under the umbrella of Ethno Research.
- The Pedagogy and Professional Development research took place in three phases: 1) document analysis with a thematic approach to secondary analysis of case study interviews and Ethno documentation; 2) survey developed with material drawn from the document analysis and comprising Likert-scale quantitative questions as well as qualitative open questions; and 3) interviews analysed with a thematic approach.
- The majority of survey participants were European, aged between 25 and 34 years.
- Survey participants were asked to identify which roles they had occupied at Ethno. The options provided included terms that had emerged from the document analysis. There was some ambivalence and inconsistency regarding the meaning of different role terminology.
- 10 interviews were carried out, representing nine countries.
- The interviewees had occupied the roles of mentor, workshop leader, participant, volunteer, and organizer.
- The interviewees were aged between19 to over 45.

Chapter 2: Methodology

INTRODUCTION

The specific project that is the focus of this report was the Pedagogy and Professional Development 'work-package', positioned within the larger 'Ethno Research' project overseen by York St John University (YSJU), UK. The Pedagogy and Professional Development team included researchers from Canada (McGill University), Ireland (Mary Immaculate College, University of Limerick) and the University of Zagreb. One member of the team was an Ethno 'insider' who had attended Ethnofonik training as well as several Ethno gatherings.

AIMS OF THE PEDAGOGY AND PROFESSIONAL DEVELOPMENT RESEARCH

The aim of the Pedagogy and Professional Development research was to document local, national and global understandings of Ethno pedagogy, and to describe and theorize its processes in action, including the ways it was perceived to play a role in the professional development of Ethno stakeholders.

OBJECTIVES

The objectives of this research were to:

- Identify explicit and implicit pedagogical and professional development principles and processes, within the context of Ethno World.
- Explore the ways in which these principles and processes are understood and enacted at local, national and global levels.
- Document the pedagogical principles and practices that are perceived as being transformational, within the context of Ethno gatherings.
- Identify the specific pedagogical practices that support multi-faceted musicianship, within the context of Ethno gatherings.

PEDAGOGY AND PROFESSIONAL DEVELOPMENT RESEARCH QUESTIONS

The following research questions were addressed:

- What are discourses concerned with Ethno World's stated and unstated pedagogical and professional development tenets?
- How are these understood and enacted in its activities at local, national and global levels?
- How do the Ethno professional development structures develop, how are they reinforced and what are the implications of these structures for pedagogy?
- What are the pedagogical principles and practices that are perceived as being transformational, within the context of Ethno gatherings?
- What are the pedagogies that support amateur and professional music makers in developing multi-faceted musicianship and interdisciplinarity through Ethno gatherings?

ETHICS

The Pedagogy and Professional Development research was reviewed by the Research Ethics Board at McGill University and approved with Certificate number 21-02-001.

RESEARCH PHASE 1: DOCUMENT ANALYSIS

Phase 1 of the Pedagogy and Professional Development research took the form of a document analysis, including secondary analysis of interviews previously undertaken. The aim of this first phase of the research was to address the first research question, identifying the discourses concerned with Ethno World's stated pedagogical and professional development tenets. The documents analyzed included secondary analysis of interviews previously undertaken as part of Ethno Case Studies, research reports and other grey literature concerned with Ethno, student dissertations concerned with Ethno, and official Ethno documentation.

The documents were uploaded to the qualitative data analysis tool Dedoose, where a thematic analysis was undertaken. The process of analysis followed three steps (Williamon et al., 2021). In step one of the process, the researchers familiarized themselves with the data by reviewing them and identifying themes. Themes were identified and coded using an inductive approach that derived from the documents themselves; this was balanced with a deductive approach (Fereday & Muir-Cochrane, 2006) whereby themes were linked with the theoretical framework of manifold musical

possible selves that is discussed in Chapter 3 of this report. Secondly, sub-themes associated with each theme were identified. During this second step of the process the researchers discussed and explored the most effective ways to group themes and sub-themes. Thirdly, and finally, the themes and subthemes were grouped into overarching 'parent' categories guided by the framework of manifold musical possible selves (see Chapter 3 of this report).

What was Analyzed

One hundred and eight documents were analysed. These included:

- 94 interviews (secondary analysis);
- 2 documents consisting of interview notes;
- 11 research reports and papers;
- 1 Ethno organization document (*Ethnofonik Syllabus for Artistic Leaders*).

Out of the 94 interviews subject to secondary analysis, 89 were individual interviews, four were interviews with two participants, and one interview included three participants. In total, this corpus of interviews represented input from 100 Ethno participants. The interviews had been undertaken in 2019 and 2020 at Ethno gatherings including Ethno-Sweden (18%), Ethno Denmark (15%), Ethno India (14%), Ethno Estonia (10), Ethno Brazil (2%) and one in Ethno Flanders. Forty participants did not provide information on the Ethno that they attended at the time of the interview. The gender of the interviewees was distributed evenly (48 males, 48%; 49 females, 49%; for three interviews no gender information was provided). With regard to their self-reported role in the Ethno gatherings 63 self-identified as participant-musicians, nine as artistic leaders, six as organizers, seven as workshop leaders, and fifteen did not provide any information.

Among the other documents analyzed (n=14), two provided information on Ethno Estonia, two on Ethno Denmark, two on Ethno Portugal, two on Ethno Flanders, one on Ethno Catalonia, one of Ethno Sweden, one on Ethno on the Road, one provided guidance on the training of the artistic leaders for Ethnofonik, and two were reports (*Ethno research Narrative Year 1* and *Ethno monitoring Evaluation report*).

RESEARCH PHASE 2: SURVEY (APRIL–JUNE 2021)

Development of the Survey

In order to explore more widely the themes identified in the document analysis, a survey was developed. The survey was grounded in the document analysis, with survey sections corresponding to the themes identified in the document analysis and specific survey items using language drawn from the document analysis.

The survey (see Appendix 2) comprised 35 questions, grouped under the headings of 1) pedagogical principles; 2) facilitation approaches; 3) dimensions of learning; 4) personal and professional development; 5) metaphors; 6) examples of experience; 7) demographic information. The survey used Likert scales as well as qualitative open questions. For example, Likert scale questions asked participants to indicate their agreement with statements about Ethno pedagogy, on a five-point scale. The Likert scale statements were drawn directly from the document analysis. Therefore, the survey was designed in such a way as to allow an exploration of the extent to which ideas, beliefs and values emerging from the document analysis were held among the wider Ethno community.

Survey Recruitment and Distribution

Survey participants were recruited initially from the database of Ethno Research participants, held by York St John (YSJ) University Ethno Research team. The Ethno Research Coordinator at YSJ sent the link to the online questionnaire (hosted on LimeSurvey), to all names on the database (approximately 90). All individuals on this database had previously consented to being contacted for research purposes. A cover email from the Ethno Research Coordinator at YSJ explained that individuals were being contacted because they had indicated they were willing to participate in Ethno Research and directed them to the link to the survey. A link to the survey was also posted to Ethno social media networks.

Survey Participants

Two hundred and two participants took part in the survey. Seventy-six participants completed the survey in full, while 132 participants partially completed it, for example leaving some questions blank. Thirty participants (14.9%) identified as male, 36 (18.7%) as female, one (0.5%) as non-binary, whilst 135 participants (66.8%) did not provide any information on their gender. With regard to their ages, the participants were invited to select amongst six age groups (See Figure 2.1). The majority were in the 25–34 age group. One participant (0.5%) was between 15–18 years of age; eight participants (4%) were between 19–24; 40 participants (19.8%) were between 25–34; 16 participants (7.9%) were between 35–44; three participants (1.5%) were between 45–54; and two participants (1%) were above 55 years of age, whilst 132 participants (65.3%) provided no information on their age. Most of the participants came from European countries (52, 25.7%), four (2%) came from South America, four (2%) from Australia, New Zealand and Oceania, two (1%) from Africa, one from North America/Canada (0.5%) and one from Asia (0.5%) (See Figure 2.2). One hundred and thirty-eight participants 68.3%) did not indicate the country they came from. At the time of the survey, 42 (20.8%) participants had attended multiple Ethnos, compared to 24 (11.9%) who had attended a single Ethno; and 136 (67.3%) who did not respond to that question.

Figure 2.1: The age of the survey participants

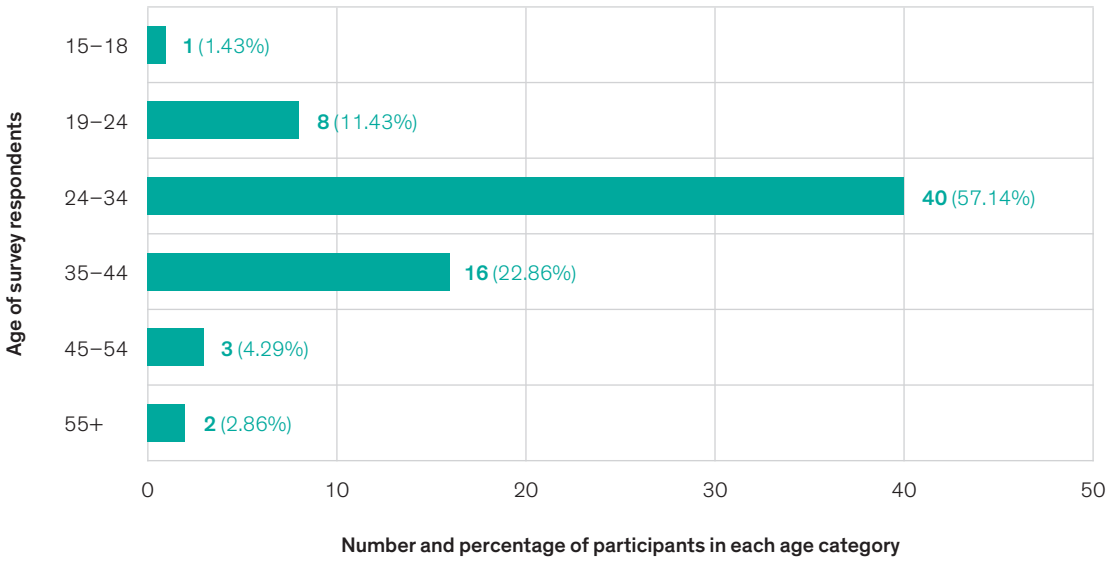
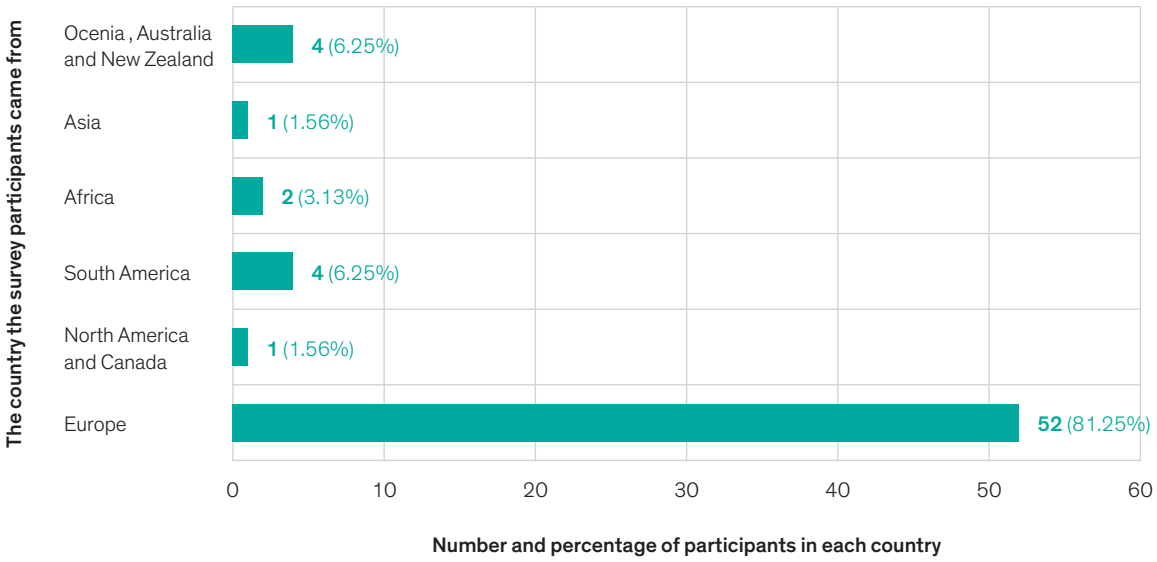
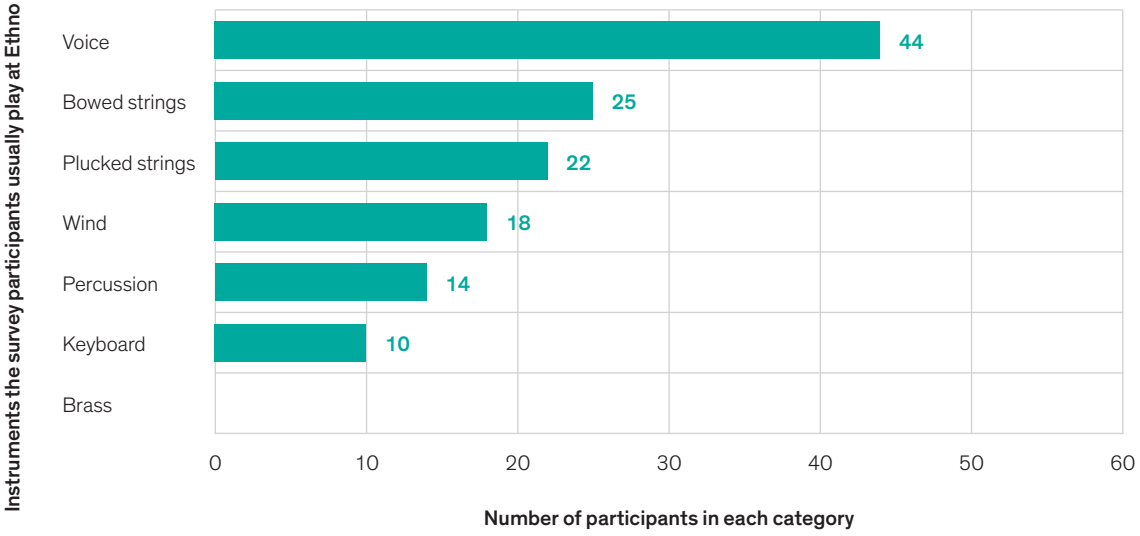


Figure 2.2: The country the survey participants came from



Participants were asked to indicate which instrument(s) (including voice) they usually played at Ethno gatherings (See Figure 2.3). The participants could select more than one instrument in response to this question. Twenty-two (10.9%) reported playing plucked strings, 18 (8.9%) reported playing wind instruments, 14 (6.9%) reported playing percussion instruments, 10 (5%) reported playing keyboard instruments, and 44 (21.8%) reported using their voice. No participant indicated that they played a Brass instrument during Ethno.

Figure 2.3: Instrument the survey participants usually played at Ethno



The participants were also asked to indicate the role that they played at the most recent Ethno (See Figure 2.4). The options provided included all of the terminology that had emerged as part of the document analysis. The majority of those who responded to this question indicated that at the most recent Ethno their role had been as 'participant' (37, 18.3%), followed by 'organizers' (14, 6.9%), 'artistic leaders' (11, 5.4%), 'workshop leaders' (5, 2.5%), 'volunteers' (3, 1.5%), and one survey participant indicated that their role had been that of 'mentor' (0.5%). One hundred and thirty-one survey participants (64.9%) provided no information (Figure 2.3). Finally, when asked about all the roles that they have occupied at Ethno gatherings in general (See Figure 2.5), 67 (33.2%) survey participants described their Ethno roles as including that of 'participants'; 32 (15.8) had been 'workshop leaders'; 22 (10.9%) had been 'artistic leaders'; 18 (8.9%) had been 'organizers', and nine (4.5%) had been 'mentors'.

Figure 2.4: The primary role the participants had at the most recent Ethno

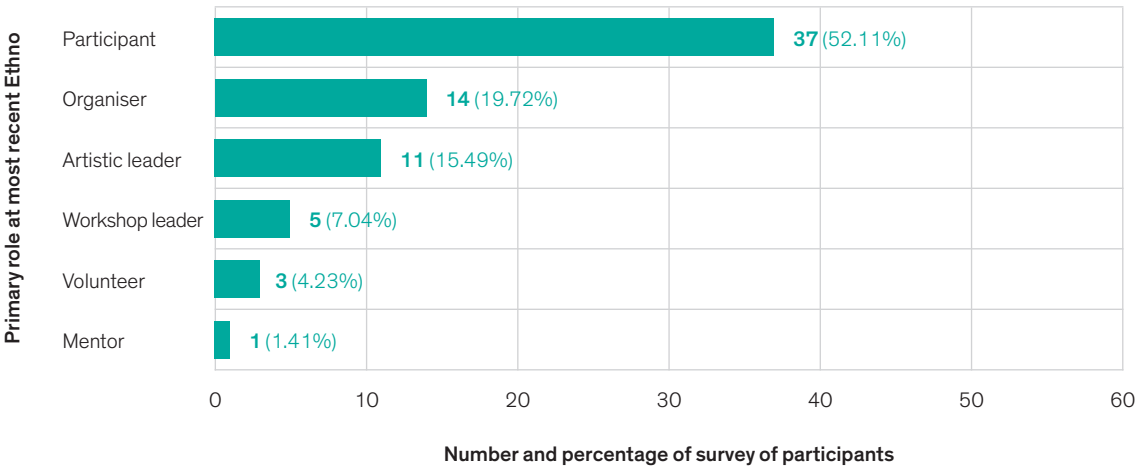
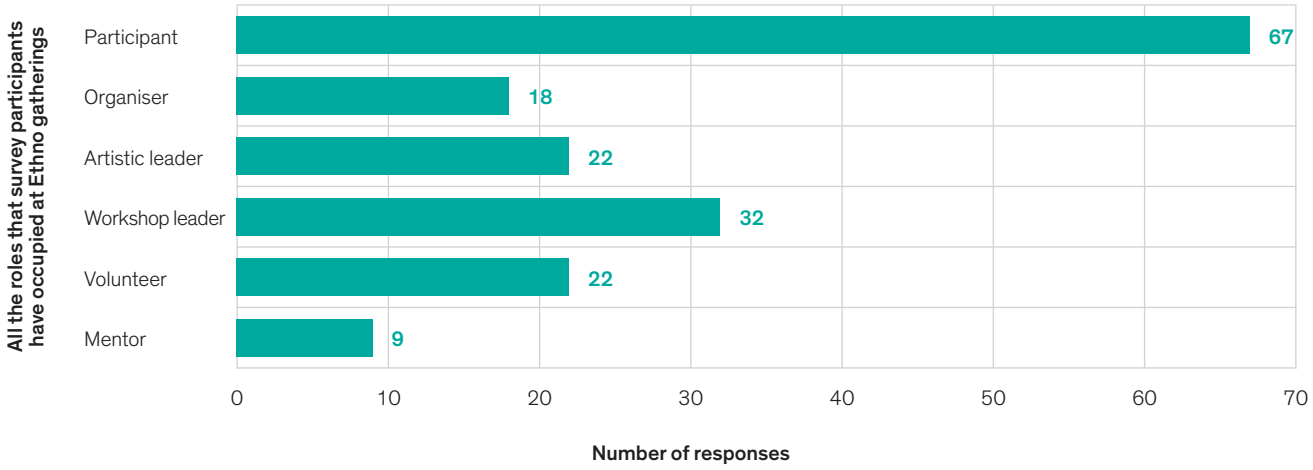


Figure 2.5: All the roles that survey participants had occupied at Ethno gatherings in general



Qualitative responses to the survey also indicated different interpretations of the Ethno terminology (the terminology in the survey comprised a list of roles that had emerged from the document analysis phase of this research). One participant suggested that there was no difference between the role of a 'workshop leader' and that of an 'artistic leader'. Another explained that when participants lead a session, they were 'workshop leaders' as opposed to Ethno staff who facilitate the learning as 'mentors'.

> **I am not sure if I have understood what you mean by leaders, workshop leaders, and artistic leaders, and whether there is a difference implied.**

> **To my experience the dynamic between the participant leading the workshop, bringing the music (workshop leader) and the leaders/mentors are key. The mentors should be the bridge between the one teaching and the rest of the group helping out to include all instruments and people.**

RESEARCH PHASE 3 – INTERVIEWS (JUNE–JULY 2021)

Recruitment of Interviewees

The phase 2 survey included an option where survey participants could indicate whether they were willing to be contacted for a follow-up interview. Forty survey participants indicated that they would be willing to be interviewed. A small sample (20) of those willing to be interviewed were identified so as to represent different countries, roles within Ethno, gender, instrument and age group. These potential interviewees were invited to participate in an online, semi-structured interview exploring issues arising from the survey. In addition, an invitation was sent to a group of Ethno organizers and some of these individuals volunteered to be interviewed.

Participants

A total of 10 online interviews were held between June 14 and July 21, 2021, at a time convenient to the participants. Participants represented nine countries with one each from Argentina, Australia, Belgium, Brazil, Canada, Denmark, Germany and Portugal and two from New Zealand. The ages of the participants were as follows: one from 19–24; six from 25–34, two from 35–44 and one over 45 and included three females and seven males. The primary roles indicated by the interviewee included one as mentor, one as a workshop leader, four as participants, three as organizers and one as a mentor/organizer.

Procedures and Analysis

Interviews ranged from 30 minutes to over an hour, with an average of 45 minutes. Interviews were recorded via Zoom technology and employed closed captioning technology. Transcription involved a correcting of the closed-captioned text as well as final editing by the interviewer. Interviews were coded using the cloud-based qualitative analysis tool Dedoose. After five interviews had been coded, a codebook was created. No further codes emerged from the subsequent five interviews.

SUMMARY OF METHODOLOGY

The Pedagogy and Professional Development research was carried out in three phases, led by McGill University, Canada. The research comprised a document analysis (including secondary analysis of interviews previously completed), a survey using Likert-scale items and open questions drawn directly from the document analysis, and semi-structured in-depth interviews. Overall, participants in the survey and interview phases represented Oceania, North America, South America, Africa and Europe. The majority were in the age range 19–45. Analysis of the qualitative data was undertaken using a cloud-based qualitative analysis tool (Dedoose), while analysis of the quantitative data was undertaken using SPSS v. 24 (Statistical Package for the Social Sciences). Approaches to analysis were descriptive statistics and non-parametric tests (quantitative data) and thematic analysis (qualitative data).

Chapter 3

SUMMARY

This chapter summarizes some key background literature concerned with the core pedagogical and professional development concepts that are characteristic of Ethno. The chapter concludes with a framework that illustrates the ways in which learning, facilitation of learning and professional development may intersect within the non-formal Ethno context.

KEY POINTS

- The 'pedagogy and professional development' research was framed by background literature concerned with facilitation, learning and personal and professional development.
- Early research (2016–2018) indicated that Ethno was premised upon an ethos of democratic pedagogies in liminal spaces, peer-to-peer learning and intercultural dialogue.
- The specific areas of background literature therefore included non-formal pedagogies, learning by ear, peer learning, self-directed learning and scaffolding.
- Early research also indicated that professional development n and through Ethno emerged from 'pushing the boundaries' and exploring outside of one's comfort zone.
- Professional development at Ethno was framed by the theoretical concept of discovering, rediscovering and exploring musical possible selves.
- A framework is proposed, representing the interplay between learning, facilitation of learning and personal as well professional development at Ethno.

Chapter 3: Background Literature and Theoretical Framework

INTRODUCTION

In this chapter we set out a framework for the ways in which the non-formal musical learning and participation that occurs within Ethno may be understood. Our framework comprises three levels of 1) facilitation, 2) learning, and 3) personal and professional development. The following sections discuss each one of these levels in turn, concluding with a summary model that illustrates the intersection of the three levels.

The literature to date concerned with Ethno pedagogies and professional development (e.g., Ellström, 2016; Gayraud, 2016; Mantie & Risk, 2020; Roosioja, 2018) suggests that Ethno is premised upon an ethos of democratic pedagogies in liminal spaces, peer-to-peer learning and intercultural dialogue through the embodied experience of sharing musical traditions and cultures (see Chapter 1; also Čorić, in press). Čorić notes that Ethno musicians often describe, in terms reminiscent of 'scaffolding' [Hogan & Pressley, 1997], a feeling of leaving their comfort zone and being stretched. Furthermore, De Bonte and Dokuzović, 2015 have discussed the professional pathways of musicians who have accessed Ethno, for example involving expansive and multi-dimensional professional roles and the development of a 'hybrid' form of musicianship that may take individuals into previously unknown musical worlds.

Accordingly, in this brief review of background literature, we focus first on issues relating to relevant pedagogical principles, including non-formal pedagogies, learning by ear, peer learning, self-directed learning and scaffolding. We follow this with a section concerned with approaches to facilitation of learning, proposing a theoretical framework for understanding the multifaceted nature of facilitation and leadership in Ethno contexts. This section concerned with facilitation and leadership links to a subsequent section focusing on learning. Here, we discuss the idea of transformational and manifold (multifaceted) experiential learning. We argue that transformational learning involves a profound changein perspectives, knowledge, skills or beliefs. Transformational learning, we suggest, emerges from affective experience, imaginative explorations of new ideas, linking experience to abstract conceptualizations, and practical applications of new knowledge and skill.

We follow the discussion of facets of pedagogy (principles, facilitation and leadership) and learning with a section focusing on professional development issues, demonstrating how Ethno may have implications for the personal and professional 'musical possible selves' (Creech et al., 2020) that emerge among participants. Finally, we conclude the background literature section with a theoretical model demonstrating multiple intersections between contexts, pedagogical facilitation approaches and dimensions of learning, and showing how these intersections can shape the musical possible selves that emerge in contexts such as Ethno.

BACKGROUND LITERATURE

Pedagogical Principles

Non-formal pedagogies

Non-formal pedagogies (or more specifically non-formal teaching) is a term used to describe 'greater flexibility, versatility, and adaptability than formal education' (Coombs, 1976, p. 282) for meeting diverse learning needs of individuals and groups. Within music education contexts, non-formal teaching is characteristic of student-centered approaches where teachers take a facilitation role and function as a musical model or resource to support informal learning characterized by students learning in self-directed, independent friendship groups (e.g., see Hallam et al., 2011; 2017). Non-formal teaching in music education can also revolve around classroom workshopping, where the teacher responds to the diverse needs of individuals within this group through teaching strategies such as modelling, coaching and scaffolding. Mok (2011) and Hallam et al. (2011) emphasize that one of the core characteristics of non-formal teaching is autonomy in the students' decision making about the direction of the musical projects.

Learning by ear

Aural learning (learning by ear) contrasts with a notation-based approach to learning music where students are given notated material, often without prior exposure to the sound of the piece. Priest (1985, 1989) has argued that playing by ear can nurture advanced aural ability, but lamentably, this foundational music process has historically been undervalued in formal music education. Green (2002; 2008), Varvarigou and Green (2015); and Varvarigou (2017; 2019) have published extensively about learning music by ear from recordings, as an approach that can nurture personal and collaborative creativity, enhance aural development and promote enjoyment through musical exploration.

A study on aural learning amongst young musicians that explored two of Ethno's key pedagogical approaches to musical learning, namely aural transmission and collaborative, peer-based learning, was undertaken by Varvarigou (2017). This study investigated ways that classically trained undergraduate student musicians, most of who had no prior experiences of playing by ear from recordings, could approach musical material aurally. The forty-six musicians who participated in the study rehearsed music aurally from recordings in small groups, primarily in the absence of the tutor, over the period of five weeks. It emerged from the students' responses that through playing by ear in groups they developed listening skills, repertoire appreciation and jamming skills, they experimented with playing new instruments, and they learnt to harmonize and to listen for harmony. They also reported gaining knowledge of their own instrument and developing their creativity. What is more, the study described the rich palette of strategies that these musicians adopted whilst experimenting either individually or as a group in order to learn the musical material aurally.

There are several implications from this study on aural learning that mirror the Ethno approach to aural, collaborative learning. For example, Ethno musicians' playfulness in learning music by ear may be extended to musicians picking up an instrument that they had not played before, or choosing to play an instrument that they liked, which was not their primary instrument. Some of the students in Varvarigou's (2017) study acknowledged that this form of playful experimentation helped them to gain further knowledge of their first instrument. Furthermore, through peer aural exploration musicians develop their group creativity by 'messing around' with the musical repertoire; by arranging the pieces for unconventional ensembles; by focusing their attention on rehearsing and learning together the pieces they chose through 'sticking with difficulty, daring to be different and tolerating uncertainty' (Spencer et al., 2012, p. 35, cited in Varvarigou, 2017, p.173).

Peer learning

Peer learning describes various ways that students learn from and with each other. Peer learning is characteristic of non-formal pedagogy, contributing to relationship building with fellow learners and the facilitator(s) (Creech et al., 2020). Peer learners interact and co-construct knowledge; this happens across a range of contexts and may manifest as collaborative projects, mentoring or coaching one another, or interaction in informal ways outside of guided learning tasks. Peer learning may be symmetrical, 'where interaction assumes relative egalitarian social and cognitive ability', or alternatively asymmetrical with 'defined roles for novice and expert', or 'helped' and 'helper' (Johnson, 2017, p. 164).

Whether symmetrical or asymmetrical, peer learning can enrich learning outcomes by providing a framework for cognitive challenge, the exploration of new ideas and the co-construction of knowledge (Biggs, 2003; Topping, 2005). In music education, peer learning has been associated with positive achievement (Dakon & Cloete, 2018; Darrow et al., 2005; Goodrich, 2007; Johnson, 2017; Lebler, 2008), reflection and dialogue about musical development (Nielsen et al., 2018) as well as a range of wider benefits related to personal identity and motivation (Kokotsaki & Hallam, 2007). At its best, peer learning provides a framework where together learners may achieve elaborate and deep understanding of the activities that they undertake.

One specific context for informal peer learning in music is 'jamming', referring to a process of informal musical exchange among musicians. Brinck (2017) explored the collaborative practice of jamming through the lens of situated learning. Collaborative peer learning, in this context, was deeply embedded in improvisational practices that embraced diversity and unpredictability. Specific processes by which collaborative peer learning could be nurtured were concerned with the 'communication of masterful standards' (Brinck, 2017, p. 221), through scaffolded interactions such as modelling and the use of dialogue (verbal or musical) for co-construction of knowledge. Such practices offered 'numerous possibilities for (changing) participation' for students and professionals alike (Brinck, 2017, p. 221).

Intercultural learning

Schippers (2000) was amongst the first to write about intercultural learning in music education, with a particular focus on how higher education could support such learning. Using the World Music Centre is Portugal as an example Foundation that aimed to promote intercultural music education, Schippers highlighted that organizations that aspire to play a role in teaching the world's musical cultures need to carefully consider 'the position of different musics in society, the choice of musics to be taught; views on tradition, context, and authenticity; and approaches to methods of teaching' (p. 60).

In the same vein, Ibarretxe Txakartegi and Diaz Gomez (2008, p. 340) argued that modern-day societies are intrinsically intercultural, therefore the training of musicians involved in music education should include 'the diverse range of existing music microcultures or subcultures' that reflect the music culture itself. They specifically maintained that a truly intercultural music education should encourage music makers to 'approach, understand, receive and even fuse with 'other' music cultures' (p. 340) that could be distant in space and time from one another.

To further explore intercultural perspectives and music teacher training, Ibarretxe Txakartegi and Diaz Gomez (2008), surveyed 140 student teachers in music education studying at the University of the Basque Country and interviewed 12 of them. From the interviews it emerged that the students recognized serious deficiencies in their intercultural musical training, pointing to the limited presence of different music cultures in their textbooks, as well as the treatment of cultural diversity at the university. Nonetheless, the students acknowledged drawing their musical influences from different musical cultures and engaging in musical exchanges in formal, non-formal and informal contexts. They expressed the view that university training should recognize and bring these different spheres together as a way of preparation for future careers in a 'practical, realistic and intercultural' (p. 348) way. To conclude, Ibarretxe Txakartegi and Diaz Gomez recognized that effective intercultural education means that all involved in facilitating it should be open to other cultures, and to hybridization and mixture, so that one moves away from 'isolated or juxtaposed monocultures' (p. 348).

Herbert and Saether (2014) explored the benefits experienced by student musicians who participated in the GLOMUS intercultural music camp, Ghana 2011. Some of these benefits such as expanding notions of musicianship chime with the findings from the study by Ibarretxe Txakartegi and Diaz Gomez (2008). Additionally, engaging in intercultural musical experiences reportedly supported individual musicians as well as different institutions in building networks that nurtured creative inspiration and knowledge transmission. What is more, mixing and fusing the musical cultures helped musicians to make musical discoveries, such as learning new rhythms and new modes. It also brought to the surface tensions around creating individual musical identities as well as cultural identities. Furthermore, some participants expressed concerns about the quality of intercultural fusions – whilst creating new music through fusion and mixing musical traditions was appreciated, there was a recognized need to understand the difference in those traditions.

Self-directed learning

With roots in humanistic theories of learning, a key idea underpinning self-directed learning is that learners have 'unlimited potential for growth' (Morris, 2019, p. 637). Early research was concerned with self-directed learning among adults in informal contexts, where self-directed learning was reportedly pragmatic and purposeful, often driven by an intention to solve real-world problems within everyday lives (Tough, 1971). In this vein, Knowles (1975, p. 18) added that:

> **Self-directed learning describes a process in which individuals take the initiative, with or without the help of others, in diagnosing their learning needs, formulating learning goals, identifying human and material resources for learning, choosing and implementing appropriate learning strategies, and evaluating learning outcomes.**

According to Knowles (1975), adults have a deep psychological need for self-direction and learn best through personally meaningful real-world experience.

Notwithstanding the association between self-directed learning and informal contexts, Carl Rogers (1969) argued that self-directed learning could emerge from non-formal pedagogies where learners collaborate in setting objectives and where the learning environment is characterized by respect for divergence in opinions and attitudes towards the content. This, according to Rogers, provides the conditions where learners may construct meaning in differentiated ways and take ownership and responsibility for learning. Therefore, self-directedness emerges within a supportive and empowering context.

More recently, and in accordance with humanistic principles, self-directed learning has been reported to be motivated by curiosity, intrinsic interest and an internal quest for self-improvement (Bonk, 2015). Similarly, Morris (2019) argued that self-directed learning is purposeful and may be transformational; with valued characteristics being 'the freedom to learn, an abundance of resources, as well as choice, control and fun' (p. 644). In the specific context of music learning, Creech et al. (2020) argued that self-directed learning, as a form of informal learning, promotes autonomy and supports learners to construct musical identities that connect directly with their real-world experience.

To summarize, with its roots in humanistic ideas concerned with personal growth, transformations in perspective and self-actualization, self-directed learning (which may be found within informal, non-formal or formal contexts) is thought to be intentional, purposeful and developmental.

Scaffolding

Jerome Bruner's theory of scaffolding (1966) and Lev Vygotsky's (1978) Zone of Proximal Development (ZPD) are two concepts whereby support from a more knowledgeable other (a teacher, a peer, a parent) is thought to play a key role in helping learners to expand their knowledge and skills beyond their comfort zone, closing the gap between what they know already and what they can achieve with support or guidance.

The concept of scaffolding has been extensively researched in music education across the lifecourse. Wiggins and Espeland (2012) used the term 'artful teacher scaffolding' to describe a process whereby a teacher gives students the time to explore, provides musical material to start off, and creates opportunities for collaborative decision making through small group work. Wiggins and Espeland's study explored effective ways of nurturing musical creation with children in primary school contexts and argued that the teacher had a significant role to play in providing support, including stepping back to make space for learners' independence. They added that a supportive environment characterized by mutual respect, where learners felt valued for their ideas and contributions and in control of their processes and results, fostered learners' musical creation and furthermore positively influenced their developing musical identities. Similarly, Creech et al. (2014) explored the use of scaffolding in music activities with older learners (above 55 years old) such as choir, instrumental music making in groups, music appreciation in a group setting, intergenerational singing and instrumental playing, and creative workshops. Their analysis of video observations and field notes revealed that music facilitators made extensive use of scaffolding with this age group. Scaffolding included conducting, accompanying, and singing or playing along with the music learners. However, other aspects of scaffolding such as engaging in dialogue through open questions or setting goals, were less prevalent. The researchers recommended that such interactive scaffolding strategies could better enrich the musical development of older learners, who seek learning environments where their insights are valued and where there are opportunities to establish collaborative learning goals.

THEORETICAL FRAMEWORK FOR ETHNO LEADERSHIP, FACILITATION, LEARNING AND PROFESSIONAL DEVELOPMENT

In Ethno, leadership is distributed among the organizers, the artistic leaders/mentors and the participants who take on workshop leader roles. At each of these levels, through implicit and explicit communication about pedagogical values and beliefs, those in leadership roles create the conditions for awakening musical learning and exchange. Supported with expert leadership and 'facilitation' of learning, Ethno participants can be empowered in the development of their self-directed and co-regulated musical skills, the celebration of the self and others, and social competencies such as cooperation, communication, and interpersonal sensitivity.

Our theoretical framework is derived from a model for facilitator style (Heron, 1999). The framework encompasses the multifaceted ways in which Ethno participants can be supported by practices that recognize the dynamic intersection between individuals, groups, contexts, and different forms of musical knowledge. A focus on 'facilitation' of learning has roots in constructivist and socio-cultural theories of learning. Contrasting with the idea of 'teaching' as imparting knowledge and skills to the students, facilitation/leadership involves creating the environment in which learners can grow and explore their own capacity to learn and transform. Facilitation is often associated with non-formal education settings and corresponds with the idea of guiding and scaffolding learning.

Our framework comprises three overarching modes of facilitation/leadership style, reflecting distinctive leader-learner power relationships and approaches to pedagogical decision-making. First, the *hierarchical mode* refers to a style where the facilitator takes decisions for others (the participants). In contrast, in an *autonomous mode* the facilitator promotes self-directed learning through a non-interventionist approach where decisions are taken by participants and outcomes may be unpredictable and unknown. Finally, in the *cooperative mode*, facilitators take decisions with participants, while guiding and steering the group towards discovering for themselves the predicted, desired outcomes.

Cutting across each of these modes of facilitation, issues emerge relating to power dynamics. Heron proposed domains within which facilitators or leaders may exercise authority, with consequences for the experience of learning within groups. First, tutelary authority refers to competences (knowledge, skills, communication), as well as the capacity to respond to learners' needs, interests, rights and duties. Secondly, political authority may have implications for decisions that affect the whole learning programme, including its implicit structures. Finally, charismatic authority refers to the facilitator's presence, style and manner, flexibility, respect for learners, as well as willingness to confront resistance to learning.

Expert facilitation, Heron suggests, involves an awareness of the implications of different facets of tutelary, political or charismatic authority, as well as the capacity to engage with the three facilitation modes (hierarchical, autonomous, cooperative) in a flexible manner. Therefore, according to this model, the learning process associated with expert facilitation may include some decisions taken by the facilitator alone, some together with the group, and some by the learners alone.

The three modes of facilitation, each involving different manifestations of authority, in turn intersect with six dimensions of pedagogy. The first three – planning, structuring and meaning – are concerned with establishing what will be learnt, how it will be learnt, and how this will be made meaningful. In contrast, the second group of three dimensions of learning – confronting, feeling and valuing – are concerned with the interpersonal processes and dynamics amongst learners and facilitators.

For example, in the Ethno context, planning may include setting objectives, identifying specific musical content as well as social activities, identifying necessary resources, and anticipating necessary ground rules. Structuring is concerned with 'situational realities' which in the context of Ethno may be determined by time constraints, use of space, and pace of sessions. The meaning dimension is concerned with how participants acquire new knowledge and skills in ways that are personally relevant and deeply understood, for example through demonstration or explanation (a hierarchical orientation), negotiation (a cooperative orientation) or improvisation and exploration (an autonomous orientation). Turning to the interpersonal processes, the confronting dimension is concerned with how resistance or disruption may be transcended, while the feeling dimension concerns individual and group emotional wellbeing and dynamics. Finally, the valuing dimension encompasses the ways in which every participant can be included in a climate of respect.

Key to our framework is the idea that on any one of these six dimensions facilitators/ leaders may adopt hierarchical, cooperative or autonomous orientations to pedagogy, and in any single context [or even within a single session] these orientations may shift dynamically as the music-making emerges and develops. As Heron (1999) advocated, truly differentiated, comprehensive and inclusive pedagogies in multicultural Ethno contexts may require facilitators to make use of the full range of possibilities at the intersection of facilitator modes and dimensions of pedagogy, taking some decisions alone, taking some decisions together, and allowing participants the space to take some decisions alone.

Learning

Transformative learning

According to Illeris (2014), transformative learning is understood as involving profound change in the learner. Transformative learning theory, first introduced by Mezirow (1978) in the context of adult learning, was inspired by ideas concerned with the communicative and emancipatory potential of learning, Key processes that may contribute to transformative learning include individual experience, reflection, dialogue, a holistic orientation (cognitive, social, and emotional influences), awareness of context, and authentic, trusting relationships in the learning environment (Mezirow & Taylor, 2009). Transformative learning, according to Mezirow and Taylor (2009), involves using imagination, reflection, and exploration of differences in order to go beyond one's limits and transform habitual understandings and behaviour.

Transformational learning contrasts with learning that is 'aimed at increasing our fund of knowledge, at increasing our repertoire of skills, at extending already established cognitive structures … [bringing] new contents into the existing form of our way of knowing' (Kegan, 2009, p. 42). Instead, transformative learning is 'both profound and extensive' (Illeris, 2009, p. 14), contributing to change in one's identity (Illeris, 2009).

In some instances, learners might resist transformational learning when it challenges strongly held values, beliefs and understandings shaped by their social context. Mezirow (1978, p. 105) explains that questioning our assumptions could threaten our sense of self as we 'defend our social roles with the armor of our strongest emotions'. Illeris (2009) adds that young people in particular respond to learning initiatives with questions such as 'What does this mean to *me*? or What can *I* use this for?' (p. 18), attending most to those learning experiences that would nourish the 'present demands of their identity process' (p. 18).

Fundamental to transformational learning are embodied practical experience, critical reflection, and social interaction. The interrelated nature of these processes is represented in the experiential learning cycle of 'manifold learning' proposed by Heron (1999, pp. 2, 299), discussed in the following section.

Experiential learning

Our framework for orientations to facilitation or leadership, as outlined above, is premised upon the idea of learning as being multifaceted, involving an experiential cycle of affective experience, imagination, conceptual understandings and practical, task-oriented skills. Heron describes this experiential cycle as 'manifold learning', referring to the multiple ways that learners can engage with new ideas (Heron, 1999, pp. 2, 299). The manifold, experiential model of learning may be applied to any context where learning is through experience, action and practice, including gaining technical skills in a domain. Furthermore, the model may be applied in contexts where action occurs both at an individual level where the aim is the satisfaction of individual needs, as well as at a collective level where the aim is effective participation in 'wider and more inclusive fields of endeavour' (Heron, 2009, p. 142).

In the experiential cycle, affective learning forms the basis from which imaginal, conceptual and practical learning emerge. While affective learning focuses on emotion and what can be learnt in the immediate moment of encounter, practical learning refers to skills and how they are acquired and physically carried out in action. Imaginal learning is concerned with metaphorical and evocative visualisations and exploration of new ideas through imagery, while conceptual learning comprises criticality and cognitive understandings. Holistic, transformative change may occur when this full cycle of embodied experience, practical know-how, creative imagination, and critical reflection, is complete.

The distinction between affective, imaginal, conceptual and practical learning aligns with discussions of the interplay between intuitive learning (potentially corresponding with the affective and imaginal facets of experiential learning) and formal, explicit musical knowledge (potentially corresponding with the conceptual and practical facets of experiential learning). For example, Johnson (2018) has claimed that 'spontaneity in performance that creates a living, breathing, dynamic musical result is open to magic that can happen in the moment'. Johnson also argues that 'without intuition music can lack the spontaneity and authenticity that comes from one's own breath and belly button' (p. 20). However, Bartel (2017, p. 364) highlights the cyclic and interconnected nature of experiential learning, pointing out that 'one cannot know whether any given intuition is the result of a reliable cognitive process or not from the point of view of first-person reflection'.

Personal and Professional Development

In this section, we draw upon the theory of possible selves to illustrate the ways in which Ethno experiences may shape the participants' personal possible selves, and in particular their musical possible selves. The idea of 'possible selves' (Markus & Nurius, 1986) refers to ideal and hoped-for selves or alternatively selves that are feared and dreaded. Possible selves are domain specific, guiding action and influencing our decisions with regard to what to expend effort on and what to abandon (Smith and Freund, 2002).

Two key dimensions characterize our possible selves: 1) *salience*, referring to personal investment in the possible self and the extent to which an individual is engaged with the associated goals, and 2) *elaboration*, referring to the vividness, detail and emotionality of the narrative individuals can generate when asked about their possible selves (King & Hicks, 2007; Rossiter, 2007). Highly elaborate and salient possible selves are constructed through the observation of role models, experimentation, and evaluation of new possible selves against internal and external standards (Leondari, Syngollitu & Kiosseoglou 2007). Possible selves are also dynamic and are reframed in response to life transitions (Cross & Markus, 1991). At the same time, possible selves offer coherence in our lives, linking past, present and future experience (Erikson, 2007). To summarize, possible selves may be understood as domain-specific, dynamic, elaborate and salient narratives. These narratives represent an 'insider perspective' located within social and cultural contexts and are fashioned by the way we experience the world.

Musical possible selves

The concepts of 'possible selves' (Markus & Nurius, 1986) and 'musical possible selves' (Freer, 2010) provide a lens for exploring the ways in which the musical self-stories of Ethno participants and artistic leaders may be shaped by Ethno experience. Musical possible selves are thought to be shaped by two overarching categories of conceptualisation and realization (Freer, 2009). While conceptualisation involves discovering, thinking and imagining, realization comprises reflecting, growing and performing. In the conceptualisation category, musicians may ask themselves questions concerned with their strengths and interests, identity, aims and expectations, and fears; answers to these questions will shape emergent possible selves.

Discussing the conceptualization category of the developmental processes involved in musical possible selves, Freer (2009) depicts 'discovering possible selves' as recollection of early musical experiences in the home, as well as some 'pivotal' early musical experiences in school. Key questions in this stage are: *What are my musical strengths and interests? What am I already good at doing?* Similar to discovering possible selves, 'thinking' possible selves is a stage involving role models (parents, siblings, teachers, peers, etc.) as sources of inspiration for musicians' thinking about their potential musical interests and activities. This phase opens the questions: *Where did my musical interests come from? What music do I like, and what musical activities do I like? Are there other musical activities that I'd like to do?* Furthermore, role models (parents, siblings, teachers, peers, etc.) may have a significant impact in the 'imagining' possible selves stage, when musicians identify desired strengths and interests. Questions in this phase are: *What are my possible musical selves? What can I be?*

In the realization category of musical possible self-processes, musicians evaluate and reflect on how they have arrived at where they are, how they are doing, and what can possibly be in the future; answers to these questions underpin a process of growth and development where some possible selves may become 'lost possible selves', others may be rediscovered, and others may become further elaborated in a process of personal and professional growth, development and performance.

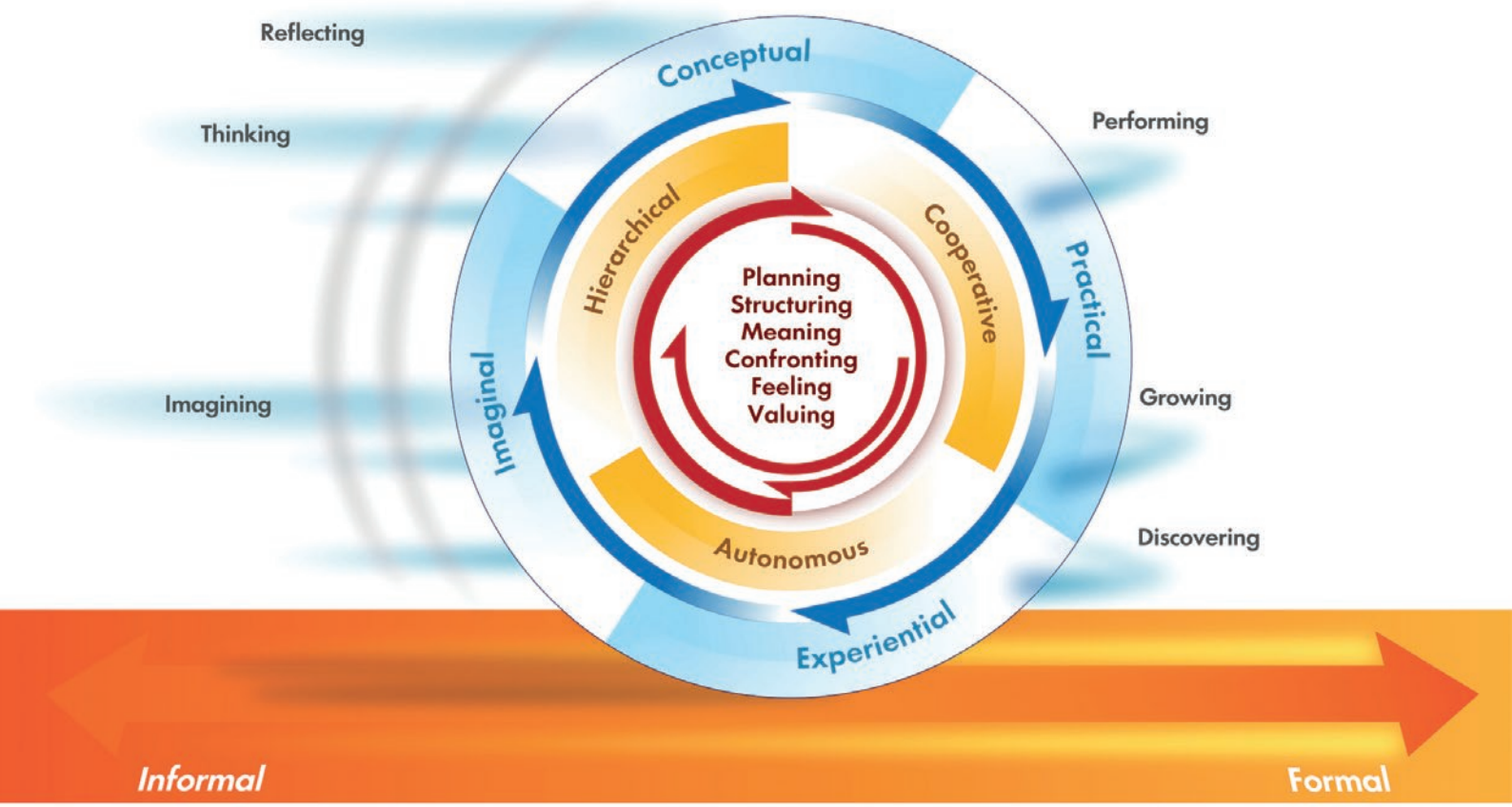
The 'reflecting' stage is the first part of the process of realization – Freer's second category of stages of the development of musical possible selves. Reflecting is focused on how individuals have developed musical skills and competencies, as well as making explicit their learning strategies. The goal of this part of the possible selves process is to identify the obstacles toward achieving possible selves and to determine whether they are fixed or changeable. Questions characteristic for the reflecting phase are: *What possible musical selves are easily achievable? Which are not? What should be my musical priorities?*

Finally, 'growing' possible musical selves responds to the question 'How do I get to my musical goals?' with the goal to develop action plans for achieving musical goals. Like the imagining possible selves stage, the growing possible selves stage is focused on learning and evaluating possible future selves. Finally, 'performing' musical possible selves refers to refinement of action plans based on progress toward musical goals. The question is: *How am I doing on my journey toward my possible musical goals?*

Facilitation, Learning and Musical Possible Selves

Our framework (Figure 3.1) illustrates the potential interplay of facilitation/leadership, learning and personal or professional development (framed as possible selves), within Ethno contexts, which may be positioned on a continuum from informal to formal. On the one hand, the 'conceptualisation' phase of developing musical possible selves may be supported and shaped by the affective responses, imagination and conceptual or practical learning sparked by new ideas and intercultural learning encountered during Ethno. On the other hand, the realization phase may be when new possibilities are consolidated through opportunities for exploration and performance, and when individuals confront and transcend resistance to losing or reframing previously dominant possible selves. At either of these phases, learning and possible selves may be further influenced by the three modes (hierarchical, cooperative, autonomous) and six dimensions (planning, structuring, meaning, confronting, feeling, valuing) of facilitation.

Figure 3.1: Developing and sustaining musical possible selves (from Creech et al., 2020)



Our framework emphasizes that reflective leadership and facilitation encompassing Heron's six dimensions may underpin respectful and empowering environments. Within such environments, participants may experiment with different musical possible selves and acquire the strategies that can act as 'bridges' (Markus & Ruvolo, 1989) or 'roadmaps' (Oyserman et al., 2004) for how to grow and flourish in music.

Chapter 4

SUMMARY

This chapter is concerned with the discourses and practices relating to pedagogical principles and practices at Ethno. Therefore, in this chapter we address the following research questions:

- What are discourses concerned with Ethno World's stated and unstated pedagogical and professional development tenets?
- How are these understood and enacted in its activities at local, national and global levels?

The chapter is structured in three parts, corresponded with Phase 1 (document analysis), Phase 2 (survey) and Phase 3 (interviews) of the Pedagogy and Professional Development research. In each of these three sections we set out the results, presented under thematic headings.

KEY FINDINGS

- 'Valuing through a critical approach to intercultural learning and experiential learning' (requiring an openness in hearts and minds) was the foundational pedagogical principle of Ethno, demanding respect for all cultures participating.
- Non-formal pedagogies and scaffolding (supporting expansive learning beyond one's comfort zone) were the principal pedagogical approaches that framed specific practices at Ethno.
- Scaffolding was a key pedagogical tool for supporting transformational learning.
- Core pedagogical practices at Ethno included learning by ear, peer learning and self-directed learning.
- Ethno gatherings created a strong sense of community, providing a safe environment for peer learning and the expression of cultural identities.
- Intercultural learning at Ethno was expressed through arranging and sharing tunes from different cultures. There were differing views on the extent to which intercultural learning in this way could or should encompass re-interpretations of original tunes or alternatively remain faithful to the authentic versions of the shared tunes. Engaging with these issues required a critical approach to intercultural learning.

- Jamming was a context for informal peer learning at Ethno, outside of facilitated sessions. There were some potential barriers to full participation in jam sessions, such as musical ability.
- Aural learning (learning by ear) was thought to enhance confidence as well as being an effective way to learn.
- Ethno participants expressed aspirations to strengthen connections between Ethno and wider communities, including in some cases Indigenous groups.
- Pedagogical principles and practices characteristic of Ethno were manifest within a residential experience that was intense, intimate, fun and joyful, but where there could also be interpersonal and political tensions, stress and fatigue. Pastoral care – largely the responsibility of a team of volunteers – increasingly was being recognized as a critical issue.
- While there were core 'signature' pedagogical principles and practices, as well as facets of the residential experience that were recognizable from one context to another, in other respects Ethno differed from one country to the next. These included differences in cultural orientations to musical and pedagogical practice, different attitudes towards interdisciplinarity and differences in the ways in which Ethnos connected with local communities. Differences were celebrated, with the idea being that Ethno was 'glocal' and 'unique in its diversity'.

Chapter 4: Pedagogical Principles and Practices

INTRODUCTION

This chapter is concerned with the discourses and practices relating to the foundational pedagogical principles, principal pedagogical frameworks and core pedagogical practices that have been found to be characteristic of Ethno. Therefore, in this chapter we address the following research questions:

- What are discourses concerned with Ethno World's stated and unstated pedagogical and professional development tenets?
- How are these understood and enacted in its activities at local, national and global levels?

The chapter is structured in three parts, corresponded with Phase 1 (document analysis), Phase 2 (survey) and Phase 3 (interviews) of the Pedagogy and Professional Development research. In each of these three sections we set out the results, presented under thematic headings.

Overall, the three phases of the research suggested that Ethno World's pedagogical tenets were founded upon a deep, values-based level of pedagogical principles ('valuing others through a critical approach to intercultural learning'; 'experiential learning') that provided a basis for the principal pedagogical frameworks (non-formal pedagogy; scaffolding) and core pedagogical practices (learning by ear; self-directed learning; peer learning). The relationship of these themes is represented in Figure 4.1.

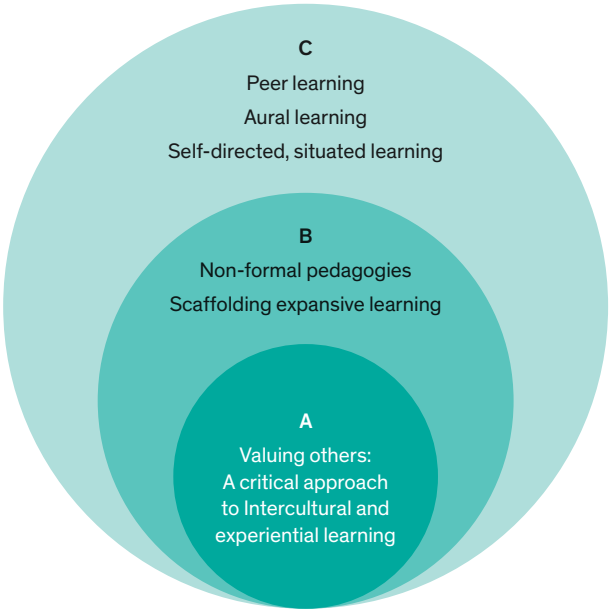


Figure 4.1: Foundational pedagogical principles (A); principal pedagogical frameworks (B); and core pedagogical practices (C)

PHASE 1: DOCUMENT ANALYSIS

The document analysis revealed some ways in which pedagogical principles were manifest in Ethno. Specifically, the pedagogical themes that emerged from the document analysis were: non-formal pedagogies, experiential learning, peer learning (including jamming and informal group feedback), scaffolding (providing support for musicians to explore outside of their comfort zone), learning by ear (aural learning), self-directed learning, and intercultural learning (see Table 4.1).

Table 4.1: Themes identified in the document analysis

Pedagogical Principles	
Non-formal pedagogies	**5**
Experiential learning	**4**
Peer learning	**47**
• Jamming	23
• Fostering group feedback	3
Scaffolding: going out of comfort zone	
• Performance	10
• Experiencing other ways of thinking and languages	8
• Living together – intense relationships	6
• Learning or teaching by ear	5
• Peer teaching	3
• Not using principal instrument	3
• Dancing	1
Aural learning	
• Not concerned about reading	20
• Through peer learning	18
• To remember better	10
• Beautiful but challenging	7
• Inclusive	6
• For confidence	3
• To learn faster	1
• A prerequisite	1
• Nice but sometimes a bit slow	1
Self-directed learning	**13**
Valuing others through intercultural learning	**112**

The Phase 1 analysis of 108 documents provided an insight into Ethno gatherings either from the perspectives of the participant-musicians/workshop leaders, artistic leaders, and organizers; or from that of the authors of relevant reports. Seven broad themes emerged. These were: intercultural learning (112 quotes in 49 documents), peer learning (47 quotes in 25 documents); aural learning (see Table 4.1 for a breakdown of subthemes); scaffolding (see Table 4.1 for a breakdown of subthemes); self-directed learning (13 quotes in 9 documents); experiential learning (4 quotes in 4 documents);

and non-formal pedagogies (5 quotes in 4 documents). These are discussed in the following sections. Illustrative quotes from the interviews (I), reports (R) or facilitator notes (N) analyzed are provided.

Deep Level: Foundational Pedagogical Principles

Valuing others through intercultural learning

Intercultural learning was a prominent theme, reinforcing the idea that a distinguishing feature of Ethno was its function as a space where people from diverse cultures could meet and through the medium of music establish shared understandings of one another's culture. Ethno gatherings promoted *'intercultural music exchange where you teach each other songs from your own culture'* (I) in a way that enabled *'strong participant autonomy and encourage[es] democratic exchange'* (I).

> **It brings people together from really diverse cultures and backgrounds and in a meaningful and fun way that's still constructive. (I)**

> **It's a way to get to know people from around the rest of the world as a beginning, but also through hearing them talk about their music or the songs that they're teaching you. You get to learn some important things about a culture … which makes you understand their situation way more than if you would not have gone an Ethno. (I)**

Importantly, the exchange and juxtaposition of diverse styles fostered unique musical experience representing multiple cultural roots.

> **We were playing a piece … a very standard motif … Then people came in with their own instruments and they improvised using their own methods. Improvisation style was very different due to musical backgrounds. [Participant] was playing fast tremolos, I was playing more arpeggio guitar, a guy with a saxophone was jumping between octaves – everyone was improvising in their own method from their own musical background and the result is rather unique – because one person can't do all these styles at once. (R)**

> **… and putting together all these different instruments that have probably never been combined anywhere else in the world before. And the challenges that that brings and the beauty that can come out of it, too. (I)**

Opportunities for intercultural learning was thought to foster a sense of community that also embraced local musicians from the areas where the Ethno gatherings took place.

> **We all love one thing and so we can connect pretty deeply over this shared passion for music and each other's cultures, learning and growing with each other. (I)**

> **Ethno has a really strong human side and that enables the creation of a big musical family. (R)**

> **At the community level in [location] I know that the majority of the people appreciate Ethno … To bring people from all over the world into a small village. There are people that almost never left [location] and all the sudden they contact so many different languages and cultures and a big dose of music and dance, it's strong. It brings a different life to the space. (R)**

Experiential learning

The term 'experiential' emerged directly or indirectly in four different documents (one report, one document with notes, and two interviews). References to experiential learning suggested a strong value placed upon the potential power of in-person, embodied music-making in relation to sparking interest and understanding. However, there was also a sense that the power of such experience was mediated by the intrapersonal quality of openness to new experience. In other words, the experiential learning was perceived to be available to those who approached Ethno gatherings with open hearts and minds.

> **I overhead a conversation with a few students [saying] 'if I hear this music on the recording, I think it's so boring, but when I hear and see what they do and all these instruments – it's so cool!' He continues, 'I think [that] to open up to more people you need to put them in front of it […] you need to see it to open up a bit and become interested in it. (R)**

> **I do dance traditional dances so for me it's kind of important also that the people understand what the music should feel like. (I)**

> **Anyone should be able to participate in a utopic world. The only requirement would be to open yourself up to new experiences. Openness. Openness to learning and sharing, vulnerability, discovering what music has to offer and what music does to your soul. And doing this in a group. Openness to the experiment of trying new things. (N)**

Mid-Level: Principal Pedagogical Frameworks

Non-formal pedagogies

The term non-formal teaching and/or learning was found in two Ethno reports, in the Ethnofonik syllabus and in one interview with a music participant at an Ethno gathering.

> **These processes [i.e., learning processes] are generally understood as inhabiting a continuum that has informal learning at one end and formal instruction at the other with the majority of learning taking place through non-formal processes. (R)**

> **Ethno World facilitators explicitly use a non-formal pedagogical approach in their practice. (R)**

The reports referred to a group spirit, accessibility and inclusion, and to the roles and responsibilities of facilitators of non-formal learning.

> **In Ethno we do non-formal education and we want people to exchange and learn also in informal ways. For that we need a good group spirit and so we need to work on the process. Important to find a balance between the 3 Ps [Process, Procedures, Product]. Coach is in the middle of the triangle. Give attention to the right P on the right moment. As an organizer you can try to build a team of leaders where you know that one is more procedures – oriented, another one very good in personal processes or giving energy to the group, and another one that is very good in arranging and getting the concert ready. When in problems, try to figure out in what P the problem is situated. (R)**

Scaffolding: Supporting expansive learning outside of a comfort zone

Scaffolding emerged from the document analysis as a key pedagogical strategy for supporting expansive music learning and inclusive socialization processes in Ethno gatherings. The document data suggested that through scaffolding the Ethno participants were supported in their explorations of new territory concerned with new musical, personal and professional territories. In this sense, scaffolding was a key pedagogical tool in supporting transformational learning.

> **… it really has changed the way I think about music and I also really have appreciated singing and playing at the same time in a way I haven't done much before. (I)**

Interviewees expressed the idea of scaffolding as being associated with the capacity to move out of their comfort zone. As one interviewee stated: *'I was hoping to be pushed out of my comfort zone. I knew that that would be a big part of the experience'*. From this perspective, Ethno functioned as a zone within which participants could expand their musical and personal boundaries. The most common scaffolded experience was related to moving out of one's comfort zone during performance (10 quotes in 9 documents). This included improvisation and jamming, following unfamiliar rhythms, and generally being more creative with the music.

> **When I came to Ethno, I was more an improviser. For me, it's very hard to learn a melody the way it was because I would always do it differently. And over time, I can say that I'm more and more into learning it right away. (I)**

Moving out of one's comfort zone also involved singing and speaking in different languages (8 quotes in 7 documents) and rising to the challenges of living together in an intense environment (6 quotes in 5 documents).

> **I just felt really tired and overwhelmed at some points. But, after the first few days that faded and I felt more comfortable with it. (I)**

Finally, the documents demonstrated that Ethno participants were scaffolded in learning or teaching by ear (5 quotes in 3 documents), learning from one another in peer groups (3 quotes in 3 documents), or engaging with new ways of musical expression such as playing instruments that were not their primary instruments (3 quotes in 2 documents) or dancing (observed by one interviewee).

Surface-Level: Core Pedagogical Practices

Peer learning

The document analysis revealed extensive examples of peer coaching and peer learning among Ethno participants, as well as peer feedback and interaction during informal jamming sessions. Peer learning was expressed as *'room to help each other out, a big part of the social aspect. It is a shared process; I play this and I look and listen to my neighbour'* (N). Peer learning was perceived as a core part of the Ethno culture of co-learning and sharing knowledge.

> **Everybody is here to answer to your questions and help you. Everybody is enjoying sharing and learning. (I)**
>
> **I really like the culture of collaboration and co-teaching. (I)**
>
> **Whoever had free time, I would go to them and ask for lessons, or what-not. (I)**

Peer learning was described as 'intense' and integrally bound up with the social bonds that developed at Ethno. Feedback was offered and received within a trusting environment where individuals could express their views.

> **Although it is very, very intense, the fact of playing music together and learning music together and have fun with other musicians is really relaxing for me. (I)**
>
> **I didn't get the feeling that people are shy expressing their feelings and when they feel somebody else is saying what they really think, then I can also say what I really think. And usually, the level of trust was there that we felt this was possible. (I)**

Jamming was a particular context for peer learning, described as an inclusive space of intimate musical and social exchange.

> **The people you jam with the most are the people you get to know better. (I)**
>
> **Music brings us together without any language, the jamming. (I)**

In addition to improvisation, jamming was also found to be used for informal peer learning focused on tunes that had been introduced during the facilitated sessions.

> **The leaders have to give people confidence that they will catch up the tunes of the workshops after one week of repeating it all the time. Therefore, they encourage and start jamming on the tunes. (R)**

The document analysis revealed that jamming could be difficult for newcomers, pushing individuals out of their comfort zones. However, the potential challenges

associated with lack of confidence or limitations in improvisation skills were overcome through creating an environment where peers could contribute at their own level without being judged or excluded.

> **I would try to let them be part of it as much as possible and I knew for myself that the first beginning of jamming, that is not easy. It is not easy because everyone is playing tunes, tunes, lots of tunes and you don't know any of them. You don't know how to play chords by hearing, it's a learning process … But mostly it takes time. For example, in one Ethno you can go really wrong, the second one it maybe goes better. (I)**

> **I tried to give some help to people, sacrifice some things or take time to play something through with them so that they understand this, so that they can play as well. For the evening jams, always give them a possibility to be part of it and ask them if they have a tune to play and play this tune, give them a possibility to be in the jam. (I)**

Aural learning

Aural learning, or learning by ear, emerged from the document analysis as a core practice at Ethno gatherings. Learning by ear was described as 'not concerned with reading notation' (20 quotes in 13 documents) and a 'beautiful but challenging approach to learning' (7 quotes in 6 documents). The document analysis suggested that at Ethno gatherings learning by ear was central in supporting peer learning (18 quotes in 10 documents) and supporting memory retention (10 quotes in 6 documents). It was also depicted as an inclusive approach to learning (6 quotes in 5 documents) that contributed to building learners' confidence (3 quotes in 3 documents).

> **Playing by ear is a way to really get to know the music, to understand music much better than playing it by score. You get the feeling of melody, harmony, tempo, rhythm. You get to know different music styles. You remember them way better than playing by score. (I)**

Overall, the documents supported the view that learning by ear helped participants to learn faster, although one interviewee cautioned that it could sometimes be 'a bit slow'. There was a view that the capacity to learn by ear was in at least one Ethno context a prerequisite for acceptance: *'We accept all those participants who can learn music by ear.* (I). Table 3 provides several examples of responses around aural transmission that have come from the data.

Finally, learning by ear was a core pedagogical approach that was integrally implicated in intercultural learning and exchange. As one interviewee state:

> **But then having to learn things by ear and putting together all these different instruments that have probably never been combined anywhere else in the world before. And the challenges that that brings and the beauty that can come out of it, too. (I)**

Self-directed learning

The document analysis suggested that Ethno gatherings were characterized by self-directed learning (13 quotes in 9 documents). Interviewees talked about learning material from YouTube in preparation for workshops or jamming sessions, and about practising alone after workshops or jamming sessions.

> **It was all YouTube. All my experience is based on things I've picked up on-line. (I)**

> **So, I got to a point where I was so passionate that every night at 3am I would plead with people to borrow their violin and I would go to the basement and practise by myself, that's why I want to pick up the violin now. (I)**

> **I found it very intense since my knowledge of guitar chords was rather lacking and had to use some free time to learn to play the chords (I)**

Summary of Pedagogical Principles, Frameworks and Practices Articulated in the Document Analysis

In summary, the document analysis supported the view that intercultural learning and learning through openness to experience were foundational pedagogical principles at Ethno. Intercultural learning in turn was framed by the pedagogical frameworks of non-formal pedagogies and scaffolding, whereby participants were supported in expansive learning that went beyond their comfort zones. The document analysis furthermore suggested that learning was supported through core pedagogical practices that included peer learning within an inclusive community, learning by ear and opportunities for self-directed learning.

PHASE 2: SURVEY

Introduction

An aim of the survey was to explore the extent to which the pedagogical principles, frameworks and practices that had emerged from the document analysis were recognized more widely among the Ethno community. Therefore, survey participants were asked to indicate the extent to which they agreed with statements that were drawn directly from the document analysis, linking to specific themes.

In this section we set out survey results concerned with one of the foundational pedagogical principles (intercultural learning) and two of the closely related core pedagogical practices (aural learning and peer learning). In subsequent chapters we will discuss survey results concerned with the foundational principle of experiential learning (Chapter 6 – Dimensions of Learning), the principal pedagogical frameworks of non-formal pedagogies and scaffolding, as well as the core pedagogical practice of self-directed, autonomous learning (Chapter 5 – How Learning is Facilitated).

Therefore, as noted, the following section of this chapter focuses on intercultural learning, peer learning and aural learning. The close interplay between musical and social processes had further suggested that an overarching value attached to 'sense of community' intersected strongly with peer learning. Therefore, survey results concerned with each of these themes (intercultural learning; aural learning; peer learning in community) are set out, drawing upon Likert scale statements as well as qualitative open questions.

Valuing Others Through Intercultural Learning

The survey included a set of statements (drawn from the document analysis) that explored the theme of intercultural learning. Table 4.2 shows the responses to the statements concerned with intercultural learning. The responses are ranked from the statement with the most agreement to the least agreement amongst those who responded. Information on how many people responded to each statement (column 2), number of responses and percentages for each response category (columns 3–7: where 1 = strongly disagree and 5 = strongly agree); the mean score and the standard deviation (an indicator of variability in responses: columns 8 and 9), and the range of the Likert scale included in the responses (column 10) is also provided.

Table 4.2: Intercultural Learning at Ethno Gatherings

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
Ethno is a place where we create meetings between cultures.	119	99 (83.2%)	15 (12.6%)	1 (0.8%)	2 (1.7%)	2 (1.7%)	4.74	.72	1–5
Ethno is a place where we respect each other's cultures.	119	86 (72.3%)	26 (21.8%)	3 (2.5%)	2 (1.7%)	2 (1.7%)	4.61	.77	1–5
The arrangements of the songs might mean that it becomes different from what we thought it would be.	117	56 (47.9%)	48 (41%)	8 (6.8%)	4 (3.4%)	1 (0.9%)	4.32	.82	1–5
At Ethno gatherings, the way we represent our own cultures changes through exchange with other cultures.	119	42 (35.3%)	56 (47.1%)	16 (13.4%)	4 (3.4%)	1 (0.8%)	4.13	.83	1–5

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
At Ethno, the fusion of Western musical instruments with Eastern musical instruments enables everyone to collaborate and sing the song very well.	114	34 (29.8%)	34 (29.8%)	33 (28.9%)	10 (8.8%)	3 (2.6%)	3.75	1.06	1–5
Even when arrangements depart from the original, the intercultural learning does not suffer.	116	36 (31%)	34 (29.3%)	29 (25%)	13 (11.2%)	4 (3.4%)	3.73	1.12	1–5
No matter what you do to the song, no matter how you arrange it, you still keep it alive.	117	23 (19.7%)	40 (32.2%)	27 (23.1%)	16 (13.7%)	11 (9.4%)	3.41	1.22	1–5
*To play as in the original way would mean that our ears would consider it as really bad playing.	103	2 (1.9%)	2 (1.9%)	23 (22.3%)	34 (33%)	42 (40.8%)	1.91	.94	1–5
Total score	**100**						**3.64**	**.36**	

***This score was reversed when calculating the total; ** 1 = strongly disagree; 5 = strongly agree**

Overall, the statements represented in Table 4.2 are concerned with positive attitudes towards intercultural learning as a pedagogical principle, including an openness to reciprocal exchange to musical ideas as well as honouring authentic musical artefacts. The last row on the Table presents the total score for this series of statements. One hundred participants responded to all eight statements of the series. The overall mean score (3.6) suggests that there was general agreement that intercultural learning was a foundational pedagogical principle in Ethno gatherings and more specifically that intercultural learning involved honouring traditions as well as being open to adapting original material in order to be accessible for a multicultural group. The standard deviation suggests that there was no great variability in the responses. That is to say, most participants shared similar views with regard to the role that intercultural learning played in Ethno as expressed by the statements on the survey.

In particular, the responses indicated that there was a strong agreement (mean scores above 4) that Ethno is a place where different cultures meet and where there is mutual respect for each other's culture. Furthermore, the participants expressed high levels of agreement that the arrangements of the songs that are shared are often different from what the participants thought they would be, and that the way each culture is represented often changes through an exchange with other cultures. These findings underline an openness on the part of the participants in Ethno gatherings to reciprocal influence among the cultures represented at Ethno, as well as pointing to the potential for intercultural exchange to challenge or even transform previously held understandings.

There was moderate agreement (mean scores between 3 and 4) and also the most variability among responses to the statements expressing the view that the fusion of Western with Eastern musical instruments enables Ethno participants to collaborate and sing songs well. Similarly, there was moderate agreement but also some variability in responses to the view that when arrangements depart from the original the intercultural learning does not suffer and that songs remain 'alive', regardless of the arrangements and alterations. The variability in responses to these statements could suggest that although many survey participants were open to the fusion of different musical traditions, others may have been more conservative when considering arrangements of pieces of music that departed from the original versions. Finally, there was a low level of agreement that to play as in the original way could be interpreted as 'bad' playing. Responses to this final statement reinforce the views expressed in the previous statements, signaling that alongside participants' openness to arrangements and adaptations, there was also an interest in honouring the original musical roots of the musical material encountered at Ethno.

The survey participants were invited to add examples, comments or observations related to their experiences of intercultural learning at Ethno. Their comments reflected the responses on the Likert scale. Some comments indicated that participating in Ethno gatherings offered positive experiences in terms of mutually respectful intercultural learning, both musically and socially.

> **Intercultural learning has a very positive feedback in my experience at Ethno Music camps, I learned by heart a lot of songs and lyrics from different cultures. This kind of cultural exchange build strong bridges between the different cultures.**
>
> **Ethno is such a melting pot of culture. You learn so much about everything from every single travelling musician.**
>
> **To my experience the largest part of intercultural learning was extramusical. Yes, I did learn a lot about other musics, but to understand music from elsewhere takes way longer than one week. One week is however not bad to get to know and understand people from elsewhere.**

In addition, some survey participants indicated that they found singing in another language a way of honouring and respecting people from other cultures and yet were also open to unexpected interpretations of the music.

That's a very important part of the Ethno experience, especially that you have to sing in another language – that I think puts you in another culture's perspective – to speak one's language is a very beautiful and honouring way of saying 'I see you and I respect you', I believe it's an act of tolerance.

Intercultural learning will always be a gain for everyone. The process requires everyone to be emotionally involved and with the same desire to make music and to interpret music. The result may be very unexpected, but what makes people accept and love the result is mutual respect.

There were also survey participants who expressed their respect for other cultures and their own by remaining faithful to the roots of the music, and who indicated that in some cases the idea of intercultural friendship and exchange became problematic when arrangements were made to suit a western ear.

There must be a respect for cultural music, where the musician asks for it not to be fused, even if it sounds bad to some participants' ears. The respect and integrity for the roots of the music is very important.

We learn from our own ethnocentric perspectives and may not be aware of some of the subtleties that our peers know are missing (and vice-versa). However, the goal is to foster intercultural friendship and exchange through music, not necessarily to play every tune perfectly, which works well. However, it can become problematic when arrangements are made to suit a western ear instead of embracing other forms of tuning or arrangements, which might be less familiar to people.

Sometimes I perceived that arrangements were not made from a perspective that highlighted the essence of the music. For example, if we take an Arab music and add western horn instruments with no criteria we will lose the essence of the music. In this situation I think it is very important to respect the structure, scale and structure of the music.

Aural Learning

Aural learning (learning by ear) had emerged from the first phase of the research (document analysis) as a dominant and prominent pedagogical practice at Ethno gatherings. Therefore, the survey included statements about aural learning that had been selected directly from the document analysis, where we had carried out secondary analysis of previous interviews with Ethno participants.

This set of statements concerned with aural learning sought the survey participants' level of agreement with the idea that learning tunes by ear was a key pedagogical principle in Ethno. Specifically, the statements were indicators of the view that learning by ear: 1) helped Ethno participants to be more confident when playing melodies; 2) was a very inclusive way of learning; 3) helped Ethno participants remember the tunes for a long time, 4) was the most effective way to learn tunes; and 5) was a faster and

deeper way to learn music in comparison with using notation and reading the score. Other statements were concerned with the specific ways in which learning by ear was supported, for example exploring whether imitation and repetition in a call-and-response pedagogy was a typical approach experienced at Ethno.

Table 4.3 shows the responses to these statements concerned with aural learning. The responses are ranked from the statement with the most agreement to the least agreement amongst those who responded. Information on how many people responded to each statement (column 2), number of responses and percentages for each response category (columns 3–7: where 1 = strongly disagree and 5 = strongly agree); the mean score and the standard deviation (an indicator of variability in responses: columns 8 and 9), and the range of the Likert scale included in the responses (column 10) is also provided. Overall, the statements presented in Table 4.5 are concerned with positive attitudes towards aural learning as a pedagogical principle, including supporting memory retention, boosting confidence, and being an inclusive approach.

Table 4.3: Learning by Ear at Ethno Gatherings

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
Learning and teaching at Ethno is for the most part through call-and-response; I sing, you sing.	119	73 (61.3%)	38 (31.9%)	4 (3.4%)	2 (1.7%)	2 (1.7%)	4.50	.79	1–5
When you learn a tune by ear you will remember it for a long time.	119	61 (51.3%)	37 (31.1%)	15 (12.6%)	2 (1.7%)	4 (3.4%)	4.25	.98	1–5
Learning tunes by ear makes participants more confident when playing melodies.	118	51 (43.2%)	36 (30.5%)	27 (22.9%)	3 (2.5%)	2 (0.8%)	4.13	.91	1–5
Learning from folk music traditions is inclusive.	116	48 (41.1%)	39 (33.6%)	24 (20.7%)	3 (2.6%)	2 (1.7%)	4.10	.94	1–5
Learning by ear is a very inclusive way of learning	118	46 (39%)	44 (37.3%)	20 (16.9%)	7 (5.9%)	1 (0.8%)	4.08	.94	1–5
At Ethno, you are not concerned about reading notes or scores.	119	52 (43.7%)	35 (29.4%)	18 (15.1%)	12 (10.1%)	2 (1.7%)	4.03	1.07	1–5

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
If someone sings to you, you will learn by ear much faster than if you read the score.	115	42 (36.5%)	29 (25.2%)	32 (27.8%)	8 (7%)	4 (3.5%)	3.84	1.11	1–5
At Ethno the most effective way to learn tunes is by ear, without giving people written lyrics.	113	13 (11.5%)	28 (24.8%)	39 (34.5%)	28 (24.8%)	5 (4.4%)	3.14	1.06	1–5
To really learn music means not using notation, but just playing and repeating.	117	12 (10.3%)	21 (17.9%)	46 (39.3%)	26 (22.2%)	12 (10.3%)	2.96	1.11	1–5
Total score	**108**						**3.90**	**.61**	

**** 1 = strongly disagree; 5 = strongly agree**

The last row of Table 4.3 presents the total score for this set of statements. One hundred and eight participants responded to all nine statements of the set. The overall mean score (3.9) suggests general agreement that aural learning played a key role as a pedagogical practice in Ethno gatherings. The standard deviation shows that there was no great variability in the responses. That is to say, most participants shared similar views with regard to the important role that aural learning played in Ethno as expressed by the statements on the survey.

There was strong agreement (mean scores above 4) that call-and-response is a well-established way of learning and teaching at Ethno and that when one learns a tune by ear they remember it for a long time. Similarly, the responses indicated strong agreement that at Ethno learning tunes by ear helps participants to be more confident when playing melodies.

Learning from folk music traditions was thought to be inclusive, and in particular there was strong agreement that learning by ear is a very inclusive way of learning. In a similar vein, there was strong agreement that at Ethno one is not concerned about reading notes or scores.

There was moderate agreement (mean scores between 3 and 4) that learning by ear is faster if someone sings as compared with reading the score. Furthermore, there was moderate agreement that at Ethno the most effective way to learn tunes is by ear, without

giving people written lyrics. However, there was a low level of agreement overall (and also the most variability) among responses to the statement suggesting that to really learn music means not using notation, but rather just playing and repeating. Therefore, while the responses did strongly support the view that learning by ear (aural learning) is a core feature of Ethno pedagogy, there may have also been some measure of ambivalence about whether notation could also contribute to learning in some way.

The survey participants were invited to add examples, comments or observations related to their experiences of learning by ear at Ethno. These qualitative comments strongly reflected the responses on the Likert scale. On the one hand, they reiterated that aural learning 'sticks' in people's memory and is inclusive. On the other hand, participants made a distinction between music notation and lyrics, emphasizing that lyric sheets could be an important tool for retention, particularly when learning songs from multiple different languages.

> **I read music fluently and learning by ear sometimes feels like a slower process, especially if the tune is in an unfamiliar musical style. But overall, the melodies will stick in my memory if learned by ear than just read on a score. Lyrics is a different matter, though, as I find it useful to see words spelled out to remember them, especially when learning a song in an unfamiliar language.**
>
> **When I was at Ethno [name]I had to learn lyrics in Estonian, Arabic, and other languages that I don't know or understand. The result was really different in between two ways of learning. 1) If I read the phonetics (how I would pronounce it in my birth language) or 2) if I heard and repeated the sound exactly as it comes. I think the best way is to first listen to it and be ready to also use visual memory and link those two ways of learning.**
>
> **But with singers and lyrics it really depends about the language – there might some totally different kind of languages, that you just don't have time in one or two weeks to get to memorize them, and then the lyrics are helping a lot.**

The survey participants' qualitative comments also reinforced the view that learning by ear can be an inclusive pedagogical strategy, helping Ethno participants to develop a sense of ownership in the music-making, irrespective of sight-reading skills.

> **I've noticed learning tunes by ear is absolutely more inclusive than learning from notes.**
>
> **With regard to whether it is inclusive, of course some people feel more or less confident learning by ear. But I feel that the emphasis on ear learning at Ethno is a really important value, giving people a sense of ownership over the music they are teaching. It works against the experience that many have outside Ethno that you can only participate musically if you are a fluent sight-reader.**

The survey participants furthermore expressed the view that, although playing by ear is an important skill for every musician, Ethno participants sometimes notate music or make recordings in Ethno gatherings as an aid to remember the tunes during the period of Ethno and after it.

> **Ethno does have a strong focus on aural transmission, but other aids are used when necessary. Western notation is pretty rare in my experience but chord and lyric charts, cheat sheets and Indian sargam systems have been used.**

> **Learning by ear is a great way of learning music because you know what it should sound like ... compared to just interpreting notation. Moreover, it's often difficult to write folk music into notes, with all its specific features and ornaments. However, I also need to take notes so that I don't forget or mix up the tunes later, so I was usually writing down the beginnings of the tunes, I was copying the lyrics and making notes. And, I was making recordings, which has become a great tool for me when I need to learn a new song or tune -even for learning the lyrics. I was usually happy when I could get the music sheets after the Ethno Camp, to take it home and play it there. So, playing and repeating is needed, but I also need to take some notes, write down the lyrics (and notes about pronunciation and meaning, as various languages are used) and/or use notation.**

> **Ethno is an inclusive festival. Therefore, musicians who are not used to learning by ear can and should participate. Classical musicians can learn through musical notation because it was learned as a language. And they can respond and make music reading as quickly as those who learn by ear do it. Therefore, although musical notation is not required at Ethno camp, musicians who need or prefer to take notes are not prohibited from doing so. But, yes, ear call-and-response system are important skills for any musician and I feel Ethno as a great opportunity to expand the musical language and understanding of that.**

In summary, Ethno participants in this survey identified aural learning as a dominant pedagogical practice that was thought to help Ethno participants remember the music, to enhance their confidence when playing melodies; and to be an inclusive way of learning. The responses also indicated some ambivalence among the Ethno survey participants with regard to reading notation or scores and the role that reading a score or having song lyrics might play in contributing to learning at Ethno.

Peer Learning and a Sense of Community

A third set of survey statements (drawn from the document analysis) explored peer learning and the sense of community that were characteristic of musical and intercultural learning at Ethno. The statements focused on opportunities for peer learning including jamming, as well as musical peer interactions that transcended spoken language.

One statement also explored the extent to which Ethno gatherings acted as a bridge that connected local schools, academies, festivals and musicians. Table 4.4 shows the responses to the statements concerned with peer learning and the sense of community fostered at Ethno gatherings. The responses are ranked from the statement with the most agreement to the least agreement amongst those who responded. Information on how many people responded to each statement (column 2), number of responses and percentages for each response category (columns 3–7: where 1 = strongly disagree and 5 = strongly agree); the mean score and the standard deviation (an indicator of variability in responses: columns 8 and 9), and the range of the Likert scale included in the responses (column 10) is also provided.

Table 4.4: Peer learning and a sense of community at Ethno gatherings

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
Ethno gatherings bring people together from really diverse cultures and backgrounds.	118	82 (69.5%)	23 (19.5%)	8 (6.8%)	4 (3.4%)	1 (0.8%)	4.53	.83	1–5
The number one priority of Ethno is making it possible for people to meet and get to know each other through music	116	71 (61.2%)	38 (32.8%)	3 (2.6%)	2 (1.7%)	2 (1.7%)	4.50	.79	1–5
Music brings us together without any language.	118	80 (67.8%)	25 (21.2%)	5 (4.2%)	4 (3.4%)	4 (3.4%)	4.47	.98	1–5
We are Ethno: we experience this union together, having the same feeling and expressing the music together.	113	54 (47.8%)	38 (33.6%)	17 (15%)	2 (1.8%)	2 (1.8%)	4.24	.89	1–5
At Ethno, music-making brings us together regardless of musical ability and musical knowledge	118	61 (51.7%)	32 (27.1%)	16 (13.6%)	7 (5.9%)	2 (1.7%)	4.21	1.00	1–5

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
Ethno acts as a bridge that connects local music schools, academies, festivals and musicians.	115	38 (33%)	39 (33.9%)	28 (24.3%)	9 (7.8%)	1 (0.9%)	3.90	.98	1–5
Jamming is the most effective way of learning from peers.	118	21 (17.8%)	43 (36.4%)	41 (34.7%)	9 (7.6%)	4 (3.4%)	3.58	.98	1–5
Total score	**110**						**4.25**	**.58**	

**** 1 = strongly disagree; 5 = strongly agree**

Overall, the statements represented in Table 4.4 were concerned with positive attitudes towards peer learning and creating a sense of community amongst the participants, which also embraced local musicians, music schools, academies and festivals. The last row of the Table presents the total score for this set of statements. One hundred and ten participants responded to all seven statements of the set. The overall mean score (4.25) suggests strong agreement that peer learning framed by a strong sense of community was a core pedagogical practice in Ethno gatherings. The standard deviation shows that there was no great variability in the responses. That is to say, most participants shared similar views with regard to the role that peer learning and nurturing a sense of community in Ethno could play in supporting the participants' learning, as expressed by the statements on the survey.

The survey respondents indicated that there was a strong agreement (mean score above 4) that Ethno gatherings bring people together from diverse cultures and backgrounds. Similarly, there was strong agreement that enabling people to meet and to get to know each other through music is the number one priority of Ethno. This view was also reinforced by strong agreement that music brings people together without necessarily having a common spoken language and that through expressing music together Ethno participants experienced a sense of union. Finally, there was also strong agreement with the view that Ethno brings people together regardless of musical ability and musical knowledge.

There was moderate agreement (mean scores between 3 and 4) with two statements on this series of statements. The first expressed the view that Ethno acts as a bridge that connects local music schools, academies, festivals and musicians. Ten survey participants disagreed or strongly disagreed with this view. The second statements, where there was overall moderate agreement, expressed the view that jamming is the most effective way

of learning from peers. Here, 13 survey participants disagreed or strongly disagreed. Notwithstanding those who disagreed with these two statements, there was overall a majority of agreement in both cases.

The qualitative responses added depth to the responses to the Likert-scale statements concerned with sense of community. As noted above, there was a clear sense among survey participants that Ethno gatherings bring people together. As one participant said, *'Ethno is a big and loving community and it's amazing... We all speak some music.'* The qualitative responses suggested that shared accommodation and meals and most importantly, playing music together contributed to the conditions whereby participants could interact musically and socially in deeply meaningful ways. One survey participant eloquently described this sense as *'the feeling of a warm blanket over your shoulders'*. Another highlighted the heightened awareness of personal and social responsibilities within the community, which helped the community to function well. These responsibilities included being non-judgmental, mutually respectful and supportive as well as being prepared to work towards resolution of conflicts when they arose. When these responsibilities were manifest in action, Ethno was an environment that was experienced as being personally and musically enriching, where friendships and learning flourished.

> **You put musicians from all over the world together, they learn music from each other they laugh, cry, dance, jam, eat together and they form a big bond through that interaction. Because of the common interest in sharing music and cultures.**
>
> **The fact that we live together 24/7 for 10 days, eating together, sleeping together, having fun together of course helps a lot to create that very strong (and sudden) sense of community. But of course, the sense of community it's not only the positive things, it's also about responsibility, creating space for the other, helping each other and dealing in a sense with conflicts that might arise during that time.**
>
> **Ethno's sense of community grows stronger day by day, rehearsal by rehearsal. it is a very enriching experience!! You can also make very good friends.**
>
> **I've had such a great experience when it comes to the sense of community at Ethno. I have learned from and connected with so many people from all over the world because of it. I think one of the things the originally struck me about Ethno is the jamming and the non-judgement of musicians no matter the level. Everyone comes in as newbie in some aspect since there is always something to learn from another culture. In a way, it puts us all on the same level coming in.**

One survey participant cautioned, though, that in some instances Ethno risked being dominated by colonial or patriarchal structures, highlighting that music alone could not always counter those forces.

> **I think until some point the music is enough strong language. But in the long run, you would need more. There are also conflicts and culture shocks in Ethnos – and here again, certain people and groups of people (if most of the participants, leaders and organizers are from the same area, country or continent for example) seems to dominate, and some others need to adapt more. Ethno is not free from the colonial or patriarchal structures, but maybe it's less present there than in the world. Because it also opens the eyes to see these structures.**

In a similar vein, some survey participants also that music alone could not always transcend language barriers, and that this could be frustrating.

> **Being unable to communicate with people through shared languages makes Ethno very difficult. When I've been at Ethnos with linguistic difficulties, we spent more workshop time trying to communicate than learning music and everyone was frustrated.**

Furthermore, while some comments indicated that all were welcomed irrespective of musical level and that music could bring people together, others expressed the view that limits in musical skill could also act as a barrier to communication and interaction.

> **I definitely feel musical ability is a strong factor in bringing people together; having that base ability allows for much easier and better music making especially in styles you're less familiar with, really enabling that bond. To give a concrete example, I once struggled to connect with someone whose language I didn't share because I wasn't good enough musically to pick up the chords to their songs, while on the other hand I have really managed to connect with someone else through jamming music with them because I was good enough musically to pick up the melody and join in.**

> **People at Ethno definitely judge each other on their musical ability. It would be ridiculous to suggest otherwise. That isn't to say people are mean about it but the best musicians are invited to work on small group things etc. and it's obvious.**

> **I usually like every participant, but I don't have a deep bond with every participant. And musically I prefer people with a decently high level of music expertise. I usually can't learn or experience much with amateurs.**

Some survey participants also challenged the notion that jamming, a pedagogical practice that was experienced alongside facilitated workshops at Ethno gatherings, was always effective in supporting their learning. One survey participant, in particular, explained that jamming was for 'fun', unless there was a clear intention to learn through the experience of jamming by recording the sessions and playing them back afterwards.

For me there is a difference between jamming and going to a workshop. At jams, you usually don't really learn anything, you just join and have a much fun as you can without annoying the others. You could record a jam-session and learn from that afterwards, but the real learning happens in the workshops where you are shown in detail how to play a particular tune or song.

Others reinforced this view that jamming was for 'fun', making a distinction between jamming and learning.

Also jamming is … for fun, not learning.

Jamming for me is not effective to learn, I get lost and need some clear structure. But I do like it.

Jamming is for fun, good practice and learning subconsciously. It's not a good place to learn something you have zero experience with.

I'm not sure that jamming is always the best way to learn.

Furthermore, some survey participants expressed the view that jamming risked excluding some Ethno newcomers, particularly among those for whom the repertoire was unfamiliar. The view was also expressed that jamming could be experienced very differently, depending on factors such as technical expertise or leadership skills among peers.

In a jam session where a group of people all know each other and have a common repertoire a newcomer can feel quite shut out.

Jamming is not always the best way to learn from peers, the experience can be very different depending on musical learning abilities and technical background. Is also important which other musicians are playing and the way they communicate while playing. Lots of musicians are good at playing but not necessarily they are good at leading or sharing knowledge.

For me … jamming definitely did not feel as fun as for others who have no problem joining songs at picking up the melody straight away … For me in that situation jamming is not the most effective way of learning because I don't feel completely relaxed to make mistakes and fail. But I guess that could depend on the group as well.

Finally, alongside the views expressed about the sense of community within Ethno, some survey participants addressed the question of whether Ethno connected to wider communities outside of the Ethno 'bubble'. For example, one participant noted that:

The Ethno community in itself is incredibly strong and alive. I would wish for it to interact more with other 'bubbles' outside of the community more.

In summary, the survey participants reported strong agreement that Ethno gatherings brought people from diverse cultures and backgrounds together and promoted opportunities for meeting and establishing musical and social relationships. Making music together was thought to foster a sense of union among Ethno participants. The experience of engagement within Ethno was in some cases thought to be differentiated according to musical ability, musical knowledge, language and cultural factors, although there was also a strong ethos of mutual respect and being non-judgmental. There were mixed views about jamming, often experienced at Ethno. While it was for the most part described as 'fun', there was more ambivalence regarding whether jamming always supported learning and inclusion. Some survey participants expressed the view that Ethno tended to function as a 'bubble' and that gatherings could do more to connect with wider communities and musicians outside Ethno.

Summary of the Survey Findings Concerned with Pedagogical Principles, Frameworks and Practices

Survey responses highlighted that Ethno gatherings were thought to foster intercultural learning and respect for all cultures participating. There were, however, differing views on whether the musical arrangements should be 'open', or whether they should be faithful to the musical origins.

On the whole, aural learning emerged as a pedagogical practice of key significance in Ethno gatherings. In particular, the survey participants agreed that learning was supported through call and response, a strategy that helped participants to remember the tunes, to feel more confident when playing and to experience a sense of inclusion. Although the responses indicated that Ethno participants were generally not concerned about reading notes or scores, they also indicated occasional use of notation and song lyrics as a memory aid.

Language and level of musical expertise were flagged as potential barriers that had the potential to exclude some participants from fully engaging in Ethno gatherings. Furthermore, some survey participants expressed their concern about engaging in jamming as an effective way of learning, arguing that musical ability could limit opportunities for joining in the jamming sessions and from learning from them. However, survey responses generally offered strong support for the view that peer learning within a strong sense of community was a defining pedagogical practice at Ethno. Although some responses suggested an aspiration to strengthen connections between Ethno and wider communities, a sense of community within the Ethno gathering was thought to help participants to feel included in musical interactions and to use music as a medium to express themselves and their cultural identities.

PHASE 3: INTERVIEWS

Ten semi-structured interviews, with interviewees representing nine countries, were carried out in Phase 3 of the research. In this section we report the interview findings concerned with the Ethno context and pedagogical practices, including similarities and differences at local and national levels.

We begin by setting out the interview themes that reinforced the findings from Phases 1 and 2 concerned with the deep foundational principles and the core pedagogical practices experienced in Ethno gatherings. We then contextualize these principles and practices, highlighting the environmental conditions that characterized the residential Ethno experience, as well as some local and regional similarities and differences in Ethno pedagogies.

Foundational Principles

The interviews provided further evidence of the foundational pedagogical principles that had been found in Phases 1 and 2 of the research. First, experiential learning was a prominent theme. Participants highlight that learning and development occurs through experiential exploration, trying new ideas, and being supported in taking risks within a failure-free environment. Learning was associated with going outside of one's own comfort zone, expanding knowledge and skills and trying new things even when it felt strange and different.

> **You're allowed to make mistakes. And then you feel like you can try new things and maybe do it differently than you did before. And also contribute with new ideas.**

> **In Ethno I have to play, like, in the rhythms or in the places that I'm really not comfortable, and I think I really learned with it in the musician view.**

Secondly, Ethno pedagogy was founded upon **valuing others through intercultural learning**, manifest as the exchange of musical repertoire, skills and cultural perspectives. As participants noted:

> **For me it has been a fascinating way to discover the cultures of the world, you know, meeting musicians from such incredible countries as West Papua, or regions like West Papua, Kurdistan, Guatemala, Columbia.**

> **It feels like it's about breaking down those cultural barriers and just, you know, really creating a space for deepening understanding across, you know, religions across all these different beliefs, and in all these different, you know, cultural barriers really, and, it happens to be that the music is awesome.**

Valuing others through intercultural learning was furthermore a key principle that encapsulated the idea of Ethno as being responsive to global societal challenges, in particular those relating to migration of people across national borders, but also wider global challenges concerning cultural and gender identities and environmental issues.

> **Ethno's view has grown to encompass society at large, we see that there is this great need for projects that are bringing people together that are bringing greater understanding – immigration has increased tremendously over the last 15–20 years I would say, and as new communities of immigrants form, how do they get integrated into the societies where they are established, that's a challenge… people talk about it it's a world peace project… maybe that Ethno should be nominated for the Nobel Prize … there is this greater consciousness that this project has a role to play in society at large that, that we need to talk … Ethnos have started to play a larger role in those kinds of societal challenges … People are bringing environment to the table; gender diversity has been brought to the table …**

Authenticity or fusion

There were some critical issues relating to the two foundational principles of intercultural and experiential learning. First, interviewees referred to a specific aesthetic – which they called the 'Ethno sound' – that emerged from the fusion of several cultural traditions.

> **We are basically creating this enormous folk orchestral sound that is so powerful that it makes folk, very energizing, very enjoyable very, and the diversity of music you know you don't get to see that very often.**

> **There tends to be this kind of like fusion, like Ethno sound that kind of goes into all the tunes. And I totally like that sound.**

However, tensions were expressed relating to the wish to honour authentic musical traditions and yet simultaneously share and exchange those traditions within Ethno. As one participant explained:

> **We had a Kurdish musician playing a stringed instrument and in a minor key, and then somehow the group wanted to end on an A major, whereas the music was in a minor … nobody could decide whether it should be minor major, and a participant asked the Kurdish participant who brought it and he said, in front of the whole group, "in my culture, we would never change the minor key to major". That's it – decision made. In another instance, a group of Cambodian musicians brought a traditional tune. An artistic mentor arranged the kind of Honky Tonk baseline behind it, and we were laughing, but also, he was very embarrassed about it … the resolution of that was the presentation of the music first only by the Cambodian musicians, then plus the orchestra playing exactly what the Cambodian musicians were playing note for note, only then was this new arrangement, which had the blessings of the Cambodian delegation introduced and then the juxtaposition and then the conclusion.**

Complex issues emerged concerned with **cultural identity**, in particular questions relating to appropriating and sharing cultural traditions, colonization and the domination of a western perspective. Clearly, these issues were the focus of ongoing discussion and reflection among many Ethno leaders.

> **… if you have someone who you know a friend or contact me, you can go to and you can ask them and say, "I would like to bring a song. Would you be willing to give me, you know, the permission to teach this song? And can you make sure that I'm pronouncing the words correctly, and that I'm coming with the right intention?"**
>
> **I can only give what I feel comfortable giving, and in no way do I feel like I could go and teach an indigenous or anything like that because that's just not mine to give.**
>
> **I really wanted to connect to some indigenous community because I feel like that's very, very important for other people coming to the country to know that this is the culture.**
>
> **One of our participants last year who is really strong in her Maori heritage, and was really well connected to her roots, she was kind of like "Oh I feel quite uncomfortable". It took her quite a while to join in.**

Overall, there seemed to be a shared view of the **workshop leader as a 'culture bearer'** who would have the 'final say' in matters concerned with the repertoire they had offered. This view of the participant as 'culture bearer' in turn placed a responsibility with the workshop leader to critically reflect upon their own cultural identity, the material that was chosen to represent that culture and how it was presented, and whether that material was theirs to offer.

> **It starts a very deep process which goes on for years, in the minds of those young participants as to what being a cultural bearer really means, even if they don't know the term culture bearer, because they are asked to represent the culture.**
>
> **There is a great deal of adherence to authenticity, and I don't think it happens in Ethno without the support of the culture bearer which of course, brings us to the question of that culture bearer also reflecting on his own traditions, quite sure.**

In accordance with the view of workshop leaders as culture bearers, there was also a strong sense that encountering cultural traditions other than one's own at Ethno was **'just scratching the surface'** of music with very deep cultural roots and history, and that this should be approached with humility and mutual respect.

> **People have to be aware that they're really scratching the surface. Like, I, you know, it's one thing to go in and be like, okay, we're learning all these traditions, but like, you're really just learning a little bit of something that, you know, has like such a deep history.**

In this vein, time was often an issue, with decisions having to be made about balancing depth with breadth in the learning.

> **Indeed, one hour it's quite short to be able to teach a piece of music but that's how Ethno has been running for a longest while … it's always a decision whether you invest and go deeper in the workshops, or you could go deeper in the all-together rehearsals or if that is not happening then also post evening for free time you could still do things.**

To summarize, the interviews reinforced and also added depth to the underpinning foundational pedagogical principles of experiential learning and valuing others through intercultural learning. In particular, the interviews suggested that the latter should be expanded to encompass the idea that the Ethno ethos is framed by an aspiration to a critical approach to intercultural learning. Therefore, the two foundational pedagogical principles were reconceptualized as **'valuing others through a critical approach to intercultural and experiential learning'**.

Core Pedagogical Practices

Underpinned by the pedagogical principles of 'experiential learning' and 'valuing others through a critical approach to intercultural learning', the interviews also reinforced the earlier findings concerned with core pedagogical practices, namely learning by ear, peer learning and self-directed learning. With regard to **learning by ear**, the interviewees affirmed that learning at Ethno was understood within an aural tradition.

> **It's all done by ear and so, you know, and from like a traditional cultural perspective, it's done by ear and you just sing it and you play it until you got it.**

Some interviewees described the process of learning by ear, which was dependent upon repetition, noting that at times it was helpful to use various resources to support memory and learning.

> **This process of repeating until something is in your mind, but the feeling, it's always that you're going to forget everything.**

> **So they have the blackboard, they put the lyrics, and they start showing the song. Usually they sing the song at the beginning, they play if they have an instrument. And then they started analyzing it part by part, like the lyrics and the melody.**

Peer learning, too, was highlighted, with examples of both symmetrical and asymmetrical peer learning. For example, participants described the workshop setting where asymmetrical peer learning occurred, whereby peers took on the role of workshop leader or even artistic mentor.

For us, it was maybe obvious that peer to peer – it's not one to one, it's peer to peers. And that's, that's always been understood in Ethno.

It's peer to peer, but we have artistic mentors. And I don't see that there is a conflict or a contradiction there.

Outside of the structured workshops, more informal, collaborative and symmetrical peer learning occurred, either in jam sessions or when peers would share songs or engage in symmetrical peer coaching.

It was very open like anybody could just approach. That's kind of what I did when I first got there … there were clearly people who knew each other, already … there are these people who will do like Ethno tours, you know, like all summer … I would kind of just insert myself in jam sometimes.

Instances of informal collaborative peer learning outside of the structured workshop sessions could be described as **self-directed and situated learning**, whereby the learning was an emergent property of the immersive and intense experience.

I was like staying up till like 6:30 every morning, learning tunes like all night but, you know, in a fun way, but I definitely was also learning. … For me personally, I felt like I was learning like almost all the time.

In the next section we describe the key facets of the Ethno residential experience, providing detail about the context within which the foundational pedagogical principles (experiential, intercultural learning) and practices (an aural tradition, peer learning and self-directed learning) were nurtured and flourished.

Context: The Ethno Residential Experience

The pedagogical principles and practices that are characteristic of Ethno must be contextualized and understood within the framework of the residential experience. This section therefore sets out the themes that were concerned with qualities of the residential experience that were perceived as 'special'. These special qualities, according to the interviewees, together formed the conditions within which the pedagogical principles and practices, as set out in the previous sections of this chapter, could flourish. Here, we discuss the residential experience and issues relating to pastoral care. Our discussion of approaches to facilitation of learning within the residential experience is set out in the following Chapter 5.

We begin by setting out the themes that seemed to emerge as shared among Ethno gatherings in diverse cultural contexts; these are the qualities that were perceived to be the recognizable and shared 'signature' qualities of Ethno gatherings. In the final section of this chapter we set out themes relating to local and national differences.

Overall, the residential experience was described as joyful, fun, intense and intimate: *'it is what we call the Ethno spirit…this joy this camaraderie'*. Above all, Ethno was *'the space where you just drop everything and … plug in and reach out and just have a lot of fun.'*

'Intensity' and 'intimacy' were themes that reappeared many times. In many Ethno gatherings, participants slept in close quarters, and this combined with eating together and making music together for very long hours could be both exhilarating and overwhelming. *'This very close experience intimate experience within the Ethno… we are situated in an old farmhouse with barns and little bit isolated … All volunteer and all participants they all sleep in one little gymnasium'.* In brief, the residential experience was one where, for some, *'the pressure was on'.*

> **When you work really intensely together, you can break down a lot of barriers that might otherwise be there, you know, and it's like, through working really hard and often getting quite stressed, and even you know crying and, you know, and then going through a concert and feeling really fantastic about it afterwards and all of those things they kind of break down a lot of barriers in a way which means that I think you connect to people in a much quicker and deeper way.**

The intimacy and intensity of Ethno could be exacerbated by cultural or political differences, which could spill over into music-making.

> **When you bring participants so close, sometimes cultural misunderstandings can happen, sometimes political differences can create slight tension on the ground.**

Likewise, the intensity of the Ethno experience could be heightened by a sense of **'culture shock'** when encountering a way of learning and teaching music at Ethno that may have been dramatically different to what had been experienced within one's home culture.

> **Indian music traditions are very strongly led by masters, who take years to achieve their mastery and transmit that knowledge to their students … coming to an Ethno can be quite a shock for someone coming from that context … the mind reels a little bit like, "Am I worthy? Could I do it? Do I need to call my guru to take his or her permission?"**

> **For me it was now in a different country – a different culture, and it was a total immersion. So everything was new.**

Accordingly, there was a sense of a growing awareness of the importance of structures to support pastoral care. An emergent system was described whereby pastoral care was overseen by a team of volunteers, who in turn could turn to individual within their networks with competencies to help to support some sensitive issues.

> **It's also very human, and when you get into the human side, there are some things that maybe you don't want to touch…certain human behaviors that for you would not be entirely acceptable. But we are not psychologists or psychiatrists …**

> **So, we have a lot of competencies within the network with people who, for example, to LGBT awareness courses or, or psychologists or, you know, and having people that that kind of safety person this is also something that we agreed on now, in all the camps that they will be both a male and female safety person that that are not part of the organizing team but approachable for the volunteers. If anything comes up but they are not just to give it to make it even more likely that if something comes up that they have somebody to talk to.**

Local and National Differences in Pedagogical Principles and Practices

While some facets of Ethno were almost 'universal', in other respects Ethno varied from one place to another. As some participants noted, the core pedagogical practices were **not unique** per se, yet the ways that those were manifest in different international contexts meant that Ethno was **unique in its diversity**.

> **If you take all the elements by themselves of course they're not unique. It's always been learning by ear, peer to peer learning. It's nothing new. This is always how the folk music work.**

> **Unique is the way that that we combine those things in these international settings … people from all those countries, teaching the tunes themselves. We don't have a leader, but they lead … they just lead the whole process themselves, supported by the mentors … it's the combination of those factors … The traditional music, the international participants peer to peer learning by ear.**

Differences were attributable to obvious factors such as the number of participants, but also to less tangible facets of cultural difference.

> **I do find the vibe has been different in the different countries that I've gone … I think, the size of the Ethnos makes a difference. I think the culture of the country in which you're in makes the difference.**

Overall, difference was welcomed and even celebrated. In accordance with the idea of **'glocalization'**, Ethno offered an overarching structure, but local communities had the latitude to create their own version of Ethno that responded to local needs. Therefore, Ethno could offer something new or different in specific contexts, even if it may not have been perceived as unique in other contexts.

> **I think the vision is much more to say 'this is the structure; this is roughly how it goes' … Ethnos bring back terrific ways in which they have adopted to local circumstances … So as long as I think Ethnos feel like they have enough freedom to create what they like. At the same time, they are largely within the guidelines, within the age group, you know it has to be young people, those kinds of things.**

> **There is a sort of local vibe consistently… there is that vibe of the place of the people that is very different very unique…the food is quite distinct … the activities that happen early morning, late night, those are unique to are unique to every Ethno.**

> **Here in New Zealand, we're very conscious of the process of decolonization. So, the recognition of our First Nations of our Indigenous people is very important to many things that we do. When we looked at creating an Ethno New Zealand, especially when we're talking about sharing of music, it was always at the forefront of our mind that we would be centering this project around our Indigenous people.**

Some differences were attributed to **cultural differences in predominant orientations to pedagogical or performance practice**. As one participant noted, *'There is no one way of doing it, of teaching or arranging, it all depends in the context'.* Finally, some further differences were concerned with **attitudes towards interdisciplinarity**, as well as the ways in which local Ethnos approached **establishing links with local communities and music education contexts**. For example, with regard to the former, while dance was integrated into Ethno Portugal, there were some mixed views on whether this was desirable.

> **I think this community that I was telling you about, we went to two festivals together and we create folk music for dancers. So, there are a lot of people who really love to dance. So, the end, the people that usually are in charge of this community are the association that makes the gatherings and such, so they may love dancing. So, they were in contact with the association responsible for the Ethno organization, so they just decided to mix it up … there are some people happy with it, some people are not.**

With regard to the latter issue of making links with local communities, this was approached in response to the needs of specific communities. Links were made through concerts or initiatives whereby Ethno approaches were transposed into formal music education contexts.

> **Ethno can provide that kind of bridge by welcoming Somali musicians from that community and opening those doors.**

> **We propose since few years, some Ethno workshops in the Conservatoire in France … And this is something that sometimes some Ethno leaders that comes to lead these workshops …**

> **We try to, to make to make some extracts from the Ethno method of musicking to introduce into other fields of music education… So the interest is to bring a change into the world of music education that is different from the way we used to teach.**

SUMMARY OF PEDAGOGICAL PRINCIPLES AND PRACTICES

In summary, Ethno pedagogical principles and practices were founded upon a deep commitment to valuing others through a critical approach to intercultural and experiential learning. Principal pedagogical frameworks were informal learning and scaffolding of expansive learning (these pedagogical frameworks are discussed in detail in Chapter 5 of this report). Core pedagogical practices, underpinned by those foundational principles of valuing others through a critical approach to intercultural learning and experiential learning, were learning by ear in accordance with an aural tradition, peer learning and self-directed, situated learning.

Ethno pedagogy was highly context-bound. While the 'signature' residential experience was intense, intimate, joyful and fun, Ethno gatherings also differed in some respects from one context to another. For example, there were cultural differences relating to the use of time or orientations to musical and pedagogical practice. Other differences related to attitudes towards interdisciplinarity and also to the ways in which Ethno organizers made links with local communities, including Indigenous groups. Overall, difference was celebrated; Ethno could be described as an example of glocalization in practice, whereby some characteristics were core, signature facets of Ethno (i.e., the foundational principles and the core pedagogical practices) while others were more fluid and responsive to local needs, traditions and perspectives.

Chapter 5

SUMMARY

This chapter presents the research results concerned with the ways in which learning and professional development were facilitated in Ethno gatherings, addressing the following research question:

- What are the pedagogies that support amateur and professional music makers in developing multi-faceted musicianship and interdisciplinarity through Ethno camps?

The evidence gathered through document analysis, survey and interviews are presented and discussed. The philosophy underpinning the principal pedagogical frameworks and facilitation approaches at Ethno is discussed, framed by a model of hierarchical, cooperative and autonomous orientations to facilitation. The role of distributed leadership in versatile teams is also discussed.

KEY FINDINGS

- Expansive learning in Ethno gatherings was scaffolded by a distributed leadership, comprising artistic mentors, workshop leaders and organizers.
- Participants were guided and coached (where necessary) in developing leadership skills as workshop leaders.
- Supporting differentiated and diverse groups could be a challenge in Ethno, and one response was to maximize the use of a versatile, team-based approach to facilitation.
- Non-formal pedagogies and scaffolding expansive learning at Ethno gatherings were characterized by a continuum of orientations to facilitation,. While there was a primary focus on cooperative facilitation, hierarchical (where the facilitator takes decisions for the participants) as well as autonomous (where participants are self-directed) approaches have also been experienced.
- In some instances, hierarchical pedagogical approaches could lead to disappointment, particularly where the musical arrangements were deemed to be non-authentic.
- The predominant cooperative orientation to facilitation was aligned closely with the characteristic pedagogical frameworks of scaffolding and non-formal pedagogies.

- An autonomous orientation to facilitation was aligned closely with the core pedagogical practice of self-directed learning.
- Within that overarching structure, the micro-level of pedagogical approaches tended to gravitate towards more hierarchical strategies within the non-formal organized sessions, with workshop leaders learning to lead using call-and-response, imitation and repetition.
- In the informal jamming and impromptu music-making, the pedagogical orientation was more autonomous, characterized by strategies that were collaborative or self-directed.
- In some instances, a cooperative or autonomous orientation to facilitation was aspirational, tempered by a number of hierarchical facilitation strategies in practice.

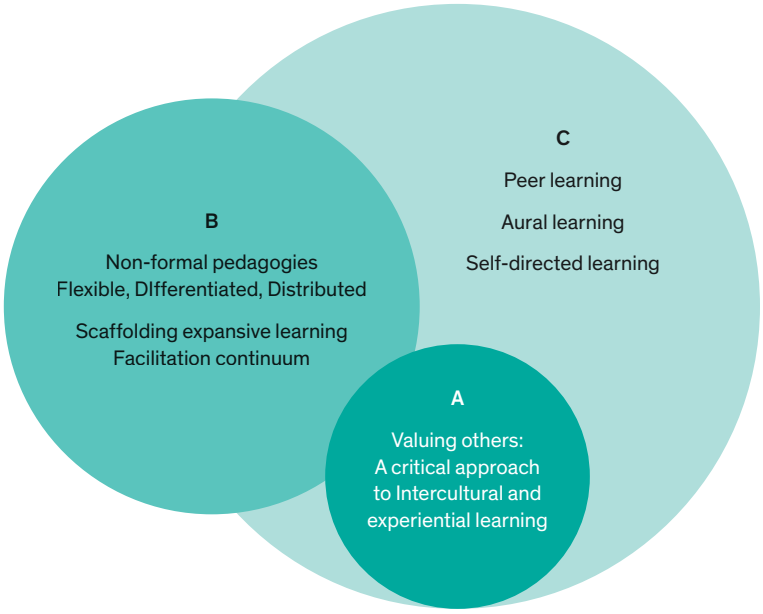
Chapter 5: Facilitation Approaches: Principal Pedagogical Frameworks

INTRODUCTION

At Ethno gatherings, leadership was found to be distributed among the 'triangle' of organizers, artistic mentors (artistic leaders, mentors) and participants taking turns as workshop leaders. Each member of this triangle contributed to the awakening of musical learning and exchange. An overarching finding of the pedagogy and professional development research was that the principal pedagogical framework for Ethno gatherings could be described as non-formal, characterized by a flexible and differentiated approach. Within that non-formal, flexible and differentiated framework, expansive learning was scaffolded by facilitation that was predominantly cooperative, in the sense that participants were guided in the development of skills as workshop leaders. That said, at the micro-level pedagogical practices tended to gravitate towards more hierarchical strategies within the organized sessions. Hierarchical orientations to facilitation framed instances where, for example, arrangements were pre-planned, artistic mentors took musical decisions for the group, or learning was supported through imitation and repetition. In the more informal jamming and impromptu music-making outside of structured sessions, the 'pedagogies' were autonomous and could be collaborative or self-directed. autonomous orientations to

Accordingly, while the evidence suggested that a cooperative orientation to facilitation was one guiding approach that aligned closely with the principal pedagogical frameworks of non-formal pedagogies and scaffolding, the expansive learning that was characteristic of Ethno gatherings was facilitated by a continuum of flexible and differentiated pedagogies, ranging from hierarchical to autonomous. Figure 5.1 therefore expands upon the model (Figure 4.1, in the previous chapter of this report) of the core foundational pedagogical principles (valuing others: a critical approach to intercultural and experiential learning), the principal pedagogical frameworks (scaffolding and non-formal pedagogies) and the core pedagogical practices (peer learning, aural learning, self-directed learning), adding detail to level B, the principal pedagogical frameworks.

Figure 5.1: Orientations to facilitation of learning at Ethno gatherings



- A = Deep foundational principles: Valuing others: intercultural, experiential learning
- B = Principal pedagogical frameworks: non-formal pedagogies and scaffolding expansive learning
- C = Core pedagogical practices: aural, peer, and self-directed learning

The following section of this chapter sets out evidence gathered in the document analysis (first phase of the research) that was concerned with the principal pedagogical frameworks, and specifically the attitudes and behaviours of artistic mentors and workshop leaders as facilitators. The analysis revealed that a cooperative orientation to facilitation served as a core philosophical principle at Ethno, although practices sometimes differed. The analysis furthermore suggested that a distributed model of leadership, achieved with versatile teams, could most effectively respond to the differentiated needs often encountered in Ethno gatherings.

PHASE 1: DOCUMENT ANALYSIS

The document analysis suggested that overall, facilitation of learning and professional development at Ethno gatherings was flexible, including facilitation approaches that represented a continuum ranging from hierarchical approaches (where leaders made decisions for the group) to more cooperative approaches (where leaders made decisions with the group) to autonomous approaches (where the group made decisions for themselves, or with some support from the leader). Table 5.1 sets out the number of coded extracts of text under each of these overarching themes, as well as a further theme labelled as 'facilitation as distributed leadership' (referring to evidence from that document analysis that explicitly prioritized the idea of distributing leadership among versatile teams of facilitators as a pedagogical approach characteristic of Ethno).

Table 5.1: Facilitation approaches: Themes found in the document analysis

Facilitation approaches	
Cooperative facilitation	29
Autonomous facilitation	18
Hierarchical facilitation	16
Facilitation as distributed leadership	6

Facilitation as Distributed Leadership

The need for a range of facilitation styles to support learning in Ethno gatherings was explained in Ethnofonik's syllabus (De Bonte & Dokuzivić, 2015, p. 12). Potential facilitation challenges were noted, relating to differentiating learning activities for mixed ability and multicultural groups comprising any combination of instruments. The overarching message was communicated in language reminiscent of a cooperative or even autonomous approach to facilitation: *'The general rule will be: let the participants do the job! Always keep a distance. But be there if the workshop leaders need your help in some way'.* However, there was also a strong directive that artistic mentors should 'be prepared' to respond to the various potential challenges in such a way as to facilitate each participants' learning.

> **The Ethnos vary in size and every Ethno has its 'problems' or 'challenges'. First of all, the participants will have different levels of musical technical skills. While teaching the language can also be a challenge and there has to be a common one in some way. Some instruments have problems playing in all keys, not all instruments are chromatic. Some participants are not used to learning by ear, some learn faster some slower, this can cause a bit of frustration for those who are not that fast, and frustration for those who are fast and have to wait. All these 'problems' will affect the workshops and the ones trying to teach their tunes to the group. So maybe the most important task for an artistic leader on an Ethno will be to facilitate the teaching and learning process of participants. (R)**

One proposed route to supporting differentiated learning at Ethno gatherings was to work in teams, structuring sessions so that learning was facilitated by more than one artistic mentor. Versatile teams were characterized by a sense of shared or distributed leadership. In brief, there was a sense that a model of distributed, versatile teamwork could support learning most effectively. While this was not always easy (*'you will find the artistic leader that maybe have different ideas, but you have to work together'*), generally, the document analysis suggested a view that in relation to facilitation, 'the sum was greater than the individual parts'.

> **I mean, everybody had something different to offer. And I think, yeah, now have a much more diverse appreciation of leadership styles. Kind of would like to think I'll try and take something from all of them what my natural inclination is. (I)**

> **…about conducting the songs. We just divided songs among the leaders. (I)**

> **That's why it is so important to have artistic leaders who can handle all the different elements that an Ethno requires. Leaders have to be able to deal with sometimes very different kinds of music (e.g. tempo, rhythm, melody, scales), but also with languages and intercultural communication in a group of young people, with different levels of musical skills/knowledge among the participants. They need the ability to make Ethno a fantastic experience for everybody, by supporting the participants to exchange their music. (R)**

> **I think it's nice to have different types of people that are complementary for knowledge of instruments of what their task is in the, in the artistic leading team. And also, it can be different types of very outgoing or maybe more silent leaders. So, like some people can relate better with ones or with the other. So, it's nice to have some variation, I think. (I)**

Ethnofonik's syllabus described the multiple roles and levels of authority required by artistic, suggesting that these corresponded with the phases of the lifecycle of the group: (1) being a 'mama/entertainer' is important during the forming phase (p. 38); (2) being a 'psychologist' is important during the storming phase (p. 38); (3) being a 'police-friend' is useful during the norming phase (p. 39); (4) being a 'spectator' supports the performing phase (p. 39); and (5) becoming 'mama' again has been found to be beneficial during the adjourning phase (p. 40).

Hierarchical vs. Cooperative vs. Autonomous Facilitation Orientations

The document analysis suggested that artistic mentors needed skills aligned with a full continuum of orientations to facilitation, and that versatility was both required and desired, in order to respond to differing needs from one gathering to another:

> **We are very well helped by the artistic leader. Their intervention depends on the camps. Sometimes, they are very involved, take over your music and take it as a basis, whereas in other cases, they can give you full freedom to do whatever you like, your own arrangement. (I)**

> **Sometimes compared to the Ethno in [country 1], I could feel that Ethno [country 2] was a little bit too structured and non-flexible. Sometimes I felt it needed more flexibility. Maybe because the organization was led by people from western European culture. Personal preference is less structured and more chaotic. (I)**

Accordingly, the document analysis suggested the presence all three of Heron's facilitation styles in Ethno gatherings: hierarchical facilitation (18 quotes in 11 documents), autonomous facilitation (16 quotes in 9 documents), and cooperative facilitation (29 quotes in 10 documents). At times there were some tensions between ideal values and the lived experience of pedagogical practices that may have been influenced by time pressures:

> **…we, as leaders maintained a bit more of a kind of, authoritative role n the arrangement end of the week then one might like to, we, kind of have this vision of Ethno leaders being just facilitators, not really being in charge in the front, kind of trying to help the group do their own thing. But we were quite kind of dictatorial, with the arrangements. (I)**

In this vein, contrasting views ranged from descriptions of 'bossy' artistic mentors who adopted 'rigid roles' to others who were 'open to ideas' and encouraged workshop leaders to *'kind of bring your own ideas for arrangement, and to guide the teaching yourself'.* Others talked about their role as being to create the conditions for *'negotiation and collaboration'* that *'enabled a journeying together as the music evolved and took shape'.*

The document analysis supported the view that Ethno World promoted learning in a safe environment and through democratic pedagogies. The analysis furthermore suggested that a hierarchical orientation to facilitation may have been integrated into this democratic approach, in order to support learning in specific ways. For example, the approach taken by workshop leaders was described in ways reminiscent of a 'master-apprentice' approach, using imitation. Some interview data, accessed as part of the document analysis, identified certain Ethno gatherings as strict and others as flexible and suggested that participants may have responded in different ways to hierarchical pedagogies. On the one hand, some seemed to expect and desire more hierarchical facilitation while on the other hand, a hierarchical approach to facilitation made one participant leave the Ethno camp. The analysis suggested that artistic leaders used a hierarchical style at different stages of the facilitation process, for instance during arranging and sectional rehearsals.

The document analysis also suggested that specific terminology could convey a pedagogical philosophy aligned with a cooperative rather than a hierarchical orientation. For example, some data indicated that the term 'artistic coach' was deemed preferable to 'artistic leader', suggesting that *'people are not so blindly following anymore'*. From this perspective, the term 'coach' instead of 'leader' could *'make the participants feel that they are being carried by the coaches, and not being led by them.'* (N)

Regarding autonomous facilitation, the document analysis suggested that for some artistic leaders, cooperative facilitation was outside of their comfort zone, being more accustomed to taking a hierarchical approach. However, overall, the document analysis indicated that Ethno participants aspired to *'a facilitation style that is not directive but offers guidance where needed and (…) the artistic leaders facilitate an environment where everybody gets to shine'.* (R) As one of interviewee said – *'they really let people lead.'*

According to the document analysis, cooperative facilitation was the desired and preferred facilitation style of the Ethno teaching and learning process. Accordingly, the Ethnofonik syllabus promoted cooperative facilitation and described artistic leaders as *'mentors, role models and grown-up friends that guide the participants through the Ethno'.* Therefore, a cooperative orientation, whereby learning was scaffolded rather than directed, served as a guiding principle for many artistic mentors in their support for workshop leaders.

> **In the first days we, the artistic leading team, have an initial talk with the delegations and some have just brought one song and said 'we want to teach this'. And then we listen to it and then we say, 'fine, is there anything we can help you with?' or 'did you have any ideas for arrangement?' and such, and then we just ask questions like this to figure out how strong they are and if they have experience with teaching and get a feeling of how it would be in the workshop; if we should help them a lot with the melody. Sometimes the participant also just learns the melody themselves and they are not super-sure about how things go, so then we know like ok we have to be a little bit more helping them with the teaching it to the larger group. Sometimes they have two songs or melodies and then we help them decide which one they should choose. (I)**

Summary of Facilitation Approaches as Found in the Document Analysis

To summarize, versatile, distributed leadership in facilitation practices has emerged as an effective practice in Ethno gatherings. Whilst being a cooperative facilitator appears to have been a core pedagogical philosophy, artistic mentors also borrowed elements from hierarchical and from autonomous facilitation orientations, depending on the group dynamics, size of Ethno gathering, stage of the learning process, and moment in the life of the group they were working with.

PHASE 2: SURVEY

The survey included three sets of statements drawn from the document analysis that were concerned with orientations to facilitation. The first set comprised nine statements, primarily exploring instances of hierarchical facilitation at Ethno gatherings. The second set comprised eight statements that expressed ideas concerned with how learning was guided at Ethno. This second set of statements focused on whether or how cooperative

facilitation was manifest at Ethno gatherings. The third series of statements comprised eight statements that expressed ideas about autonomous orientations to facilitation and corresponding opportunities for self-directed learning at Ethno.

The survey participants were invited to indicate their beliefs about the importance of each idea, using a four-point scale that ranged from not at all important to very important. They were also invited to indicate how often they had experienced each facilitation approach in practice, at Ethno. Similarly, frequency of experience was indicated on a four-point scale, ranging from 'never experienced this at Ethno' to 'always experienced this at Ethno'. It is important to reiterate that all of the statements that appeared in the survey had been selected directly from the document analysis, where we carried out secondary analysis of pre-existing interviews with Ethno participants and analysis of documentation relating to Ethno.

How Learning is Facilitated at Ethno

Perceived importance of hierarchical facilitation approaches

The first set of statements reflected views drawn from the Phase 1 document analysis that were concerned with how learning is facilitated at Ethno. Tables 5.2 and 5.3 show the responses to these statements, which are ranked on a four-point scale from 'very important' to 'not at all important', and from 'always experienced' to 'never experienced' amongst those who responded. Information on how many people responded to each statement (column 2), number of responses and percentages for each response category (columns 3–6 – where 1 = not at all important and 4 = very important); the mean score and the standard deviation (an indicator of variability in responses: columns 7 and 8), and the range of the Likert scale included in the responses (column 9) is also provided.

Overall, the statements represented in Table 5.2 are concerned with the perceived importance of facilitator approaches that could be described as hierarchical. The last row on the Table presents the total score for this series of statements. Ninety participants responded to all nine statements about the importance of hierarchical facilitation approaches at Ethno. The overall mean score (2.62) suggests that there was some agreement that hierarchical approaches may have been an established and somewhat important facet of facilitated sessions at Ethno gatherings. The standard deviation shows that there was no great variability in the responses. That is to say, most participants shared similar views about the importance of experiencing hierarchical facilitation approaches in Ethno, as expressed by the statements on the survey.

In particular, Table 5.2 indicates that a strong belief was shared amongst the survey participants (mean score above 3) that it was **important** for Ethno participants to be very willing to listen to the workshop leaders. Similarly, survey participants generally agreed that imitation and repetition (hierarchical pedagogical strategies) were the most effective

strategies for learning a new tune in Ethno. The survey responses furthermore suggested that there was a shared view that it was important for Ethno leaders to be clear about musical decisions and that workshop leaders needed to be clear about what they wanted to achieve; although this contrasted somewhat with a similarly strong view that it was important that musical decisions should be shared amongst leaders and participants. The survey participants indicated that they believed it was somewhat important (mean score between 2 and 3) that arrangements should be – to some extent – pre-planned, and that country delegations to Ethno should fix their own arrangements and teach these to the group. It was also thought to be somewhat important that workshop leaders used their voice to communicate their ideas strongly and stood in the spotlight, in front of the group. This penultimate statement on Table 5.2 also had the greatest variability in responses compared to all other statements in this series, suggesting some measure of ambivalence about whether leading from the front was an important facilitation strategy at Ethno.

Table 5.2: How learning is facilitated: The importance of hierarchical facilitation approaches at Ethno gatherings

Statement	N	Very important	Quite important	Somewhat important	Not at all important	Mean**	SD	Range
Ethno participants must be very willing to listen to the workshop leaders.	97	56 (57.7%)	32 (33%)	7 (7.2%)	2 (2.1%)	3.46	.72	1–4
Imitation and repetition are the most effective strategies for learning a new tune, in Ethno.	97	52 (53.6%)	35 (36.1%)	10 (10.3%)	–	3.43	.68	2–4
At Ethno, leaders need to be clear about musical decisions.	98	51 (52%)	37 (37.8%)	10 (10.2%)	–	3.42	.67	2–4
*At Ethno, musical decisions should be shared: if leaders decide everything, it will not be right.	97	48 (49.5%)	29 (29.9%)	16 (16.5%)	4 (4.1%)	3.25	.88	1–4
Ethno workshop leaders must be clear about what they want to achieve.	97	34 (35.1%)	40 (41.2%)	22 (22.7%)	1 (1%)	3.10	.78	1–4

Statement	N	Very important	Quite important	Somewhat important	Not at all important	Mean**	SD	Range
Country delegations to Ethno fix their own arrangements and teach these to the group.	92	16 (17.4%)	25 (27.2%)	34 (37%)	17 (18.5%)	2.43	.99	1–4
Ethno workshop leaders should use their voice to communicate their ideas strongly.	96	10 (10.4%)	35 (36.5)	35 (36.5)	16 (16.7)	2.41	.89	1–4
Ethno workshop leaders should stand in the spotlight, in front of the group.	98	17 (17.3%)	19 (19.4%)	35 (35.7%)	27 (27.6%)	2.27	1.05	1–4
When songs are taught at Ethno there is an expectation of some pre-planned arrangement.	95	8 (8.4%)	24 (25.3%)	36 (37.9%)	27 (28.4%)	2.14	.93	1–4
Total score	**90**					**2.62**	**.45**	

***This item was reversed when calculating the overall score; ** 1 = never experienced; 4 = always experienced**

Frequency of hierarchical facilitation approaches

Survey participants responded to the same statements a second time, this time indicating how often they had experienced these facilitation approaches at Ethno (see Table 5.3). Overall, the statements represented in Table 5.3 are concerned with attitudes towards the frequency of hierarchical facilitation approaches in Ethno. The last row of the Table represents the total score for this series of statements. Eighty-six survey participants responded to all nine statements of the series. The overall mean (2.9) indicates that there was general agreement that hierarchical approaches to facilitation had been experienced at least sometimes in Ethno gatherings. The standard deviation shows that was no great variability in the responses. That is to say, most participants shared similar views on how frequently they had experienced hierarchical facilitation approaches in Ethno as expressed by the statements on the survey.

Table 5.3: How learning is facilitated: The frequency of hierarchical facilitation approaches at Ethno gatherings

Statement	N	Always	Often	Sometimes	Never	Mean**	SD	Range
Imitation and repetition are the most effective strategies for learning a new tune, in Ethno.	97	62 (63.9%)	33 (34%)	2 (2.1%)	–	3.62	.53	2–4
Ethno participants must be very willing to listen to the workshop leaders.	95	43 (45.3%)	44 (46.3%)	6 (6.3%)	2 (2.1%)	3.35	.69	1–4
At Ethno, leaders need to be clear about musical decisions.	98	22 (22.4%)	60 (61.2%)	16 (16.3%)	–	3.06	.62	2–4
Ethno workshop leaders must be clear about what they want to achieve.	96	23 (24%)	51 (53.1%)	22 (22.9%)	–	3.01	.69	2–4
Ethno workshop leaders should stand in the spotlight, in front of the group.	98	28 (28.6%)	31 (31.6%)	32 (32.7%)	7 (7.1%)	2.82	.93	1–4
Ethno workshop leaders should use their voice to communicate their ideas strongly.	95	11 (11.6%)	54 (56.8%)	26 (27.4%)	4 (4.2%)	2.76	.71	1–4
*At Ethno, musical decisions should be shared: if leaders decide everything, it will not be right.	96	14 (14.6%)	46 (47.9%)	30 (31.3%)	6 (6.3%)	2.71	.79	1–4
Country delegations to Ethno fix their own arrangements and teach these to the group.	93	14 (15.1%)	40 (43%)	35 (37.6%)	4 (4.3%)	2.69	.78	1–4
When songs are taught at Ethno there is an expectation of some preplanned arrangement.	95	11 (11.6%)	31 (32.6%)	43 (54.3%)	10 (10.5%)	2.45	.84	1–4
Total score	**86**					**2.8**	**.35**	

***This item was reversed when calculating the overall score; ** 1 = never experienced; 4 = always experienced**

Table 5.3 shows that imitation and repetition were experienced always or very often (mean scores above 3) by the survey participants. In addition, the majority of survey participants indicated that in their experience Ethno participants were willing to listen to the workshop leaders. The majority also indicated that in their experience Ethno leaders had been clear about musical decisions, and workshop leaders had been clear about what they wanted to achieve.

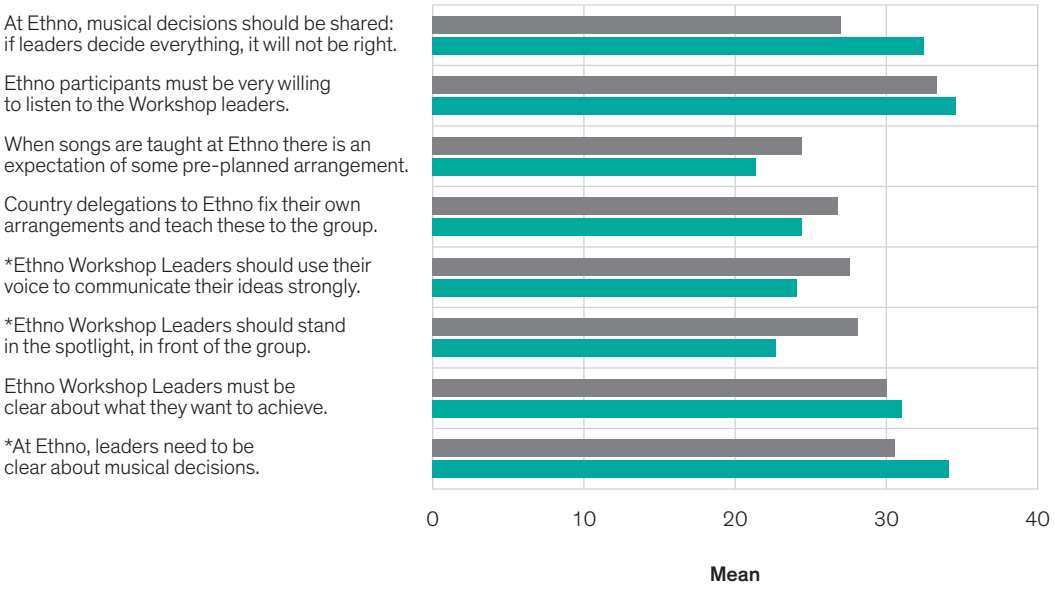
In contrast, mean scores of between 2 and 3 indicated that some of the facilitation approaches represented in Table 5.3 had only been experienced sometimes. For example, 39% of the participants indicated that they had only sometimes or never experienced Ethno workshop leaders facilitating from the front of the group. Similarly, 32% of participants indicated that they had only sometimes or never experienced Ethno workshop leaders using their voice to strongly communicate their ideas, while 38% had sometimes or never experienced musical decision-making being shared among the group. The practice of country delegations to Ethno fixing their own arrangements and teaching these to the group had only sometimes or never been experienced by 42% of participants. Finally, 65% of survey participants had sometimes or never experienced having pre-planned arrangements for songs taught at Ethno.

Importance vs. frequency of hierarchical facilitation orientations

Figure 5.2 shows the differences between the perceived importance of hierarchical facilitation orientations and the frequency with which those orientations had been experienced at Ethno gatherings. Grey bars represent a mean score for how often survey participants recalled experiencing each approach (where 4 is 'always' and 1 is 'never'), while green bars represent the mean score for the perceived importance of each approach. In order to establish whether any of these differences were significant, we carried out statistical tests (See Appendix 1 for details). The facilitation strategies where statistically significant differences were found are indicated with an asterisk on Figure 5.2. In summary:

1. The survey participants ranked the importance of Ethno leaders being clear about musical decisions more highly than their ranking of how often they had experienced this.
2. The survey participants ranked the importance of Ethno Workshop leaders leading from the front of the group less highly than their ranking of how often they had experienced this.
3. The survey participants ranked the importance of Ethno workshop leaders using their voice to communicate their ideas less highly than their ranking of how often they had experienced this.

Figure 5.2: Differences between perceived importance and experience of specific hierarchical facilitation orientations at Ethno



- Grey bars = How often experienced (mean score)
- Green bars = Importance (mean score)
- * = statistically significant

In summary, the survey responses indicated that importance was attached to hierarchical facilitation approaches that were characterized by strong leadership, with clarity over musical decisions and goals. Imitation and repetition were considered to be important strategies in achieving this. However, what survey participants considered to be important in relation to facilitation approaches did not always match the frequency that they had experienced particular approaches at Ethno. For example, workshop leaders standing in the spotlight was not considered to be particularly important, but the rankings of frequency of experience indicated that as a strategy this was experienced frequently. Similarly, while communication of musical decisions by leaders was ranked more highly in importance than in frequency of experience.

How Learning is Guided at Ethno: Cooperative Orientations to Facilitation

Perceived importance of cooperative orientations to facilitation at Ethno

The second set of statements concerned with facilitation of learning at Ethno reflected views drawn from the Phase 1 document analysis that were concerned with cooperative orientations to facilitation at Ethno. Tables 5.4 and 5.5 set out the survey responses to these statements, which are ranked from 'very important' to 'not at all important'

(Table 5.4), and from 'always experienced' to 'never experienced' (Table 5.5). Information on how many people responded to each statement (column 2), number of responses and percentages for each response category (columns 3–6); the mean score and the standard deviation (an indicator of variability in responses: columns 7 and 8), and the range of the Likert scale included in the responses (column 9) is also provided.

The last row of Table 5.4 presents the total score for this series of statements. Ninety participants responded to all eight statements of the series. The overall mean score (3.4) suggests that the participants attached high importance to a philosophy of facilitation that was founded upon a cooperative orientation. The standard deviation shows that there was very low variability in the responses. That is to say, most participants agreed that these statements concerned with cooperative approaches were very important in terms of how learning was guided at Ethno.

Table 5.4: How learning is guided: The importance of cooperative facilitation orientations at Ethno gatherings

Statement	N	Very important	Quite important	Somewhat important	Not at all important	Mean**	SD	Range
Ethno has a culture of co-teaching.	96	68 (70.8%)	24 (25%)	4 (4.2%)	–	3.67	.56	2–4
Leaders at Ethno allow participants to try, before suggesting how to try it differently.	98	63 (64.3%)	28 (28.6%)	6 (6.1%)	1 (1%)	3.56	.66	1–4
Participants take turns in the workshop leader role, and learn more that way.	95	58 (61.1%)	29 (30.5%)	6 (6.3%)	2 (2.1%)	3.51	.71	1–4
At Ethno, leaders speak with the participants and ask them if the approach to learning is alright with them.	96	53 (55.2%)	32 (33.3%)	8 (8.3%)	3 (3.1%)	3.41	.78	1–4
At Ethno we learn new things through experimenting, with some guidance about what to aim for.	97	49 (50.5%)	38 (39.2%)	9 (9.3%)	1 (1%)	3.39	.70	1–4
At Ethno, leaders delegate and share responsibility for the musical decisions.	97	46 (47.4%)	40 (41.2%)	11 (11.3%)	–	3.36	.68	2–4

Statement	N	Very important	Quite important	Somewhat important	Not at all important	Mean**	SD	Range
In the workshops, leaders are listening and attentive and ready to help out, but without taking the initiative.	95	47 (49.5%)	37 (38.9%)	9 (9.5%)	2 (2.1%)	3.36	.74	1–4
A challenge at Ethno is working together with others who have different ideas to my own.	96	46 (47.9%)	31 (32.3%)	16 (16.7%)	3 (3.1%)	3.25	.85	1–4
Total score	**90**					**3.42**	**.39**	

**** 1 = not at all important; 4 = very important**

Table 5.4 indicates that the survey participants shared a strong belief (mean score above 3) that all the statements included in this set concerned with cooperative facilitation approaches were **important**. First, they believed that it was important for Ethno gatherings to have a culture of co-teaching. They also believed that it was important for Ethno leaders to allow participants to try before suggesting ways of doing things differently. Turn-taking in the workshop leader role was believed to be an important approach that fostered learning. Furthermore, the survey participants considered it to be important that Ethno leaders ensure that the learning approaches suit the learners, and that they delegate and share responsibility for musical decisions. Learning through experimentation, tempered with guidance about what to aim for, was important, and similarly it was thought to be important that leaders be attentive and help out without taking the initiative. Finally, the participants indicated that it was important at Ethno gatherings to work together with others who have different ideas to their own.

The frequency of cooperative orientations to facilitation experienced at Ethno

Survey participants responded a second time to the set of statements concerned with cooperative orientations to facilitation, this second time indicating how often they had experienced these cooperative facilitation approaches at Ethno. The last row of Table 5.5 presents the total score for this set of statements concerned with cooperative orientations to facilitation. Eighty-seven participants responded to all eight statements of the series. The overall mean score (3.15) suggests that the participants had often experienced the specific cooperative facilitation strategies indicated in Table 5.5. The standard deviation shows that there was very low variability in the responses. That is to say, most participants agreed that these experiences of cooperative approaches to guiding learning at Ethno had been experienced frequently.

Table 5.5: How learning is guided: The frequency of cooperative orientations to facilitation experienced at Ethno gatherings.

Statement	N	Always	Often	Sometimes	Never	Mean**	SD	Range
Ethno has a culture of co-teaching.	95	58 (61.1%)	30 (31.6%)	7 (7.4%)	–	3.54	.63	2–4
At Ethno we learn new things through experimenting, with some guidance about what to aim for.	95	37 (38.9%)	42 (44.2%)	14 (14.7%)	2 (2.1%)	3.20	.77	1–4
Participants take turns in the workshop leader role, and learn more that way.	96	46 (47.9%)	28 (29.2%)	16 (16.7%)	6 (6.3%)	3.19	.93	1–4
Leaders at Ethno allow participants to try, before suggesting how to try it differently.	98	33 (33.7%)	47 (48%)	18 (18.4%)	–	3.15	.71	2–4
At Ethno, leaders delegate and share responsibility for the musical decisions.	98	30 (30.6%)	51 (52%)	15 (15.3%)	2 (2%)	3.11	.73	1–4
In the workshops, leaders are listening and attentive and ready to help out, but without taking the initiative.	95	29 (30.5%)	46 (48.4%)	17 (17.9%)	3 (3.2%)	3.06	.78	1–4
A challenge at Ethno is working together with others who have different ideas to my own.	97	29 (29.9%)	46 (47.4%)	20 (20.6%)	2 (2.1%)	3.05	.77	1–4
At Ethno, leaders speak with the participants and ask them if the approach to learning is alright with them.	97	26 (26.8%)	33 (34%)	28 (28.9%)	10 (10.3%)	2.77	.96	1–4
Total score	**87**					**3.15**	**.50**	

**** 1 = never experienced; 4 = always experienced**

While 61% of survey participants did indicate that in their experience it had been always or often challenging to work together with others who had different ideas to their own, a number of strategies seemed to have potentially mitigated this challenge. For example,

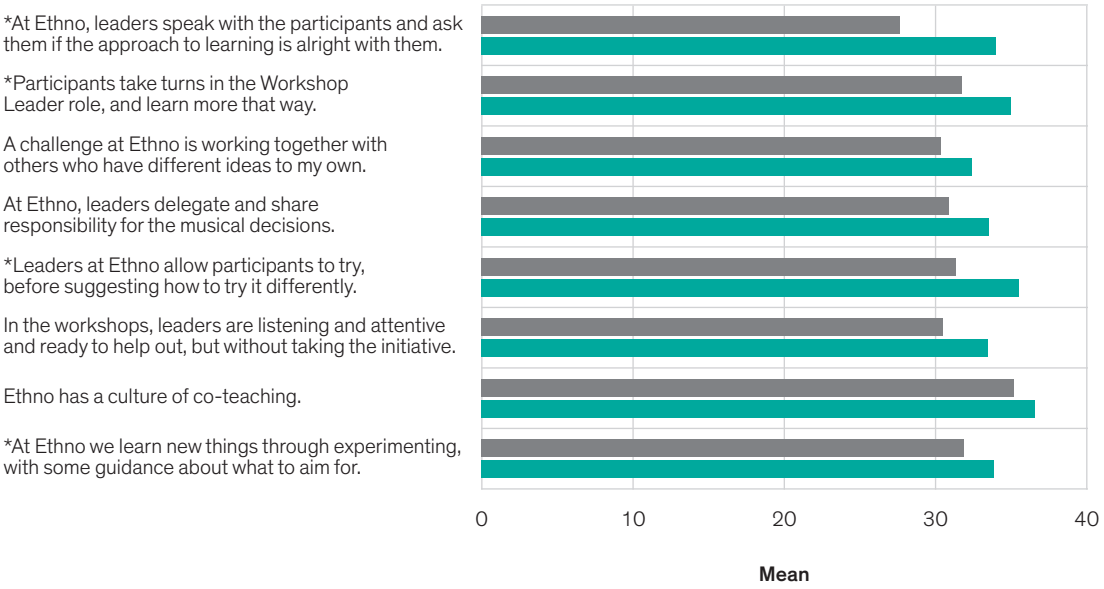
93% of survey participants reported that they had always or often experienced a culture of co-teaching at Ethno. Similarly, 83% indicated that they had always or often experienced opportunities for experimentation paired with guidance about what to aim for, while 77% indicated that in their experience participants always or often shared leadership with the workshop leaders, learning more that way. Moreover, 82% of survey participants indicated that in their experience the leaders at Ethno always or often allowed the participants to try something before suggesting a different way of doing it. Furthermore, in accordance with a cooperative orientation to facilitation where facilitators take decisions with their groups rather than for them, 83% of survey participants indicated that in their experience Ethno leaders had always or often delegated and shared responsibility for the musical decisions with the participants. Finally, 79% indicated that Ethno leaders were always or often attentive and ready to help the learners without taking the initiative, while 77% also indicated that in their experience Ethno leaders checked with participants to ascertain whether they were comfortable with the approach they had adopted.

Importance vs. frequency of cooperative facilitation orientations

Figure 5.3 shows the differences between the perceived importance of the cooperative facilitation orientations and the frequency with which these facilitation orientations had been experienced at Ethno gatherings. Grey bars represent a mean score for how often survey participants recalled experiencing each cooperative facilitation orientation (where 4 is 'always' and 1 is 'never'), while green bars represent the mean score for the perceived importance of each strategy. In order to establish whether any of these differences were significant, we carried out statistical tests (see Appendix 1 for details). The cooperative facilitation strategies where statistically significant differences were found are indicated with an asterisk on Figure 5.3. To summarize:

1. The survey participants ranked the importance of learning new things through experimentation with some guidance about what to aim for more highly than their ranking of how often they had experienced this.
2. The survey participants ranked the importance of leaders at Ethno allowing participants to try before suggesting alternative approaches more highly than their ranking of how often they had experienced this.
3. The survey participants ranked the importance of taking turns in the workshop leader role more highly than their ranking of how often they had experienced this.
4. The survey participants ranked Ethno leaders speaking with them and asking them if the approach to learning adopted was alright with them more highly than their ranking of how often they had experienced this.

Figure 5.3: Differences between perceived importance and experience of specific cooperative facilitation orientations at Ethno



- Grey bars = How often experienced (mean score)
- Green bars = Importance (mean score)
- * = statistically significant

Overall, there was agreement amongst the survey participants about the importance and prevalence of cooperative facilitation orientations at Ethno, implemented through strategies such as co-teaching, guided experimentation and collaboration with others who had different ideas to their own. In addition, a cooperative orientation to facilitation at Ethno was experienced via opportunities for learners to take the initiative, a responsive approach that accounted for individual needs of the participants and leadership that was shared amongst artistic leaders, workshop leaders and participants.

How Learning is Guided at Ethno: Autonomous Orientations to Facilitation

The perceived importance of autonomous orientations to facilitation of learning

The third set of survey statements concerned with how learning was facilitated at Ethno expressed ideas about an autonomous orientation to facilitation and the related opportunities to be a self-directed learner. Tables 5.6 and 5.7 show the responses to these statements, which are ranked from 'very important' to 'not at all important' (Table 5.6), and from 'always experienced' to 'never experienced' (Table 5.7). Information on how many people responded to each statement (column 2), number of responses and percentages for each response category (columns 3–6); the mean score and the standard deviation (an indicator of variability in responses: columns 7 and 8), and the range of the Likert scale included in the responses (column 9) is also provided.

The last row of Table 5.6 presents the total score for this set of statements concerned with the perceived importance of autonomous orientations to facilitation. Sixty-six participants responded to all eight statements of the series. The overall mean score (2.8) suggests that the participants attached moderate importance to the statements about autonomous facilitation and corresponding opportunities for self-directed learning at Ethno. The standard deviation shows that there was very low variability in the responses.

Table 5.6: The importance of autonomous orientations to facilitation at Ethno gatherings

Statement	N	Very important	Quite important	Somewhat important	Not at all important	Mean**	SD	Range
At Ethno, there's this feeling of being welcome to share your ideas.	97	81 (83.5%)	15 (15.5%)	1 (1%)	–	3.82	.41	2–4
At Ethno, there's always an openness to ideas from participants.	98	76 (77.6%)	20 (20.4%)	2 (2%)	–	3.76	.48	2–4
In Ethno, negotiation and collaboration enable a journey together as the music evolves and takes shape.	95	64 (67.4%)	25 (26.3%)	5 (5.3%)	1 (1.1%)	3.60	.64	1–4
At Ethno, if it's not happening then it's up to participants to help make it happen.	92	21 (22.8%)	32 (34.8%)	28 (30.4%)	11 (12%)	2.68	.96	1–4
Ethno Artistic Leaders should be as hands-off as possible.	90	16 (17.8%)	31 (34.4%)	26 (28.9%)	17 (18.9%)	2.51	.99	1–4
When we learn a tune in Ethno, we almost do not really notice the workshop leader.	93	13 (14%)	16 (17.2%)	35 (37.6%)	29 (31.2%)	2.14	1.02	1–4
At Ethno, just put people in a room together and then you can sit back and learning will happen.	92	10 (10.9%)	21 (22.8%)	23 (25%)	38 (41.3%)	2.03	1.04	1–4
There is not a structure in how Ethno is facilitated.	72	2 (2.8%)	16 (22.2%)	26 (36.1%)	28 (38.9%)	1.89	.85	1–4
Total score	**66**					**2.77**	**.47**	

**** 1 = not at all important; 4 = very important**

Table 5.6 reveals that the survey participants shared a strong belief (mean score above 3) that it was important to experience the feeling of being welcome to share their ideas and that it was similarly important for others to be open to their ideas. Negotiation and collaboration were perceived as important facets of the process of creating music together with others.

The survey participants attached moderate importance (mean score 2.5) to the view that Ethno Artistic leaders should be as hands-off as possible. Similarly, survey participants indicated that it was somewhat important (mean score 2.1) that workshop leaders should be in the background ('almost not noticed') while the participants learnt a tune The 'autonomous' approach of putting people together in a room and believing that learning will happen automatically was considered to be somewhat important (mean score between 2.03). Likewise, survey participants also expressed the view that it was moderately important (mean score 2.7) that participants had responsibility for making 'things happen'. Finally, survey participants did not share the view that having a structure in place is not important. In other words, the responses (mean score 1.9) indicated that these survey participants believed it was important that Ethno gatherings should have a structure in place. These responses suggest that while the survey participants may have been somewhat ambivalent about autonomous orientations to facilitating learning and some shared belief that pre-defined structure was important, there was certainly some accordance with the principles that underpin autonomous facilitation.

Frequency of experience of autonomous orientations to facilitation

Survey participants responded a second time to the set of statements concerned with autonomous orientations to facilitation, this second time indicating how often they had experienced these autonomous facilitation approaches at Ethno (Table 5.7). The last row of Table 5.7 presents the total score for this series of statements, representing a global score for the experience of autonomous orientations to facilitation at Ethno. Sixty-seven participants responded to all eight statements of the series. The overall mean score (2.6) suggests that the participants had experienced the autonomous strategies expressed in the statements moderately frequently (sometimes or often). The standard deviation shows that there was very low variability in the responses. That is to say, most participants shared a similar view of how frequently they had encountered autonomous facilitation strategies at Ethno.

Table 5.7: Frequency of autonomous approaches to facilitation at Ethno gatherings

Statement	N	Always	Often	Sometimes	Never	Mean**	SD	Range
At Ethno, there's this feeling of being welcome to share your ideas.	98	48 (49%)	37 (37.8%)	12 (12.2%)	1 (1%)	3.35	.73	1–4
At Ethno, there's always an openness to ideas from participants.	98	43 (43.9%)	40 (40.8%)	15 (15.3%)	–	3.29	.72	2–4

Statement	N	Always	Often	Sometimes	Never	Mean**	SD	Range
In Ethno, negotiation and collaboration enable a journey together as the music evolves and takes shape.	95	41 (43.2%)	43 (45.3%)	9 (9.5%)	2 (2.1%)	3.29	.73	1–4
Ethno Artistic Leaders should be as hands-off as possible.	89	6 (6.7%)	37 (41.6%)	40 (44.9%)	6 (6.7%)	2.48	.73	1–4
At Ethno, if it's not happening then it's up to participants to help make it happen.	92	9 (9.8%)	37 (40.2%)	33 (35.9%)	13 (14.1%)	2.46	.86	1–4
At Ethno, just put people in a room together and then you can sit back and learning will happen.	92	13 (14.1%)	24 (26.1%)	27 (29.3%)	28 (30.4%)	2.24	1.04	1–4
There is not a structure in how Ethno is facilitated.	72	4 (5.6%)	16 (22.2%)	27 (37.5%)	25 (34.7%)	1.99	.89	1–4
When we learn a tune in Ethno, we almost do not really notice the workshop leader.	94	7 (7.4%)	20 (21.3%)	28 (29.8%)	39 (41.5%)	1.95	.97	1–4
Total score	**67**					**2.63**	**.47**	

**** 1 = never experienced; 4 = always experienced**

The most often experienced facets of autonomous orientations to facilitation were concerned with feeling welcome to share ideas (mean score 3.35), openness among peers to one's ideas (mean score 3.29) and negotiation and collaboration as features of making music together (mean score 3.29). Nearly 50% of responses indicated that participants always experienced a feeling of being welcome to share their ideas at Ethno, while a further 38% often experienced this. Likewise, 85% of responses indicated that participants had always or often experienced openness by others to their ideas, while 89% had always or often experienced negotiation and collaboration as part of the process of music making.

The three statements that follow in Table 5.7 had mean scores between 2 and 3, suggesting that the autonomous strategies, approaches or principles described in these statements had been experienced sometimes or often. Accordingly, 87% of the participants had sometimes or often experienced a 'hands-off' approach on the part of Ethno artistic mentors. Moreover, 76% of the participants had sometimes or often experienced instances where if it was 'not happening' at Ethno, it was up to participants

to ‘make it happen’. While 30% of responses indicated that participants had never experienced instances where ‘if you put people in a room together, learning will happen’, 56% indicated that they had experienced this phenomenon at Ethno sometimes or often, and a further 14% had always experienced this at Ethno.

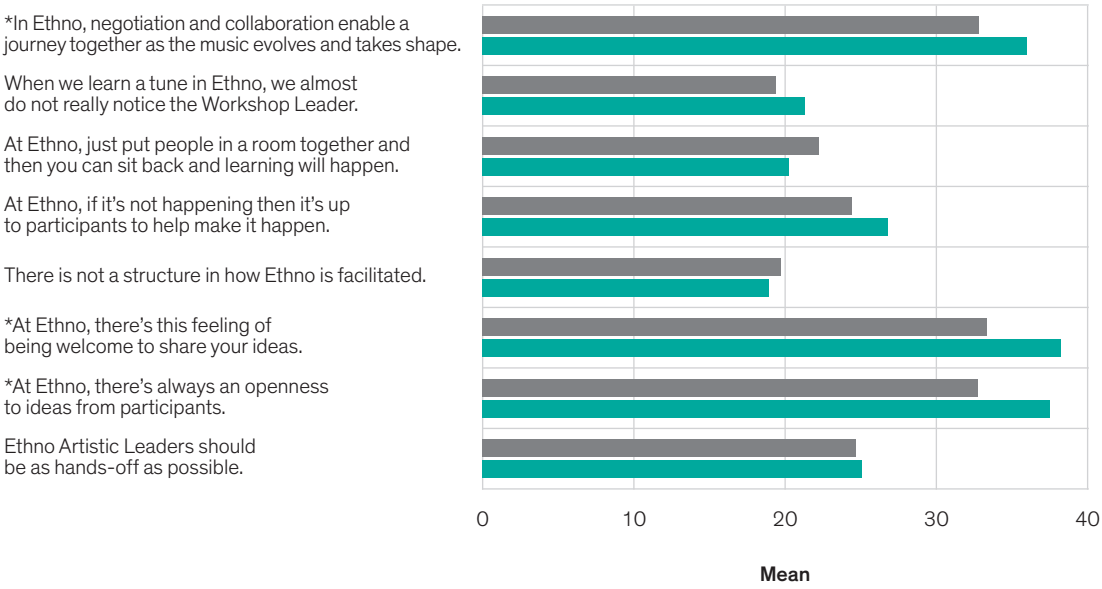
Notwithstanding the indication that some autonomous facilitation strategies had been experienced at Ethno, the majority of responses indicated that Ethno gatherings were usually structured, with over 70% of responses indicating that ‘no structure in place’ had only been experienced sometimes or never. However, notwithstanding the evidence suggesting that facilitated sessions were for the most part structured and guided with cooperative or even hierarchical strategies, 29% of responses indicated that participants often or always experienced an approach to facilitation whereby the workshop leader was almost not noticeable. As one survey participant eloquently put it *‘The best organization is an organization that’s hardly noticed by anyone, but still very much there’.*

Importance vs. frequency of autonomous orientations to facilitation

Figure 5.4 shows the difference between the perceived importance of autonomous orientations to facilitation at Ethno gatherings and the frequency with which autonomous facilitation strategies had been experienced. Grey bars represent a mean score for how often survey participants recalled experiencing each example of autonomous facilitation orientation (where 4 is ‘always’ and 1 is ‘never’), while green bars represent the mean score for the perceived importance of each of the same examples of autonomous facilitation. In order to determine whether any of these differences were significant, we carried out statistical tests (see Appendix 1 for details). The examples of autonomous orientations to facilitation where statistically significant differences were found are indicated with an asterisk on Figure 5.4. In summary:

1. The survey participants ranked the importance of an openness to ideas from participants at Ethno more highly than their ranking of how often they had experienced this.
2. The survey participants ranked the importance of feeling welcome to share their ideas at Ethno more highly than their ranking of how often they had experienced this.
3. The survey participants ranked the importance of negotiation and collaboration as the music evolves and takes shape more highly than their ranking of how often they had experienced this.

Figure 5.4: Differences between perceived importance and experience of autonomous facilitation orientations at Ethno



- Grey bars = How often experienced (mean score)
- Green bars = Importance (mean score)
- * = statistically significant

In summary, the survey responses were fairly consistent with regard to the importance and frequency of autonomous approaches to facilitation at Ethno. Overall, the responses indicated that autonomous orientations to facilitation were valued, yet Ethno gatherings for the most part were characterized by structured approaches to facilitated workshops. Nevertheless, the responses also indicated that in some instances there had been scope for informal, self-directed learning supported by an autonomous orientation to facilitation.

The survey participants were invited to add examples, comments or observations related to their experiences of facilitation of learning at Ethno. These qualitative comments strongly reflected the responses on the Likert scale questions.

With regard to facilitation of music learning during Ethno gatherings, the participants highlighted the value accorded to a cooperative or even autonomous orientation to facilitation, noting for example that it was salient for the artistic mentors to listen to the individuals teaching the songs, to step back, and to promote collaborative decision making. Having a clear vision of the workshop leader's goal and finding ways to welcome artistic input from participants and to scaffold learning were also identified as characteristic ways that artistic mentors could support workshop leaders.

Leaders would always listen to the teachers of the song and stand back as much as possible. Not everyone is a good teacher, so they'd step in and help whenever needed. Arranging would happen collaboratively, usually with the delegation checking in on the decisions made as 'owners' of the song. It can be tricky to treat every culture as respectful in arrangement, but I have the idea that it was always a careful process. That really made a lasting impression on me.

I feel that some workshops are more efficient when the leader has a clear vision of the goal they want to achieve with the tune. But I also feel that there has to be room to allow participants to give some artistic and musical input. I like it very much to go in a conversation with the group about how they feel the tune and the arrangement. This conversation is not always possible in really big groups.

It's nice to have the possibility to teach and lead the group but it's good to have an artistic leader not far to support us when needed!

However, one of the participants in the survey argued that although collaborative learning and decision making have their place at Ethno, there are instances where *'reducing the collaborativeness'* would allow more participants to experience presenting their song to the group.

Ideally every tune would have its position in the culture explained by a leader, taught by them to the group, and then arranged collaboratively by everyone, but obviously there are also time constraints so sometimes it's worth reducing the collaborativeness of the arrangement to enable more participants to be able to experience presenting.

Some participants noted that being an Ethno artistic mentor is a complex task that involves high-level musical and interpersonal skills. One participant recalled having experienced very collaborative leadership from artistic mentors as well as other instances of leadership that had been 'dismissive'. Participants also noted that the size of the group, levels of musical competence and time constraints could dictate the type of facilitation approach adopted by the workshop leaders: generally small groups allowed for collaborative decision-making more than bigger groups. Similarly, confident and experienced musicians did not require support from the artistic mentors, whereas more extensive guidance was required when there was a mixture of different abilities.

I think being an Ethno leader is a complex task, to do a good job as a leader they need to be very confident and skilled musicians and also be able to understand how others are feeling and experiencing the learning process to make everyone feel acknowledged.

Delegation between the leaders was not very good when I was artistic leader. As a participant I have both experienced not feeling heard, my music being dismissed as 'too difficult to arrange' and refusing to help

me come up with chords for the tune I was teaching (as I am now older, now a chord player and a lot more experienced I know this is definitely not the case) but I have also experienced amazing collaboration with both artistic leaders and other participants.

Put a bunch of confident and experienced musicians together, and learning will happen. But in Ethno, you have a mixture of different levels of ability and experience. Therefore, good facilitation is essential. If the workshop leader is confident and has a strong arrangement, then the artistic leader can step back and leave it to the participant leading the tune. Usually, workshop leaders do a very good job in my experience. I have sometimes found myself disagreeing with workshop leaders' decisions, and feeling frustrated, but this is not really the workshop leader's fault, since leading a big band and lots of tunes is not easy. The best artistic mentors really listen to the workshop leader and try to help them achieve their vision … In a much smaller Ethno… the participants got to have a lot of input in the arrangements because it was a small group. This was a brilliant experience for me. I loved that the everyone in the band could suggest ideas and we could try them out together…. But when I later went to bigger Ethnos, [and]… I had to readjust my thinking of what Ethno was. In the large Ethnos, I discovered, the artistic leaders are in control. This is necessary because of the size of the group.

With experienced Ethno participants and/or experienced musicians, the learning can happen by itself, almost. But the aim is also to bring together less experienced people. Then, you can't just put people in a room and 'it will happen' (though that's kind of how it started, 30 years ago). As a mentor in an Ethno, you are under a lot of pressure, you have a lot to do and think about, everything is super intense, so when you can make things easier for you, you do. Both for the sake of empowering participants, and for your own sake. So pre-arranged songs are welcome, but obviously not mandatory. Sometimes workshop leaders are very good pedagogues, and you don't need to do anything. Sometimes they're not, and you need to really help and mediate the transmission. Being open to participants ides? Sure, in theory. But the time constraint is a big factor, you are also the timekeeper, so if you have 50 participants, you can't expect everybody to give their opinion or input on every single detail. But you try, as much as you can, to give that space and that opportunity. However, ultimately, the mentors' team makes most of the final artistic decisions.

The qualitative comments therefore indicated that an autonomous orientation to facilitation was an aspiration at Ethno, although this was sometimes tempered by logistics such as large groups, mixed abilities and time constraints. However, some participants highlighted that informal, autonomous learning was nevertheless characteristic of activities outside the formal settings, in rooms, hallways and informal gatherings.

… a lot of important teaching and learning happened outside the 'classroom'. In rooms, in hallways, sunrise jams, festival, some later gatherings of Ethno friend groups too…

After the programme there would be people teaching each other songs everywhere. The more experienced players would help the beginners to catch up, and some people were just hungry for more!

PHASE 3: INTERVIEWS

The interviews, carried out in Phase 3 of the research, reinforced the idea of a flexible, differentiated pedagogy that was characterized by a continuum of orientations to facilitation. The following sections set out the themes concerned with facilitating learning, found in the interviews.

An evolving pedagogy

The view was expressed that Ethno pedagogy can be conceptualized as emerging from a tradition of passing on practices from one context (time or place) to the next, with each person or context adding its own stamp. In this sense, Ethno pedagogy could be understood as being fluid, malleable and responsive to context.

The Ethno pedagogy has been taught from one to the other. And as in music when one music is taught from one to another, it evolves by the person who it's shared with who it's given to. So has the Ethno pedagogy learned and evolved. And it's been this passing down of pedagogy over 30 years that is become the Ethno pedagogy.

Flexible and differentiated

Likewise, the manner in which learning was supported was flexible and responsive to individual or contextual needs.

It's again a lot about that fluidity and flexibility.

I think the ability of being creative is dependent of the frame of it, and the frame should be different. Depending on the participant, sometimes you need really, really tight frames to be creative … some other participants they really like these wide frames … the Ethno experience so far as I have experienced it, I think it has the flexibility to take care of both of them.

The best way to learn and to teach is by example. So repetition, repetition, repetition. Maybe I needed five times to understand it and someone needed 40 or someone had it the first time. We all have our group and when you understand that, you go ahead.

Differences in pedagogy were often oriented around the format rather than the actual facilitation style. For example, the workshops could be facilitated by one workshop leader, or alternatively with a 'team teaching' or rotation approach whereby leadership was distributed among a delegation of workshop leaders. Another format was the practice of breaking into small groups, each one facilitated by a workshop leader who focused on one specific musical element of an arrangement.

> **That's one way of teaching, you know, one person pitch into a large group of people. But then you can also have a group of people like a delegation teaching again to another group… those three people were in the front teaching to the whole group. But then you can also have other ways of teaching in Ethno … we also meet up before and we have ideas for arrangement. So they say, okay, you're going to teach the harmony, you're going to take the melody, you're going to teach, I don't know, a specific kind of maybe brush pattern, or percussion pattern. And then when the Ethno comes, we divide everybody in four groups. And then you have different artistic leaders, or just delegation members teaching each one to a group. And then you can also do like they do in Sweden, like they rotate. So the delegation say, three, four or five people, we go on teach everybody.**

Although the format could vary, one predominant theme was that of **'distributed leadership'**, whereby artistic mentors adopted a team-based approach and shared tasks in order to meet the multiplicity of needs within a group.

> **Tasks get divided between the artistic mentors to meet with those cultural …**

> **There is so much competence in the group [of artistic mentors] … they can meet a wind group they can meet a vocal group and a comp group, and they know what to do.**

Other differences were related more to the degree to which workshop leaders were guided by artistic mentors, supported by peers, or left to be entirely autonomous.

> **We also have had the experience … in order to save some time, and not having to give the person the chance to really come to a version of the song that they really couldn't be confident about then we propose something to the [workshop leader] on how they want to work. One option would be to have an arrangement, or at least the chords written down, help assisted by the artistic mentors. Sometimes it's a mixture of the artistic mentors … or sometimes even just one [peer] participant. In Ethno Croatia, we had a singer. And she was going to teach a Swedish song. But she also liked jazz. And there was a jazz guitar player who was not an artistic mentor, he was a participant from Slovenia, but we put them both in touch. So they would meet before, and they would come with a jazzy arrangement on the on the day after. And that was absolutely their idea, no artistic mentors anymore. So in that case, it was more peer to peer.**

> **Or … we even had the situation when we had a singer that brought a recording. We [artistic mentors] had to figure out everything of the recording, we didn't even have the chords … and nobody had the ability to be in the front and teaching the people how to do it. So what do we have to do the most un Ethno thing which was to write down the arrangement in a traditional music score … it worked. In that context. It was what works. And everybody liked it, because at least they had clear instruction.**

A continuum of orientations to facilitation

In accordance with Phases 1 and 2 of the research, a cooperative orientation to facilitation, premised upon the idea of guiding participants towards solutions, aligned with the idea of scaffolding expansive learning. In this vein, artistic mentors aimed to engage with a process of guiding and supporting participants in a responsive manner. According to this approach, musical decisions would be taken *with* participants, not for them.

> **The most important rule for the artistic mentors is that they are there in order to let the participants shine. So, they're their support system that kicks in when, whenever they are needed, and this might already start before, before the people have taught the tune to the group.**

> **The artistic mentors again, try to take as much of a backseat as possible until the participant who's teaching the workshop leader, let's call them until the workshop leader is either stuck somewhere or is not able to, to feel what the group is currently needing.**

An autonomous orientation to facilitation, whereby decisions are taken by participants and the facilitator's role is as a fellow learner and collaborator, was also evident in responses concerned with the relationship between artistic mentors and workshop leaders. For some, this orientation to facilitation was a philosophical stance, while for others it was pragmatic, for example when the workshop leader was fully capable of functioning autonomously.

> **There is not a single person in Ethno where you can say 'that person is always right', because that's not the point. The point is that everyone contributes, and everyone finds a proposal, it's not a thing of right or wrong.**

> **And then the people that have maybe studied the instrument say 'Oh, I don't need any help, thank you' … and then they lead it completely by themselves and then the artistic mentors they behave just like all the other participants, and they just learn to tune.**

There were some instances where a hierarchical orientation to facilitation, whereby artistic mentors take decisions *for* others rather than *with* others, was deemed to be necessary to support the overarching progress towards group goals.

> **Everyone who's been to an Ethno knows that there's a point when someone needs to make a call … people get really excited, and everyone wants to have ideas. And then at some point, you have to be like, 'well, it's all great, but this is what we do'.**

> **Sometimes you get people that are a little focus more on perhaps their own needs … of course I would have to set the boundaries, but, you know, I would at the same time, propose a solution.**

On some occasions, despite the best efforts of all involved, the process broke down resulting in confusion, tension and disappointment. One interviewee noted how a participant was frustrated and unhappy with the facilitator's method of working.

> **I felt she wasn't happy because it didn't reflect her culture, so we grabbed the melody, but it sounded like something else. It wasn't authentic. It was too much transformed. So, I think she wasn't so happy. And I think that was a mistake from the leader because they didn't ask her 'Do you like this? Is the arrangement good? What do you feel?' And she wasn't happy because he said 'No, this is not it. It sounds great but isn't what I have here'.**

Despite this example, the aspirational pedagogical philosophy characteristic of Ethno was generally aligned with the autonomous or cooperative end of the continuum. At times there could be tensions between this orientation as a guiding principle and the demands that artistic leaders faced, which in some instances were deemed to require hierarchical responses.

SUMMARY OF APPROACHES TO FACILITATION

Overall, approaches to facilitation of learning at Ethno were fluid, flexible and differentiated. The predominant and aspirational guiding principle was aligned with an autonomous or cooperative orientation to facilitation (whereby learners are guided and scaffolded towards solutions or are in a collaborative pedagogical relationship). However, a full continuum of orientations to facilitation was evident. For example hierarchical approaches were adopted where artistic leaders took decisions for pragmatic reasons relating to the size of the group, levels of musical competence or time constraints, while autonomous orientations to facilitation were evident when artistic mentors allowed participants full autonomy when taking on the role of workshop leader. Autonomous approaches were also characteristic of the informal 'after hours' learning, for example in jam sessions. In some instances, hierarchical pedagogical approaches (in particular) could lead to disappointment, particularly where the musical arrangements were deemed to be non-authentic.

Generally, pedagogical leadership at Ethno could be described as distributed. In one sense, the distributed leadership approach was manifest in the practice of participants taking on the role of workshop leader. In another sense, leadership was distributed among the team of artistic mentors, for example by sharing tasks and breaking into small groupwork in order to meet multiple needs within one session.

Chapter 6

SUMMARY

This chapter sets out the findings concerned with six dimensions of learning. The first three – feeling, valuing and confronting – are the dimensions of learning that are related to intra-and interpersonal dynamics. Structuring, planning and meaning are the dimensions relating to the learning content and activities. In this chapter, we examine the ways in which these six dimensions of learning were manifest and contributed to personal development and transformational learning in Ethno gatherings. In the Phase 3 section of the chapter we set out themes concerned with characteristics of Ethno participants and consider how those intrapersonal factors may have intersected with dimensions of learning. The following research question is addressed:

- What are the pedagogical principles, practices and dimensions of learning that are perceived as being transformational, within the context of Ethno camps?

We furthermore address the question of what the characteristics of Ethno participants may be and whether there are specific characteristics that may contribute to a transformational experience at Ethno.

KEY FINDINGS

- 'Valuing' was the key foundational principle that underpinned learning at Ethno.
- Learning at Ethno was founded upon meaning-making through experiential, affective responses to music-making.
- Meaning-making was achieved through the imaginative, practical exploration that sustained intercultural learning at Ethno.
- Meaningful learning at Ethno was also mediated by the personal characteristics of Ethno participants. Qualities such as openness to new experience, readiness to learn, a sense of community and preparedness to trust were considered to be characteristic of those who integrated well into Ethno gatherings.
- Ethno was welcoming and inclusive, but this may not equate with accessibility, which could be constrained by English language proficiency, socio-economic factors, musical skills or perceived limitation in personal characteristics such as openness, confidence, courage or trust.

- At Ethno, confronting struggles in learning was most effectively done together.
- Some level of advance planning and structuring was deemed to be essential, although this differed from one context to another and there were potential tensions between ‘planning’ and allowing the experience to evolve in a natural way.
- Although many interviewees described ‘finding Ethno’ via serendipitous events, it was unclear whether the qualities deemed to be important at Ethno were fostered by Ethno, or whether Ethno attracted only those who demonstrated those as pre-existing characteristics.

Chapter 6: Dimensions of Learning

INTRODUCTION

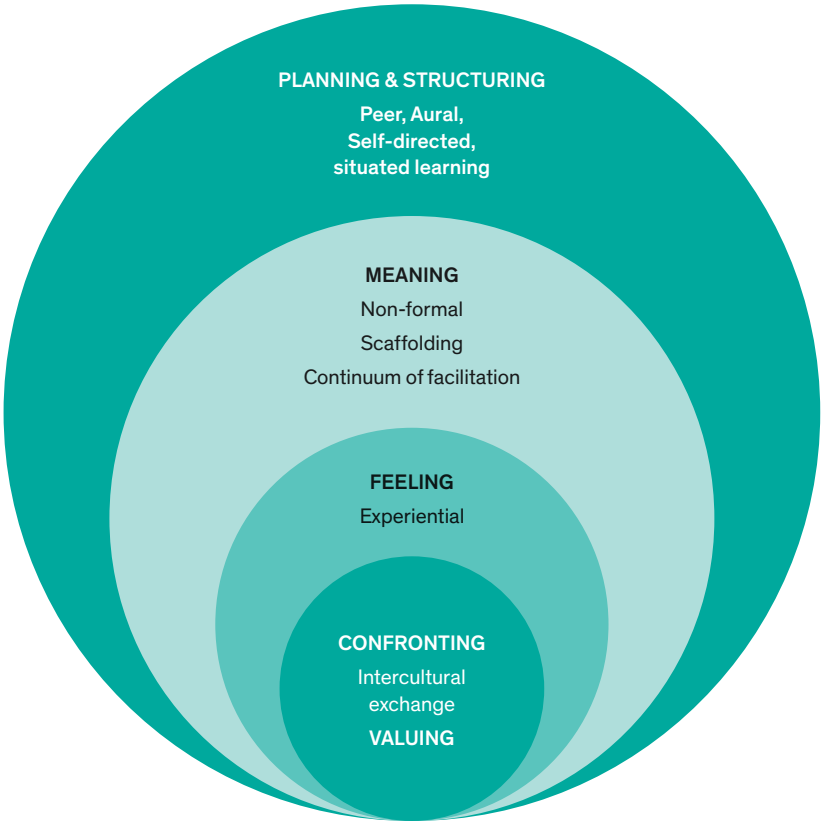
This chapter sets out the findings concerned with six dimensions of learning (feeling, valuing, confronting, and planning, structuring and meaning) exploring the ways in which these task-based and interpersonal dimensions (see Chapter 3 for full details of the dimensions of learning) may intersect with transformational experience at Ethno. The following research question is addressed:

- What are the pedagogical principles, practices and dimensions of learning that are perceived as being transformational, within the context of Ethno camps?

The chapter is organized in three sections that correspond with the three phases of the research (document analysis; survey; interviews). Within each section, findings are set out under thematic headings.

Overall, the six dimensions of learning were found to correspond with the foundational pedagogical principle (valuing others through a critical approach to intercultural and experiential learning), the principal pedagogical frameworks (informal pedagogies and scaffolding) and the core pedagogical practices (aural learning, peer learning and self-directed learning) that were discussed in Chapters 4 and 5 of this report. Figure 6.1 sets out this relationship of the six dimensions of learning with the pedagogical principles, frameworks and practices, showing that the dimension of valuing was at the foundation of an Ethno pedagogy, alongside confronting (referring to confronting and thinking critically about different perspectives, although confronting also was relevant to the process of meaning-making, which could require confronting resistance to new ideas). Supported by this foundation of 'valuing intercultural difference', at a mid-level the dimension of feeling was aligned with experiential learning. At the next level, the dimension of meaning is shown to emerge from experience, with the process of meaning-making supported and framed by the continuum of orientations to facilitation that supported scaffolding and shaped non-formal pedagogies (see Chapter 5). Finally, at the top level, the dimensions of planning and structuring were expressed through pedagogical practices that were organized around self-directed, situated learning, aural learning and peer learning. At its deepest levels, the dimensions of valuing and feeling, expressed through intercultural and experiential learning, were found to be consistent and deeply embedded in Ethno pedagogy. At the mid-level, meaning-making was supported through non-formal pedagogies and scaffolding strategies. Here there was more divergence, for example with pathways to meaning-making being framed in a number of ways. Finally, at the top level of planning and structuring there was the greatest scope for differentiated approaches within the parameters of peer learning, learning by ear and self-directed learning, which remained as core pedagogical practices.

Figure 6.1: Dimensions of learning aligned with Ethno's foundational pedagogical principles, principal pedagogical frameworks and core pedagogical practices



PHASE 1: DOCUMENT ANALYSIS

Overall, the document analysis provided evidence relating to the six dimensions of learning, including those concerned with interpersonal issues (feeling, valuing and confronting) as well as those concerned with how learners engage with activities and content. The overarching dimensions and themes found within each one of those dimensions are set out in Table 6.1. In the following sections, each dimension and its corresponding themes are discussed.

Table 6.1: Dimensions of learning: Number of examples found in the document analysis

Dimensions of Learning	
Feeling dimension	**64**
• Initial anxiety	
• Vulnerability	
• Feeling safe	
• Emotional responses to music	
• Shared joy and fun	

Dimensions of Learning	
Valuing dimension	
• Intercultural learning/appreciating traditions	115
• Collaboration	89
• Inclusion	86
Confronting dimension	
• Group dynamics	35
• Exclusion	24
Meaning dimension	
• [Traditional] music connects to identity	31
• Authenticity vs appropriation	24
• Keeping the tradition alive vs Ethno repertoire beyond Ethno	20
• Formal musical knowledge vs. intuition	7
Structure and planning	
• Understanding Roles	52
• Planning and selecting leaders	38
• Content choice and issues	27
• Structuring the activities	22
• Use of time	21

Feeling Dimension

The feeling dimension of learning is related to a sense of belonging and the affective responses or emotional investment in learning. Participation in Ethno could evoke some initial feelings of anxiety and vulnerability alongside strong emotional responses to music, but these feelings seemed to be mitigated by the emphasis on feeling safe within a community, communal healing and a sense of shared fun and joy (Table 6.2).

Table 6.2: The feeling dimension of learning at Ethno gatherings

Theme	Sub-theme	Examples
Feeling dimension (64/28)*	Initial anxiety	• I remember the first days… I was really curious, but I felt a little bit uncomfortable. … But like, just after one evening, it felt like everyone was already connected. • … some of them were really nervous.
	Vulnerability	• This gives me the opportunity to be vulnerable also … it's also a place where I can experiment. • … At open rehearsal, people started crying, their faces showed that they weren't prepared to do so. Even though it was still a process, it feels natural for the group.
	Feeling safe	• They [leaders] are like just behind, pushing a little bit, so that the participant can feel safe…

Theme	Sub-theme	Examples
Feeling dimension (64/28)*	Emotional responses to the music	• It sounds way better when you feel it, from the heart. When it is from the heart. • … its more about having the same feeling and expressing the music together. • … when you all these emotions and some tunes I just cry and just, I just it comes out with music and with playing together as well. • … the feeling is so raw and beautiful.
	Shared joy and fun	• … just the common joy for learning about music and people and cultures and just coming together to do that. • …it's very joyful and people are always happy together to share.

*** Numbers in brackets refer to number of coded examples followed by number of sources**

Valuing Dimension

The valuing dimension is concerned with the facilitator integrity, expressed as honouring the contribution of each learner to the learning experience. The document analysis revealed this to be a predominant facet of pedagogy, encompassing 'valuing one another' in the form of ensuring that individuals felt 'appreciated and special', as well as 'collaboration' expressed as cooperating with one another and exploring music-making together in a collaborative and exploratory fashion. The theme of 'inclusion' also emerged, although this mainly focused on the idea of differentiating the activities so that musicians of varying levels of expertise could participate (Table 6.3).

Table 6.3: The valuing dimension of learning at Ethno gatherings

Valuing dimension sub-themes	Examples
Valuing one another (28/15)*	• They are like, willing to listen to you and they really listen. • You felt appreciated and special.
Collaboration (84/34)*	• We were able to cooperate with each other in delivering the song to the audience in a beautiful way. … Because of the fusion of Western musical instruments with Eastern musical instruments and this enabled everyone to collaborate and sing the song very well. • Just put these people in a room together and then you can sit back and things will happen.

Valuing dimension sub-themes	Examples
Inclusion (69/30)*	• You don't have like a background knowledge of music theory to be in Ethno. • Ethno includes everyone like you, you're forced to arrange in a way that includes all the instruments. You're not trying to recreate a sound you're not trying to mimic a previous tradition. You're not excluding winds, because it's only supposed to be fiddles or something. It's like, you have to put everyone in. And that makes the music. How do you say, affordable for all kinds of musical ears

*** Numbers in brackets refer to number of coded examples followed by number of sources**

Confronting Dimension

The confronting dimension of learning is concerned with the management of adversarial group dynamics and resistance to learning or critically reflecting on responses to new, unfamiliar ideas. The document analysis revealed two themes concerned with this dimension of pedagogy (Table 6.4). First, there was some ambivalence relating to how negative group dynamics should or could be confronted. While it was acknowledged that 'negative energy' could 'affect the participants', there was some uncertainty about whether to 'interfere'. The second theme was concerned with potential exclusion, for example related to disability, economic circumstances, or social cliques.

Table 6.4: The confronting dimension of learning at Ethno gatherings

Confronting dimension sub-themes	Examples
Group dynamics (35/16)*	• If a conflict happens, the group will feel the negative energy and what happens will have a big effect on the participants, especially when the conflict is open and visible. • Could workshop leaders become angry when you want to interfere? What to do then? … Don't become mad, don't take the power, just lead back and try to support the participants. • They might grow as people just because they are forced to handle these kind of things.
Exclusion (24/14)*	• I'm also a person with disability and I met only one person, with a disability (at Ethno). • There is a danger of Ethno becoming elitist. Especially for the people that have been on Ethno and want to attend new ones, it runs the risk of being an internal circle. • People from poorer backgrounds sometimes don't.... Don't get involved as much as they could. It's just kind of entitled...

*** Numbers in brackets refer to number of coded examples followed by number of sources**

Meaning Dimension

The meaning dimension of learning is concerned with the ways in which learners forge deeply meaningful connections with the material that is being learnt. At Ethno, participants arrived with a shared investment in – and commitment to – folk music. The document analysis pointed to some potential themes and issues relating to forging meaningful connections with the music encountered at Ethno (Table 6.5).

Table 6.5: The meaning dimension of learning at Ethno gatherings

Sub-theme of 'Meaning'	Examples
Traditional music connects to identity (31/15)*	• Totally discovering a heritage and yet just getting to be in touch with a culture that they may not have been in touch with since they were at primary school. • It's kind of an identity thing for me … it's kind of my identity with that kind of culture. • In sharing a song from my country in Ethno or other communities, it's important that the song should have something from me … the song should show something from my identity.
Authenticity vs. appropriation (24/15)*	• The 'authentic rhythm' you can feel confident you're respecting the music and playing it in a respectful way. • Tunes are adapted to the instruments brought by Ethno participants, which are mostly western instruments, working on chromatic scales. Thus, quarter tones and different sounds can be ignored. • Sharing what I learned…. maybe not authentic, but still sharing my take on that nation or person. • I feel so much more comfortable teaching songs authentically when I've learned them from someone who grew up in that culture… I think that authenticity and 'genuity' is so important … I feel like I'm doing it in a way that is respectful for the tradition. • This is the dangerous thing with Ethno … when you go to an Ethno, most of them are based on having a melody, accompaniment and rhythm and we always talk music theory in western terms. There's this big risk that it's western culture being implied on other cultures and being told that this is the right thing. • It was a really transformative experience for me in terms of being able to gather a lot of new songs and literature from different places and a lot of places where I had never sung anything from that country before.
Keeping the tradition alive (20/10)*	• It will take another shape, another form, another rhythm … And no, I didn't feel like something is missing or something is taking out from these pieces … it's just been becoming nicer and bigger. • So we thought that was a little funny and interesting you know to have some music written here where we are now, played here where we are now some 200 years ago.

Sub-theme of 'Meaning'	Examples
Formal musical knowledge vs. intuition (7/6))	• If your classical roots are strong, then it's easier to adopt other forms of music. • …standard western chord progressions continue to be an essential tool for the arrangement to stage these tunes, which are expressed with standard ABC notation and referred as such throughout the entire learning process. • Maybe this chord is not the correct one, but for some reason it works. I know there's a vast amount of music theories about why … but in that moment, you don't care about any of that. You want to care about – the one – making sure it fits. I mean, just like, thinking what your intuition would say. • … it's almost primal in a weird way. Like, I want to know what the chord is and I need to make sure everything is fine, but when I was there, it was more of 'maybe this sounds right';

*** Numbers in brackets refer to number of coded examples followed by number of sources**

Ethno provided an environment where participants could connect with their own cultural roots and use music with which they identified strongly as a vehicle for revealing something of their identity to others. A related issue (noted previously in Chapter 4 of this report in the sections concerned with intercultural learning) was concerned with the tension between honouring authenticity and risking appropriation of musical artefacts from cultures other than one's own. While the experience of gathering new songs from unfamiliar places was potentially 'transformative', there was also a risk of diverse cultural traditions being appropriated and interpreted within a predominantly western perspective. In a similar vein, a further theme was concerned with keeping traditions alive, yet also engaging with 'arrangements' that in some cases could change the original music in significant ways. That said, there was a sense that the process of fusion of styles at Ethno was seen more as being 'expansive' than as detracting from original versions. Finally, the predominance of western theoretical language was identified as a potentially problematic issue. In some instances, knowledge of western music theory was seen as a strength that aided full participation in Ethno, while in other instances the idea of intuition, rather than theoretical knowledge, was privileged (although, arguably such 'intuition' was founded upon a theoretical base). In either instance, though, western music theory was the predominant framework and this was potentially problematic for intercultural learning.

Formal musical knowledge vs. intuition

Some evidence from the document analysis indicated a view that formal knowledge of western classical music could potentially be useful when trying to navigate the musical challenges that one can experience in Ethnos. However, trust in musical intuition was also recognized as being important. Intuition, in turn, would have been shaped by formal or informal music practices in Ethno participants' home musical cultures and traditions.

Structuring and Planning

The document analysis revealed five themes concerned with structuring and planning learning (Table 6.6). The first theme was concerned with **roles** within Ethno gatherings. Overall, there was a sense that roles were flexible, although some overarching principles emerged. For example, the role of the artistic leader was seen as an organizer and guide, while a workshop leader rotated in the role of 'teacher' (although there was no clear consensus as to what this actually implied). Volunteers were seen as supporters.

The second theme was directly concerned with **planning**, highlighting some tensions between the need and desire to plan the Ethno gatherings on the one hand, and the aspiration for a more organic and evolving approach to folk music on the other. Planning was discussed on the 'macro' level, for example, concerned with the overarching lead-in time required for Ethno gatherings, as well as on the 'micro' level, for example concerned with planning specific facets of performances, or the specific resources needed for teaching.

The third theme was concerned with the **choice of content** and issues relating to content. This seemed to be an issue of primary concern for Ethno participants. Although there were no precise criteria for choices of musical content, several points emerged. Overall, there was a concern that the content in any given Ethno gathering was representative of 'different places' and also of different musical styles, such as 'upbeat' alongside 'sleepy' or 'soft'. There was also a concern that repertoire be accessible and 'not so difficult', and that the songs chosen were 'typical' of the country they represented.

The fourth theme was concerned with **'structuring'**, referring to both macro and micro level issues. At the macro level, differences and similarities between the Ethno gatherings in different countries were highlighted (see Chapter 4 for a discussion of differences across context), while at the micro level, structuring was concerned with the ways in which pieces for arranged and the learning organized.

Finally, the fifth theme focused on issues around **time**. Overall, time was precious and generally in short supply. There was a sense that time passed quickly and that there was rarely enough time to complete all that had been planned.

Table 6.6: Structuring and Planning dimensions of learning at Ethno gatherings

Theme	Examples
Understanding roles (52/25)*	• Totally discovering a heritage and yet just getting to be in touch with a culture that they may not have been in touch with since they were at primary school. • It's kind of an identity thing for me … it's kind of my identity with that kind of culture. • In sharing a song from my country in Ethno or other communities, it's important that the song should have something from me … the song should show something from my identity.

Theme	Examples
Planning (38/11)*	• Just before performance, we had to define … opening hands means loud, shushing them quiet… (…) to bring freedom into one language that everybody clearly, securely understands. • … it seems that the more you plan it out, the pace and the exact arrangement, the easier it is for everyone to do together, but that's not typically the style of learning and sharing folk music. • … we start to plan the next Ethno quite soon, in October already. • We can really try to get away from this like people jumping out in the very last second and everything kind of like wobbly. • I really like to know what time I'm going to be teaching, how much time I have to teach, what sort of supplies there will be, you know, if I'm teaching with other people and things like that and knowing those sorts of details helps keep me calm.
Content choices and issues (26/16)*	• It's hard to tell at this stage what are going to be the really good songs because each tradition is really beautiful and has its strengths. • I chose this song because … I thought it fits perfectly for an Ethno situation because it is so community-ish. • We asked the leaders which ones would you like… in the end we chose the upbeat because there are already a lot of soft tunes and easy sleepy tunes so to say, and the other tune we brought was a soft mazurka. • I wanted to be something not so difficult … Second, I wanted to … show the most elements … from the place that combines a lot of Greek music elements… I wanted really to like it… And I wanted to talk about love.
Structuring activities (22/11)*	• I can structure it in a better way and I'm trying to learn from this process. • The structure of rehearsal with the mix between a traditional ensemble and a folk ensemble. That was something that surprised me. • I mean, structure is almost the same, like you find people from other countries, they bring the tune, you learn the tune. Between, when you are not playing music … At each Ethno it's different. • Structure the tune, in parts, and loop them … For difficult tunes with difficult structure you can label the parts, mark them with moves, names,… so you can shout or show what is going to happen. • I had just a structure in my mind about how things I want to be. And it was important people to understand the story, to know about historical, geographically where and where we are in time and space.
Time (21/12)*	• The time has gone by and you say that all the time, but this week is just crazy. • The morning gathering that is something that we invest a lot of time doing it all together, participants and artistic leaders. It is much more than a warm-up, it's a work of building a group. • I think the time for me is kind of stopped, or kind of stopped or going too fast. I don't know which day we are … I really lose a sense of time which I connected with positive feelings actually. • We have very little time together so we want to use the time efficiently and that goes for absolutely every Ethno. • Watch the time.

*** Numbers in brackets refer to number of coded examples followed by number of sources**

Summary of Dimensions of Learning Found in the Document Analysis

In summary, the document analysis suggested that anxiety and vulnerability (particularly among newcomers) and strong emotional responses to music contributed to an intense atmosphere at Ethno gatherings. However, these feelings were mitigated to some extent by fun and the joyful experience of collective music-making.

A safe and trusting environment was also found to be an important principle of Ethno gatherings, with an emphasis placed on mutual learning and respect for one another. Inclusion, in the Ethno documentation that we analyzed, was primarily concerned with differentiation for different musical abilities, rather than with responding to special needs or serving at-risk groups.

Some tensions emerged between the importance of honouring authenticity in music-making and risking appropriation of musical artefacts. However, generally the fusion of musical traditions was found to be conceptualized as 'expansive' rather than diminishing, in Ethno documentation. In a similar vein, some tensions were evident with regard to the relative importance of musical intuition and western music theory; some critical questions were raised about the predominance of western music theoretical frameworks in Ethno gatherings.

Finally, the document analysis revealed issues concerned with micro-level as well as macro-level structuring and planning. Roles within Ethno gatherings were flexible but were structured within the parameters of 1) artistic mentor as guide and organizer; 2) workshop leader as learner; and 3) volunteers as supporters. The document analysis did not reveal clear criteria for content choice, apart from the desire for songs to be within an appropriate level of challenge and also to be 'typical' of the culture of origin. Finally, 'time' was found to be an ever-present issue that potentially influenced Ethno gatherings in positive as well as negative ways. While the time pressures could lead to exhaustion and some stress, it also was a characteristic of an intense and potentially transformative experience.

PHASE 2: SURVEY

The survey included five sets of five-point Likert scale statements concerned with dimensions of learning. These groups of statements explored survey participants' beliefs relating to:

- Valuing and confronting: The ways in which learning and learners were valued at Ethno (e.g., through inclusive practices and a safe interpersonal environment);
- Meaning and feeling: The ways in which learning was made personally meaningful, at Ethno (e.g., though affective and practical experience, and through developing conceptual understandings);
- Planning and Structuring: The 'surface structure' of facilitated learning at Ethno.

Valuing and Confronting

As evidenced in the Phase 1 document analysis, the 'valuing' dimension of learning was a foundational principle of Ethno pedagogical philosophy, being concerned with honouring the personhood and integrity of each group member and sustaining the conditions within which each group member's contributions, perspectives and interests are recognized. The survey included a set of Likert-scale statements focused on these ideals. Alongside the valuing dimension, the confronting dimension of learning is concerned with confronting resistance to learning or new ideas, or confronting potential exclusive practices. Table 6.7 sets out the statements concerned with an ethos of inclusion, while Table 6.8 sets out the statements concerned with creating a safe and trusting interpersonal climate at Ethno, within which the valuing and confronting dimensions of learning may be manifest.

Valuing: Supporting learning through inclusion and confronting exclusive practices

Table 6.7 shows that survey responses strongly supported the view that Ethno is a culture of collaboration, that it is inclusive and that every individual participant plays an important role in the ensemble. Mean scores in each of these instances were above 4.5, and there was little variability in the responses, notwithstanding some ambivalence regarding whether every individual plays an important role in the ensemble (8% of responses were neutral and a further 5% of responses were in the disagree to strongly disagree range).

The issue of 'struggle' in learning was addressed in one statement, where it was suggested that struggles were best confronted collaboratively, and more specifically that everyone's view was welcome when struggling 'through learning something difficult together'. Here, 91% of responses were in the agree to strongly agree range (mean score 4.5).

The single statement where there was more disagreement was concerned with accessibility. Here, 33% of participants who responded to this statement indicated that they disagreed that Ethno is accessible to all, while a further 13% were neutral. Therefore, nearly half of the responses indicated some level of ambivalence or disagreement with this statement, suggesting that 'accessibility' and 'inclusion' were distinctly different concepts at Ethno, at least in the minds of some.

Table 6.7: Inclusive approaches to learning

Statement	N	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree	Mean**	SD	Range
Ethno is a culture of collaboration and co-teaching.	85	59 (69.4%)	23 (27.1%)	2 (2.4%)	–	1 (1.2%)	4.64	.65	1–5

Statement	N	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree	Mean**	SD	Range
Ethno is the experience of making music – something social with a group of people from different backgrounds, and this reinforces a sense of inclusion.	84	58 (69%)	23 (27.4%)	2 (2.4%)	1 (1.2%)	–	4.64	.59	2–5
Every Ethno participant is an important part of the ensemble	84	61 (72.6%)	12 (14.3%)	7 (8.3%)	2 (2.4%)	2 (2.4%)	4.52	.93	1–5
At Ethno, everyone's contribution is welcome, as we struggle through learning something difficult together.	85	48 (56.5%)	29 (34.1%)	7 (8.2%)	–	1 (1.2%)	4.45	.75	1–5
Ethno is accessible to all.	83	21 (25.3%)	24 (28.9%)	11 (13.3%)	14 (16.9%)	13 (15.7%)	3.31	1.42	1–5

**** 1 = strongly disagree; 5 = strongly agree**

Qualitative responses to open questions reinforced the ambivalence found with regard to accessibility of Ethno. A number of potential barriers to participation were highlighted, including socio-economic issues, musical skills or specific instruments as barriers, lack of English as a barrier, or special needs.

> **Accessible to those who can afford to go, plays an instrument, or sings, can learn by ear...**
>
> **[Ethno] is still underfunded for its mission statement. Travel costs and even minimal attendance fees easily add up to several full monthly salaries in the exploited parts of the world. The absence of attendees and thus musical traditions from poor countries is very notable to musicians of different experiences and roots.**
>
> **I believe that Ethno should be accessible to all but I feel that this isn't always the case. Both due to financial constraints or even access for some cultures and disabilities.**

There has never been any participant with visible disability, while I have been, but I am sure they would be welcome and that their needs would be seen to.

I would say that the aim is that Ethno is accessible to all, but some groups are not that represented as others in the camps. I do not think it is very accessible to people with some physical functional limits, and I know from experience that it's hard to reach those who does not speak or understand English very well.

I think in Ethno the ideology is that every participant is an important part of the ensemble. But practically, if you have more people than it's possible to take to the camp, basically depending on your instrument and how many other same instruments there are, some people with their instruments are more important (for example to have one bass player instead of 15 violin player). Ethno is not accessible for all equally, unfortunately – at least it's harder to reach lower class people, people from different minorities, and people with special needs.

Valuing: Learning in a safe interpersonal environment

As noted above, the 'valuing' dimension of learning was also concerned with the learning climate, and the capacity of a facilitator and/or organization to create and sustain the conditions within which individual group members were valued. Table 6.8 sets out three statements that reflected the valuing dimension. Among the survey responses, there was strong agreement with the view that Ethno leaders make sure that participants feel safe (mean score 4.1) and that Ethno leaders are empathetic towards participants (mean score 4.2). There was slightly more ambivalence in response to the idea that at Ethno 'there is no pressure to do well and be perfect'. Here, 26% of responses were neutral and a further 6% either disagreed or strongly disagreed, while 68% of responses were in the agree to strongly agree range.

Table 6.8: Supporting learning in a safe interpersonal environment

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
Ethno leaders are always in the background making sure that the participant can feel safe.	83	31 (37.3%)	38 (45.8%)	7 (8.4%)	7 (8.4%)	–	4.12	.89	2–5
Ethno leaders always demonstrate empathy for group members.	83	35 (42.2%)	36 (43.4%)	6 (7.2%)	6 (7.2%)	–	4.20	.87	2–5

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
At Ethno, there is no pressure to do well and be perfect.	84	28 (33.3%)	29 (34.5%)	22 (26.2%)	4 (4.8%)	1 (1.2%)	3.94	.95	1–5

**** 1 = strongly disagree; 5 = strongly agree**

Overall, notwithstanding some ambivalence towards statements concerned with accessibility and pressure to do well or 'be perfect', the survey results reinforced the view that the valuing dimension of learning was central and very prominent within the intercultural context of Ethno.

Survey participants were invited to provide further comments or examples of their experiences at Ethno; some of these added further depth to the survey responses concerned with the valuing and confronting dimensions of learning. For example, one participant explained that they did not feel pressure to be perfect, but they wanted to be out of intrinsic motivation.

> **A comment to the question about being perfect: It's not that someone presses you to be perfect, but you just want to be perfect, it's strong intrinsic motivation.**

Another emphasized that at Ethno gatherings there were always opportunities to feel included in group music making, although this was thought to require an openness to compromise and potentially some courage. In accordance with the idea of 'valuing', Ethno gatherings were thought to create a safe space for participants to make mistakes and to negotiate differing points of view.

> **It's all in the mindset and stubbornness. There will always be an opportunity to fit inside of an Ethno Group. But you would have to go into it with an open mind, compromises and bravery.**

> **I do feel like Ethno is a safe space to make mistakes and overall feels quite inclusive. I've seen leaders deal with potential problems such as instruments restricting certain scales or even differences in opinion and it generally seems to get resolved so everyone feels comfortable... for the most part. It's impossible to say always.**

Meaning and Feeling

Meaning-making was found to flow from experiential learning, being developed through imaginative and practical experience, through affective experience and finally through new conceptual understandings. The following sections explore the survey responses focusing on each one of these pathways to meaning-making.

Meaning-making through imagination and practice-based exploration

Imaginative and practical exploration of musical cultures other than one's own was a core way that expansive meaning-making was supported at Ethno. In particular, the intercultural ethos of Ethno was sustained by an imaginative approach to learning and immersion in opportunities for practical exploration of new ideas. Table 6.9 sets out the set of statements concerned with an openness and imaginative outlook on learning new ideas and experimenting with new ways of making music. The mean scores (all above 4, where the maximum was 5) and the small standard deviations (an indicator of variability among the responses) suggest that there was very strong agreement that imaginative, practice-based exploration was key to Ethno pedagogy.

Table 6.9: Meaning-making through imagination and practice-based exploration

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
Ethno requires openness to learning and discovering through the experience of trying new things.	84	62 (73.8%)	19 (22.6%)	2 (2.4%)	–	1 (1.2%)	4.68	.64	1–5
At Ethno, we learn by teaching others and learning from them through the practice of music-making.	85	58 (68.2%)	21 (24.7%)	5 (5.9%)	–	1 (1.2%)	4.59	.71	1–5
Ethno is a place where musicians can experiment.	84	45 (56.3%)	32 (38.1%)	7 (8.3%)	–	–	4.45	.65	3–5
At Ethno we learn through taking risks and making mistakes.	84	41 (48.8%)	32 (38.1%)	8 (9.5%)	3 (3.6%)	–	4.32	.79	2–5
Learning in Ethno has to do with experiencing your own instrument/voice in a different way.	84	38 (45.2%)	33 (39.3%)	7 (8.3%)	5 (6%)	1 (1.2%)	4.21	.92	1–5

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
Ethno participants benefit from being in a space where they can share music that they are not already comfortable with.	84	41 (48.8%)	27 (32.1%)	10 (11.9%)	4 (4.8%)	2 (2.4%)	4.20	.99	1–5

**** 1 = strongly disagree; 5 = strongly agree**

The strongest agreement among this set of statements concerned with imaginative and practical learning was with regard to the idea that Ethno 'requires an openness to learning and discovering through the experience of trying new things'. Here, with 97% of responses in the strongly agree or agree range, alongside a mean score of 4.7 and a small standard deviation, it can be seen that there was widespread agreement with this principle.

There was likewise very strong agreement (mean score 4.3) with the idea that Ethno participants learn by doing, and in particular that they learn through teaching others in the context of the 'practice of music-making'. Learning in this way necessitated the space and support to experiment (mean score 4.5), take risks and make mistakes (mean score 4.3). By doing so, it was perceived that learning would be founded upon the experience of doing things in a different way (mean score 4.2) and that learners at Ethno would benefit from expanding their musical experience through sharing in making music that was perhaps initially unfamiliar or outside of their comfort zone (mean score 4.2).

Survey participants provided further comments and examples of meaning-making in response to an open question concerned with learning at Ethno. Some of these examples strongly supported the Likert-scale responses concerned with meaning-making through imaginative and practical exploration. For example, **observing** others and **jamming** were described as enriching and collaborative practical-learning experiences.

> **For me Ethno is a lot about observing. Observing all the different ways and possibilities those different people learn, teach and do things. It's really enriching for me. It's almost like an open school.**

> **The wholeness of the entire experience – all collaborate to facilitate learning. The social aspect, the intensity, the cultural and the musical is equally important and to interact with each other to reinforce learning.**

> **Unfortunately, I am now over 30 years so can't participate and participated a long time ago but still, the experience is unforgettable. I learned with the support of everyone else, rehearsing alone, together with a friend, a spontaneous jam here and there, in workshops...**

I learn at Ethno by **jamming** with other participants and sharing our music songs together with the artistic leaders

Collaborative exploration and experimentation through peer learning created intensive learning experiences.

Through trying and **experimenting** and asking questions I learn.

Ethno has created an environment of **learning from you peers**. I feel like a sponge at Ethno, absorbing anything I can and feeling quite comfortable asking to learn from someone when we have spare time. When it comes to tunes, I will just sit with someone (one-on-one sometimes) picking their brain.

I learn a lot by listening and visualizing music, and then **trying out** by myself or with one other peer but in a slower pace and with more time. Then I can return to the group and try to play everything together, but I am ok if I don't get everything right, I just try and see how much I am able to do and I am more than happy with that.

Meaning-making through affective experience (feeling)

Music-learning at Ethno was grounded in deeply meaningful affective experiences in the moment of playing. In this sense, the learning at Ethno was experiential, whereby personal interest, motivation and conceptual understandings flowed from emotional investment triggered by experience. The first set of survey statements, concerned with meaning-making through affective experience (Table 6.10), reinforced this view.

Table 6.10: Meaning-making through affective experience

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
To achieve intercultural understanding through music, Ethno participants experience what the music from different cultures should feel like.	83	42 (50.6%)	27 (32.5%)	12 (14.5%)	–	2 (2.4%)	4.29	.89	1–5
I come to Ethno to learn to play with soul.	79	19 (24.1%)	31 (39.2%)	22 (27.8%)	5 (6.3%)	2 (2.5%)	3.76	.98	1–5

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
Learning at Ethno is primarily through feeling the music, in the moment of playing.	79	21 (26.6%)	32 (40.5)	23 (29.1%)	1 (1.3%)	2 (2.5%)	3.87	.91	1–5
Ethno leaders are often very emotional when talking about the song they are sharing.	76	7 (9.2%)	24 (31.6%)	32 (42.1%)	11 (14.5%)	2 (2.6%)	3.30	.92	1–5
I feel very emotional when hearing my country's song with other instruments from different countries.	82	33 (40.2%)	25 (30.5%)	15 (18.3%)	7 (8.5%)	2 (2.4%)	3.98	1.07	1–5

**** 1 = strongly disagree; 5 = strongly agree**

Table 6.10 shows that a majority of survey participants who responded to these statements agreed or strongly agreed with statements concerned with affective experience in music-making at Ethno. The strongest agreement was in response to the idea that intercultural learning at Ethno was premised upon participants gaining an insider knowledge of what the music from other cultures 'feels' like (mean score 4.3), suggesting that an affective experience of actually playing a piece of music is fundamental for developing deeper understandings. The mean scores for the remainder of the statements, ranging between 3 and 4 (out of a total of 5), suggest that there was, overall moderate to strong agreement that participants came to Ethno to learn to 'play with soul', and that learning at Ethno occurred primarily through 'feeling the music, in the moment of playing'. Similarly, the survey participants who responded to these statements indicated that they agreed that feeling 'emotional' was part of the Ethno experience – for example on the part of Ethno workshop leaders as they shared their songs, or when hearing one's own folk music performed by multicultural groups.

Meaning-making through conceptual learning

As the sections concerned with imaginative, practical and affective meaning-making have suggest, conceptual understandings were perceived to flow from experiential learning, rather than being necessarily dependent upon abstract theoretical knowledge. Table 6.11 sets out a series of statements concerned with meaning-making through developing conceptual understandings of new ideas.

Table 6.11: Meaning-making through conceptual learning

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
At Ethno, I learnt new musical concepts.	84	62 (73.8%)	17 (20.2%)	2 (2.4%)	2 (2.4%)	1 (1.2%)	4.63	.76	1–5
Ethno makes a difference to participants' musicianship.	83	55 (66.3%)	20 (24.1%)	7 (8.4%)	1 (1.2%)	–	4.55	.70	2–5
In Ethno, we develop new knowledge and understanding about much more than just the music we play.	83	51 (61.4%)	25 (30.1%)	4 (4.8%)	3 (3.6%)	–	4.49	.76	2–5
Ethno aims to support understanding of theoretical knowledge, in relation to the music learnt.	84	13 (15.5%)	25 (29.8%)	35 (41.7%)	6 (7.1%)	5 (6%)	3.42	1.03	1–5
If your classical roots are strong then it is easier to adopt other forms of music.	80	3 (3.8%)	11 (13.8%)	30 (37.5%)	23 (28.7%)	13 (16.3%)	2.60	1.04	1–5

**** 1 = strongly disagree; 5 = strongly agree**

Table 6.11 shows that there was strong agreement that Ethno participants learnt new musical concepts and developed their musicianship (mean scores 4.6). In accordance with the focus on intercultural learning, there was also strong agreement that participants' new knowledge and understanding was expansive, extending beyond matters concerned strictly with the music they learnt (mean score 4.5). The greatest amount of variability in responses, and lowest mean scores overall, were in response to statements concerned with whether Ethno aims to support understanding of theoretical knowledge of the music being learnt, or whether prior knowledge of western classical music was helpful in adopting other forms of music. In the former case (concerned with

aims to support theoretical knowledge), 45% of responses were in the agree or strongly agree range, while 42% were unsure. In the case of the latter statement concerned with prior knowledge of western classical music, there were likewise mixed views: 38% of responses to this statement were unsure, while 45% disagreed or strongly disagreed and 18% agreed or strongly agreed.

Planning and Structuring

Planning and structuring: importance

The final set of survey questions concerned with dimensions of learning was focused on the 'surface structure' of learning – the micro level of strategies and activities that characterized the organization of facilitated learning. Survey participants were invited to respond on a four-point Likert scale, indicating how important they perceived specific strategies to be (Table 6.12).

Table 6.12: The importance of specific strategies for planning and structuring learning

Statement	N	Very important	Quite important	Somewhat important	Not at all important	Mean**	SD	Range
When leading a song at Ethno, it is important to adapt your tempo to the group.	80	52 (65%)	23 (28.7%)	4 (5%)	1 (1.3%)	3.58	.65	1–4
Ethno Workshop Leaders should explain the style and structure of the music.	82	46 (56.1%)	26 (31.7%)	7 (8.5%)	3 (3.7%)	3.40	.78	1–4
Using audio recorders is a good way to support learning and memory, at Ethno.	83	48 (57.8%)	21 (35.3%)	11 (13.3%)	3 (3.6%)	3.37	.85	1–4
Ethno Workshop Leaders should always count in so everybody can start at the same time.	78	31 (39.7%)	26 (33.3%)	15 (19.2%)	6 (7.7%)	3.05	.95	1–4
Ethno Workshop Leaders should use singing and body or clapping exercises to show the rhythm of the tune.	81	29 (35.8%)	28 (34.6%)	22 (27.2%)	2 (2.5%)	3.04	.86	1–4

Statement	N	Very important	Quite important	Somewhat important	Not at all important	Mean**	SD	Range
Using notebooks and pens is a good way to support learning and memory, at Ethno.	83	31 (37.3%)	25 (30.1%)	22 (26.5%)	5 (6%)	2.99	.94	1–4
Ethno participants learn best when they start with lyrics and first sing, and then follow this with playing the tune on their instruments.	81	18 (22.2%)	31 (38.3%)	17 (21%)	15 (18.5%)	2.64	1.03	1–4
When making music together at Ethno, sitting on the floor creates a friendly atmosphere	81	15 (18.5%)	23 (28.4%)	24 (29.6%)	19 (23.5%)	2.42	1.05	1–4
At Ethno, the best approach is to teach the tune for three days and then go into making arrangements.	78	6 (7.7%)	30 (38.5%)	21 (26.9%)	21 (26.9%)	2.27	.95	1–4

**** 1 = not at all important; 4 = very important**

Planning and structuring: experience

The survey participants were invited to respond a second time to the set of statements concerned with the micro-level of planning and structuring, this second time indicated how often in their experience at Ethno gatherings they had encountered or used those strategies.

Table 6.13 sets out the responses, indicating how often those who responded to these statements recalled these strategies in their experience of Ethno gatherings, ranked from the most often to least often experienced strategy, overall. For the most part these responses were consistent with the importance that had been indicated. For example, using audio recorders as a way to support learning and memory (the most often experienced strategy) had been experienced by 85% of survey participants who responded to this question, compared with 93% who had indicated this to be quite important or very important at Ethno gatherings.

Table 6.13: How often survey participants had experienced specific strategies for planning and structuring activities at Ethno gatherings

Statement	N	Always	Often	Sometimes	Never	Mean**	SD	Range
Using audio recorders is a good way to support learning and memory, at Ethno.	83	42 (50.6%)	28 (33.7%)	8 (9.6%)	5 (6%)	3.29	.88	1–4
When leading a song at Ethno, it is important to adapt your tempo to the group.	79	26 (32.9%)	46 (58.2%)	7 (8.9%)	–	3.24	.60	2–4
Ethno Workshop Leaders should explain the style and structure of the music.	82	32 (39%)	36 (43.9%)	11 (13.4%)	3 (3/7%)	3.18	.80	1–4
Ethno Workshop Leaders should always count in so everybody can start at the same time.	78	27 (34.6%)	38 (48.7%)	12 (15.4%)	1 (1.3%)	3.17	.73	1–4
Ethno Workshop Leaders should use singing and body or clapping exercises to show the rhythm of the tune.	81	21 (25.9%)	37 (45.7%)	22 (27.2%)	1 (1.2%)	2.96	.77	1–4
Using notebooks and pens is a good way to support learning and memory, at Ethno.	83	31 (37.3%)	22 (26.5%)	25 (30.1%)	5 (6%)	2.95	.96	1–4
When making music together at Ethno, sitting on the floor creates a friendly atmosphere.	81	17 (21%)	29 (35.8%)	30 (37%)	5 (6.2%)	2.72	.87	1–4
Ethno participants learn best when they start with lyrics and first sing, and then follow this with playing the tune on their instruments.	81	10 (12.3%)	41 (50.6%)	24 (29.6%)	6 (7.4%)	2.68	.79	1–4
At Ethno, the best approach is to teach the tune for three days and then go into making arrangements.	78	7 (9%)	35 (44.9%)	23 (29.5%)	13 (16.7%)	2.46	.88	1–4

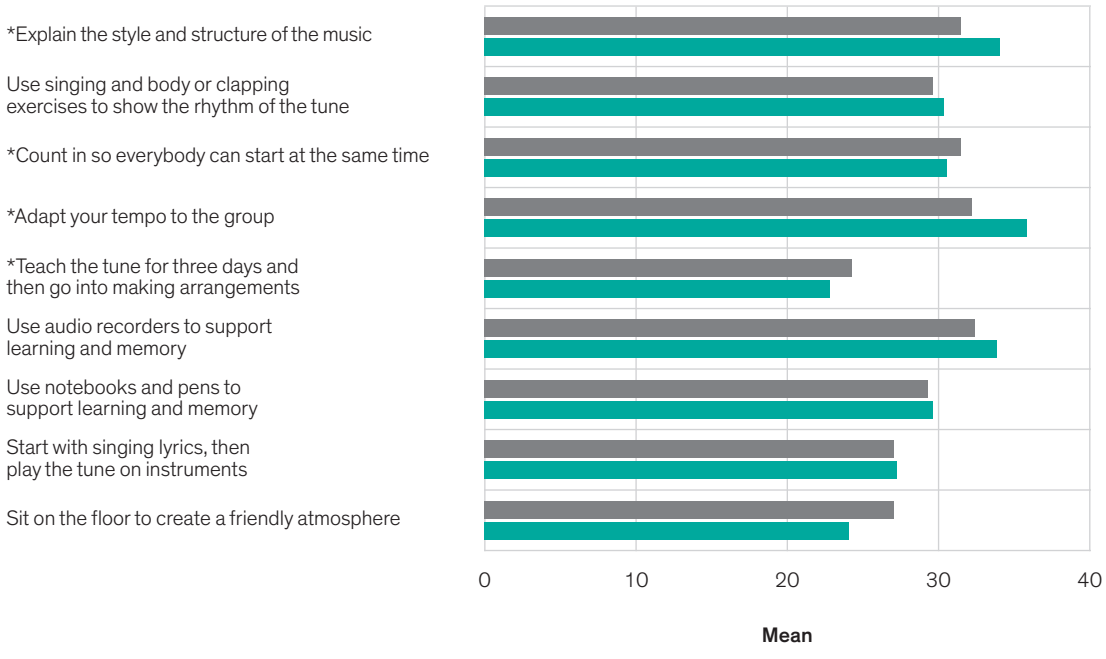
**** 1 = never experienced; 4 = always experienced**

Differences between the importance of 'planning and structuring strategies' and the experience of those strategies

Figure 6.2 shows the differences between the perceived importance of the structuring and planning strategies and the frequency with which those strategies had been experienced at Ethno Gatherings. Grey bars represent a mean score for how often survey participants recalled experiencing each strategy (where 4 is 'always' and 1 is 'never'), while green bars represent the mean score for the perceived importance of each strategy. In order to ascertain whether any of these differences were significant, we carried out statistical tests (see Appendix 1 for details). The strategies where a statistically significant difference was found are indicated with an asterisk on Figure 6.2. To summarize:

1. The survey participants ranked the importance of 'explaining the style and structure of the music being learnt' more highly than their ranking of how often they had experienced this.
2. The survey participants ranked the importance of 'counting in so everyone can start on time' less highly than their ranking of how often they had experienced this.
3. The survey participants ranked the importance of 'adapting your tempo to the group' more highly than their ranking of how often they had experienced this.
4. The survey participants ranked the importance of 'teaching the tune for three days – and then go into arrangements' less highly than their ranking of how often they had experienced this.

Figure 6.2: Differences between perceived importance and experience of specific planning and structuring strategies at Ethno



- Grey bars = How often experienced (mean score)
- Green bars = Importance (mean score)
- * = statistically significant

The survey participants offered examples from their own approaches to planning and structuring at Ethno gatherings. These comments were primarily concerned with effective ways for creating and remembering song arrangements and the facilitation of learning the style and structure of specific tunes.

> **Starting to make arrangements earlier might get people to learn them better but there is also a risk that people who learn slower get stressed out, learning too much at a time. I think a second harmony can be taught early on, but the rest of the arrangement might wait for a little while. To count in is different from tune to tune. Some tunes might not need it, while others really do. It depends how you practice it too.**

> **In terms of style and structure, I think it's best to go directly to the resource meaning the participant who taught the tune, but in a case when this person has difficulties in describing this, the artistic leaders can of course be very helpful to try and interpret and transfer the information about it.**

> **I would like more sheet music as I do not have the best memory and learning many tunes by ear is very stressful.**

> **I learn by ear on Ethno, but I always write my own scores.**

> **In the gatherings I used to make some personal notes to help me memorize, but the process of first listening and after that playing the song is a good way to learn.**

Two related challenges concerned with structuring and planning learning – both focused on the use of time – were noted by survey participants. The first was concerned with the relative amounts of structured and unstructured time. The second was more specifically concerned with how time was apportioned in a fair way so as to ensure that country delegations were given appropriate time and recognition.

> **In the Ethno that I attended the issue was how much free time the people were given and there was a conflict about that.**

> **I was on a few Ethnos where there were so many countries that not everyone had the chance to teach a song and represent their culture. Workshops were planned daily in an ad Hoc way, and then there comes a point when the leaders say, understandably, that we don't really have time to learn any more. So, it would be better to decide at the outset who will teach a tune, so as not to cause disappointment. In this instance, countries geographically close or culturally similar should be lumped together. For example, Wales, England and Scotland are often lumped**

together to represent the UK. Large countries like India also get to teach one tune, even though they have as many different traditions and languages as the European continent. The Scandinavian countries each got their own epic arrangement. This doesn't seem entirely fair. So, I think careful planning beforehand can ensure that everyone can represent their culture, even if it is as part of a medley. OR you ask those who want to teach a song to propose it in advance of the camp, and select a few, and tell people in advance if they've been selected to teach a song, or if they're in the reserve list, or if there just won't be time. Therefore, there will be no disappointments during the camp.

Summary of Survey Responses Concerned with Dimensions of Learning

In summary, the survey responses supported the view that valuing one another and mutual respect for one another's cultural traditions was a foundation for learning at Ethno. The valuing dimension of learning was expressed through prioritizing an inclusive, mutually supportive and safe environment. Although inclusion was highly valued, there were some critical questions raised regarding the accessibility of Ethno, highlighting a number of barriers to participation in Ethno. These potential barriers included English language proficiency, socio-economic factors and musical skills. A further issue raised by some survey participants was that full participation in Ethno necessitated some intrapersonal qualities such as openness to new experience, confidence and courage.

At Ethno gatherings the process of meaning-making was achieved through imaginative and practical exploration of familiar as well as unfamiliar ways of making music. Meaning-making was furthermore deeply rooted in experiential, affective response t o music-making in the moment. With these affective, imaginative and practical experiences as a foundation, new conceptual understandings could emerge.

Finally, at the micro level of planning and structuring Ethno gatherings, the survey responses indicated that learner-centered strategies were considered to be important, for example adapting the tempo to the group and using resources such as audio recorders as memory aids. Notwithstanding some small differences between the ranked importance of specific strategies, as compared with the ranked frequency of experience of those same strategies, for the most part the beliefs about the 'importance' of specific strategies and the reported experience of those strategies were consistent.

PHASE 3: INTERVIEWS

The interviews carried out in Phase 3 of the research supported the view that valuing was a foundational principle of Ethno pedagogy. The interviews also added depth regarding the intrapersonal characteristics and musical backgrounds of Ethno participants, adding to understandings of how these factors may have shaped learning at Ethno gatherings. Furthermore, the interviews highlighted a number of critical issues that may inhibit participation at Ethno. The following sections of this chapter set out these themes in detail.

Valuing as a Foundational Principle

This theme conveys the idea that Ethno pedagogy was founded upon an overarching principle of valuing others. The discourse associated with this theme suggested that valuing others meant adopting an inclusive approach to music-making, where all differences were welcomed and respected. An emphasis was placed on articulating 'valuing' through trust and empathy.

> **We start with the group and see what music we can make, together with as first aim objective, I would say that nobody's left aside, that we managed to keep every individual in the group while making music. And this is actually as organizer of Ethno [European country], one of the main things that we ask [of] our leaders is "Take care, that nobody's aside, that everybody can join".**

> **These Ethno principles, that no one has written [them] down but basically it involves always listening to the other person, you know, at least leaving space for the other person to speak and including the premise that they have a point of view, they may be right. It's not very Ethno-like to say, 'I'm right and you're wrong'.**

> **It's not necessary to be a musician, if you want to take part. You can sing, or you can play percussion instruments, or if you play an instrument you can play on whatever level you are able to participate. So, there is no need to train as an individual very much before you can participate in the group.**

Confronting Tensions Concerned with Inclusion

As noted, 'valuing' was associated with an aspiration that Ethno should be inclusive and accessible.

> **We do get some very young people in terms of how many years or how many months even that they've been playing their instrument and they're still included…we also take everybody on stage, no one is excluded because they are not good enough to fit the piece that is something very un-Ethno to do …**

> **There not being any sense of audition, or that you have to be at a certain level that you know it's really open to everyone.**

Nevertheless, a number of potential barriers to participation were confronted in the interviews. First, it was noted that **persons living with special (physical or mental health) challenges** may find it difficult to participate in Ethno.

> **Also [I would like] to be able to, you know, to have the competence, competencies to welcome all kinds of diverse people, you know, like for example, people who have visual or hearing impediments, and that would be amazing.**

Some organizers were very sensitive to such concerns, making accessibility and feeling safe a priority.

> **We're very aware that, creating a safe place for people of all diversity, and that's including spaces for neuro diverse, and gender diverse, and culturally diverse (is important). And that as the organizers and the leaders, we are kind of guardians of that space.**

Skill level could also be a potential barrier to full participation in the informal learning in jam sessions, outside of the formal workshop sessions. While advanced players could function as peer role models, poor self-efficacy or limited musical skills could inhibit participation.

> **As a participant I think for me it was feeling that I'm not good enough and, and I see that every single year. The participants who feel that they are really struggling musically and that they, you know that they don't fit and they're not good enough and that those musicians who are there who are studying music are, you know, finding it easy and really enjoying and really able to do everything and, and that has both its pros and it's cons so it lifts them up but it also really makes those who, who, it isn't their life, you know, or their passion necessarily struggle. And I think that was the thing that I found the hardest.**

Likewise, some **social barriers** to participation were noted. In particular, joining Ethno could be difficult for an individual who was not already part of an Ethno network.

> **No one person comes on their own. You come as a family you come as a group of friends you come, it's you know it's so much a collective thing … how do we open that space? How do we pave the way for people from those backgrounds to feel that they that they are welcome, and that they are really would like them to come and that we're really providing them with the right space and support?**

Similarly, it was noted that it could be difficult to be a shy person, at Ethno, notwithstanding strategies intended to mitigate that and to draw individuals out of their shells, such as forming 'family groups'.

> **It's especially the, the shy people that that have not so great experiences for that. That don't dare to say when they have had difficulties.**

> **When I was there the first time I think some people were incredibly shy … the first Ethno I went to there was a lot of people, like almost 100 people. … that was the one where I felt like the shy, some of the shy people. It was hard.**

Finally, **financial constraints** could be a barrier. Notwithstanding some financial support available for participants, limited financial resources could prevent some from accessing an Ethno gathering.

I wish it was just accessible, accessible for everybody equally, and that those great musicians who don't have the opportunity to come, that they would find a way that there was a way to finance this and find make them mobile, in a way. And so, it's a financing issue.

Of course, travel costs are always an issue for young people. That's true, it's always the case that they don't have much money.

I want to go to European Ethnos or New Zealand or US or Canada, and it's really difficult. I'm a music teacher. My aunt lives in Paris, she's also a teacher. In a year I earn 1/10 of what she earns for exactly the same job. So it's really hard for us.

Music in general is quite difficult to access … because the instruments and teaching and everything costs so much… I get the impression that maybe that, even just knowing about the funding be the main hurdle for people in those situations. I always try to tell people that there's travel grants if they're worried about the costs.

Planning and Structuring

The planning and structuring dimensions of Ethno varied from one context to another. Generally, some planning was thought to be important, but there were some critical questions raised concerning the potential tension between pre-planning and allowing space for deep understanding to evolve, taking more time when necessary. Some cultural differences in attitudes to timetabling and organization were noted, with some Ethno gatherings being tightly structured while others being more fluid.

Preparation in advance is crucial in Sweden … we have a team of six sometimes seven artistic mentors, there and there are four workshops and there is least one artistic mentor, sometimes two, for each workshop … that's a good system that allows for as much as possible to be taught in 55 minutes. It's not always working … Eastern music is new world for audiences … So, people need time to listen and to adapt … if you give more time there is more space for those stylistic nuances to come forward … then the nuances can be shared and taught, stories can be told …when you give more time. …

It's very cultural, things don't happen in a rush necessarily… Sweden is known to be highly organized, or Germany is known to be highly organized, so they like to, to be highly efficient so I guess it's a bit of a trade-off between efficiency perhaps on one side and the ability to share nuances, or details, or just allow some silence to come through to see what happens. … it's always a decision whether you invest and go deeper in the workshops … or if that is not happening then also post evening for free time you could still do things. So, it's a different way of doing things, and I think the culture where the Ethno is located is making a big impact on also how the workshops are structured.

> **I think it's usually the size and where it's taking place the culture where it's taking place. Like, I haven't been to the one in Bulgaria, but I always hear that one is like very very, very chill. And it was so I've led at Ethno France a couple times, and they're pretty, also like pretty strict but they, they, they run a tight ship but it's very very well organized. And I'm really impressed with the organization there … and also the, my friend, my friend is a leader at the Portuguese one too … they also have like dance involved and, yeah, they've just kind of like, wake up, but what they kind of have a starting time, and the starting time is very much a recommendation …**

Meaning-making and Feeling

The pathways by which the Ethno experience was experienced as meaningful were shaped by the personal characteristics of the participants themselves and by their affective responses within the Ethno context. While Ethno was thought to attract a wide variety of people, the interviews also revealed some characteristics that may have helped individuals to feel included and a sense of belonging at Ethno gatherings.

Ethno participants are diverse

The view was expressed that there is no one specific type of person who is attracted to Ethno, but rather that Ethno participants were a diverse and heterogeneous group.

> **I don't know if you can pin it down in the political spectrum. I mean, no people… And I don't want to say no, it's with these to say that kind of like, "oh, loving the world to be kind of people" but that's not true either we have lots of people like I didn't know who have doctor's degrees maybe or work as engineers …**

Ethno participants may hold multiple cultural identities

While Ethno was premised upon the idea of participants as culture bearers who could represent and share a specific cultural identity, this was a challenging notion for some who held multiple cultural identities.

> **For me it's always been a little bit difficult … There are some people who would go there and really know the tradition of the music that they're coming from, or where they live that they're not coming from … I'm Vietnamese, but I'm also Canadian … I'm not seeped in the Canadian music tradition, nor am I steeped in the Vietnamese music tradition, either … I do play Canadian tunes for sure, and I teach Canadian tunes every time I go there, but I don't identify with it as my tradition as, as much as other people who, you know, we're born and raised in a country where the music tradition is so deep. It feels very different. I think we're in a place where people want to identify themselves as what they wish.**

> **I think it's a bit hard for me because yeah I've, sometimes feel like I don't have a culture, as an Australian. I don't have any Indigenous background at all. I think it should be the culture of the country but not of me personally because it's not my community. But then my family, I think we're at six or seven generations Australian born. I'm so far so many generations away from the Irish and Scottish, which is where I where we've kind of come from originally that, that seems a bit distant as well. So, I probably feel closest to Scottish culture at this point because of having spent time living there. Yet, I wouldn't feel comfortable calling it my culture at this stage. I think if I lived in Scotland for another kind of five or 10 years I would be happier to kind of, yeah, call it mine, I guess.**

Ethno participants are open to new ideas

In the spirit of 'valuing others', there was a strong sense that Ethno attracted individuals with an openness to – and curiosity about – new people, new ideas and cultures that were unfamiliar or different to one's own.

> **I think there's something in common … the taste for sharing and learning … be willing to learn and to meet new people, new cultures, new habits. It's really important. And now, having an open mind … be aware that you're going to meet a lot of new people and different people, it's important.**

Ethno participants are there to learn from others

In a similar vein, Ethno participants had a genuine desire to learn from others.

> **Being immersed in that sort of environment is also very humbling and eye opening, and it's just great to learn about other cultures and learning how to interact with people … I feel like I've experienced it from all different angles and there's, I feel like I'm always learning.**

Ethno participants have a strong sense of community

Ethno gatherings were intimate and intense; this environment required participants to contribute to a strong sense of community. Accordingly, the view was expressed that participants came to Ethno prepared to engage with the Ethno community. Where this was problematic for individuals, the community, characterized by a strong group identity focused around enjoying similar interests, would instinctively adjust to support integration.

> **It's a feeling that I get with people that enjoy the same stuff.**

> **I don't know if it depends on the group if the people are really willing to make that effort or not but I think that reveals really good, the, the feeling of it. If there's someone that is having problems to socialize or something everyone else will be there, try to bring something out of him.**

Interviewer: And no one tells you just to do this? Everyone just does?

Participant: Yes, yes.

Interviewer: So, the community is very, very giving in that way.

Participant: Yes and caring.

Ethno participants trust one another

Finally, as has been noted elsewhere in this report, the dimension of 'feeling' was articulated as a spirit of trust in the idea that every individual would be supported and included in Ethno, rather than being judged.

> **If you go in a spirit that requires or makes you feel like 'you have to get it all right, or else you're not going to play or you're going to be judged' – no, it doesn't make sense … you have to have a, an open mind and be aware that you're not a professional, but you're there to enjoy yourself and no one's going to be mad at you or anything else. If anything happens it's- you're going to learn.**

Similarities and differences in musical background

While there was no specific musical background that could be said to be 'typical' of Ethno participants, some themes emerged that suggested some musical trajectories that had led participants to Ethno. Many recounted music in the home environment, for example memories of music in their childhood homes.

> **Growing up I was surrounded with lots of musicians coming and jamming in the house and going to dances. My mom was classically trained and so she wanted, you know, wanted me to have both. So, I, you know, had kind of lessons for viola and flute in kind of a more traditional classical route, and then played a lot with my dad at sessions and dances in different things in much more like Celtic and folk style.**

Most of the interviewees had some classical music training in their background and had explored folk music to greater or lesser extents, for the most part informally (although one interviewee had completed a formal degree in folk music).

> **Then I did a degree in folk music.**
>
> **I also learned to play the mandolin and the guitar by myself, but nothing, nothing professional. And we started to play those jams step by step. Later we created folk bands together with the people that we met, and so on.**

Prior informal learning in folk music traditions had often been self-directed and motivated by curiosity.

I've you know picked up the guitar on the go and like many musicians do I suppose no one is always interested in understanding all the nuances of what's happening musically.

In the folk music world that's common and to just pick up instruments and be very autodidactic about that. So, I play also a little bit of melodeon … I play bodhran, the drum and ….

Finding Ethno

Overall, the question remains as to whether Ethno attracted individuals with these characteristics, or whether these characteristics were nurtured and fostered among a diverse group of Ethno participants. When questioned about how they had come to be involved with Ethno, in almost every instance the interviewees described serendipitous events, where they had stumbled across Ethno by being 'in the right place at the right time'. It may be that these individuals demonstrated some implicit qualities that led to a sort of mutual attraction between Ethno 'oldtimers' and the newcomers.

It was totally by accident.

I was traveling in Europe; I heard some musicians busking … I ended up chatting to them and they were like oh we've just finished this thing called Ethno and I was like 'so, what is this?' … And then got roped into going … and then it kind of spiraled from there.

I was, you know, very intrigued I would say, and I said yes and of course I was always open up for some new musical adventure so I went to Ethno Flanders in 2003 little knowing that nearly 20 years later I would be working at the head office of the same project.

SUMMARY OF DIMENSIONS OF LEARNING

In summary, the three phases of the research supported the view that valuing one another was a key foundational principle, at Ethno. The valuing dimension of learning was articulated through discourses that focused on the idea of Ethno as an inclusive, mutually supportive and safe environment. Some critical questions raised regarding inclusion. Potential barriers that emerged across the three research phases included English language proficiency, socio-economic factors, musical skills and perceived limitations with regard to personal characteristics such as openness, confidence, courage and trust.

At the micro level of planning and structuring Ethno gatherings, the evidence indicated an emphasis on learner-centered strategies such as adapting the tempo to the group and using available resources as memory aids. Although approaches to planning differed in different cultural contexts, some advance planning was generally considered to be crucial for the success of an Ethno gathering. That said, there could sometimes be tensions between the relative emphasis on planning vs allowing the Ethno experience to unfold in a natural and organic manner.

At Ethno gatherings the process of meaning-making was mediated by affective responses to experiential, imaginative and practical exploration of familiar and unfamiliar ways of making music. Through experiential learning, Ethno participants could make connections with (or 'unlearn') prior musical knowledge and build new conceptual musical understandings grounded in practical knowledge and affective experience.

Meaning-making was also perhaps mediated by the personal characteristics of Ethno participants. Qualities such as openness to new experience, readiness to learn, a sense of community and preparedness to trust were considered to be characteristic of those who integrated well into Ethno gatherings. Although many interviewees described 'finding Ethno' via serendipitous events, it was unclear whether the qualities deemed to be important at Ethno were fostered by Ethno, or whether Ethno attracted only those who demonstrated those as pre-existing characteristics.

Chapter 7

SUMMARY

This chapter addresses the following research question:

- How do the Ethno professional development structures develop, how are they reinforced and what are the implications of these structures for pedagogy?

This chapter furthermore sets out findings concerned with personal and professional development that added further depth to the research question:

- What are the pedagogical principles and practices that are perceived as being transformational, within the context of Ethno camps?

The chapter is organized in three sections, corresponding with the three phases of research (document analysis, survey, interviews). Within each section, key themes and (in the case of the survey) quantitative findings are set out

KEY FINDINGS

- Professional development was an expansive process, requiring moving beyond one's comfort zone.
- Ethno was perceived to have been transformational in multiple ways that involved both personal and professional development. This included having: a) been inspired to continue with lifelong learning in music; b) experienced a profound change in the way that they thought about music and communication; c) felt recognized and valued; d) developed a deeper self-knowledge; and e) gained life skills that could be transferable to other contexts.
- Personal and professional development were entwined, being shaped by rediscoveries (or discoveries) of one's personal musical roots and musical trajectories, yet also involving a process of expanding musical experience and knowledge through intercultural learning.
- The immersive experience of musical activities (e.g., jamming, songwriting, arranging) fostered deeper understandings of those experiences, and their implications for musical possible selves.

- Ethno functioned as a catalyst for discovering or reimagining musical possible selves. This process involved a close interplay between personal and professional development.
- Ethno provided a framework for professional development that comprised stages of exploring, reflecting upon, experimenting, growing and performing previously un-imagined musical possible selves.
- Leadership skills that focused around teamwork, collaboration and consensus building were particularly important facets of professional development within Ethno.
- Networks developed through Ethno functioned as a significant support for professional development.
- During the pandemic, these networks were in some cases sustained with ad hoc activities within an online environment.
- In some countries, Ethno had forged links and partnerships with the wider context of music education, offering training and workshops with the aim of embedding and 'Ethno approach' within wider contexts.
- Ethno organizers identified training needs (e.g., targeting specific pedagogical or social needs) beyond those provided 'in house' through Ethnofonik, which to some extent were being met through existing Ethno networks.

Chapter 7: Personal and Professional Development

INTRODUCTION

This chapter addresses the following research question:

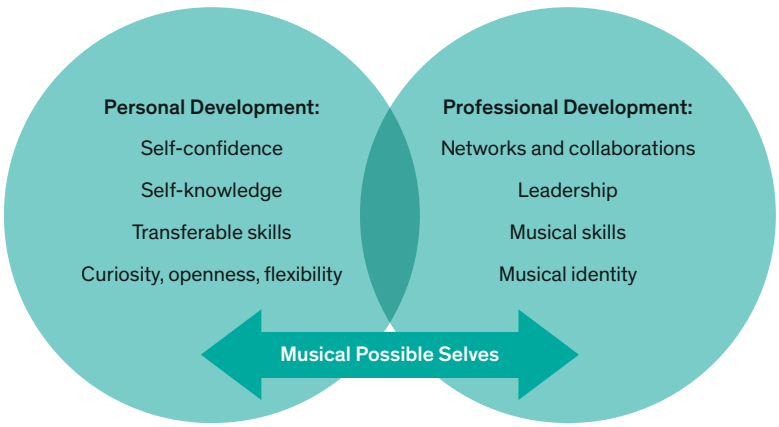
- How do the Ethno professional development structures develop, how are they reinforced and what are the implications of these structures for pedagogy?

In addressing this question, we frame our analysis and discussion of professional development with the theory of musical possible selves, referring to discovering or rediscovering musical self-stories or musical 'personal projects' through a transformational process that may include thinking and using imagination, exploration, reflection, growing and developing one's musical skills and networks and finally 'performing' a previously imagined musical possible self.

The chapter is organized in three sections, corresponding with the three phases of research (document analysis, survey, interviews). Within each section, key themes and (in the case of the survey) quantitative findings are set out.

Overall, the research revealed that Ethno could be significant in supporting both personal and professional development. Figure 7.1 shows the relationship of these two spheres of development, linked by the idea of musical possible selves. The subsequent sections in this chapter explore and discuss these themes.

Figure 7.1: Personal and professional development in and through Ethno



PHASE 1: DOCUMENT ANALYSIS

Overall, the document analysis revealed distinctive processes associated with personal and professional development and change. Table 7.1 sets out the themes, which captured a process that ranged on a continuum from 'discovering musical roots' to 'performing musical possible selves'. Each of these themes is discussed in detail in the sections that follow.

Table 7.1: Themes concerned with personal and professional development

Personal and professional development	
Feeling dimension	**174**
• Discovering musical roots	91
• Thinking about familiar and unfamiliar ways of making music	9
• Imagining musical possibilities	21
• Reflecting on challenges	14
• Growing in relation to musical possible selves	40
• Performing musical possible selves	28

Musical Possible Selves

The document analysis provided evidence of Ethno being perceived as a transformational space where musical possible selves, or 'internal personal projects' could be realized. Professional and personal development were closely linked, in the process of exploring musical possible selves. As described in one of the Ethno case studies:

> **The impact is very personal, but the input is very rich … I think it can have a big musical impact … in terms of the arrangements, in terms of direction, in terms of collective creative work, tools, to get tools from the different traditional music, … it's really rich in musical terms. In social terms, I think it can have a huge impact … to change dramatically, to open a door for a wider way of looking at music... it's a project that opens internal spaces for internal personal projects. …, I think it becomes a very intense and transformational personal experience. (R)**

The theme of transformation was prominent, supporting the idea that Ethno could function as a vehicle for exploring and formulating new musical possible selves.

> **Today I think it influences a lot everything I do and my way of seeing music and my way of seeing the approach to the people through music; or my way of traveling, or my way of making friends, it's very important. (R)**

Our exploration of professional development was framed by the idea of 'musical possible selves'; accordingly, we used the six stages of the conceptualization and realization of musical possible selves (Freer, 2009) as potential a priori themes to frame the document analysis. All six of Freer's themes were evident, including: discovering possible selves (91 quotes in 39 documents); growing possible selves (12 quotes in 9 documents); imagining possible selves (21 quotes in 14 documents); performing possible selves (22 quotes in 11 documents); reflecting possible selves (14 quotes in 6 documents); and thinking possible selves (9 quotes in 9 documents). Themes are discussed in the following sections.

Discovering Musical Roots

The document analysis suggested that Ethno provided a context where participants could discover or rediscover their musical roots, in turn shaping personal and professional musical and social identities. Table 7.2 sets out examples of text highlighting the interplay between rediscovering and connecting with one's musical roots, yet also engaging with diverse people, musics, learning methods and therefore potentially departing from – or expanding on – those musical roots.

Table 7.2: Discovering possible selves

Theme	Examples
Discovering possible selves (91/39)	• In Ethno, I rediscovered my music … my music, my expression, my way of composition, my feeling music and experiencing music. And in Ethno, I rediscovered this, because... I get in touch with a lot of people, very talented, very great musicians. And I feel like freedom to be myself … And then when I went to Ethno, I realized that I have to seek, Yes I have to learn, I have to exchange. (I) • Musically, it's a whole new world because you are confronted with very different ways of playing, very different instruments, very different ways of singing, so you're all the time stretching. (…) It's scary sometimes, because you don't know if you can do it, singing this language, or playing this rhythm, or this groove…but you feel like you grow musically and it's beautiful. … it forced me to understand my musical identity, to go back to understand what was this, like these songs I grew up with, this culture that I have. (I) • You grow musically, but for sure you grow as a person and as a human being, because (…) we learn so much from each other … you come (to Ethno) and you are confronted with very different opinions and very different ways of approaching life. It's beautiful. It breaks completely all your certainties. (I) • There was something really magical … when you open, then you get so much back, so that you don't want to anymore go back to your old (I) • I would like to participate in other Ethnos and it will just push me a little bit to just discover a bit more and maybe my own identity, my own country. (I)

Discovering possible selves usually emerges from experiential and affective learning in the 'here and now'. The document analysis suggested that Ethno participants had grown in self-confidence through the immediacy and immersive experience of the power of the community, teaching the tune as workshop leader, learning from different cultures through making connections with international friends, playing without being afraid of making mistakes, discovering new musical instruments and/or their own instrument in a new way, discovering new musical genres, (re)discovering a 'musician' in themselves, and expressing themselves musically. Furthermore, the secondary analysis of interviews highlighted the view that Ethno is a self-place where potential barriers such as language, age, introversion, special needs or high expectations and self-criticism, did not function as barriers. Ethno was a safe-zone where participants could explore and discover their musical strengths and interests.

Thinking About Familiar and Unfamiliar Ways of Making Music

The document analysis revealed evidence concerned with a transition in thinking about ways of making music, among Ethno participants. In this vein, immersion in key Ethno activities led to deeper understanding of specific forms of musical engagement that included jamming, songwriting, improvisation and intercultural learning. These activities, which provided the material for participants to develop conceptual frameworks around their new musical possible selves, occurred through structured workshops and informal moments during Ethno gatherings. Such conceptual learning was built on prior (musical) knowledge and experiences (Table 7.3).

Table 7.3: Thinking possible selves

Theme	Examples
Thinking possible selves (9/9)*	• When you have to share something, you also have to…before you share that, you really need to understand it yourself, so then you can share it with others, so musically that is also very, very important part of Ethno for me. (I) • Apart from that it has changed my life, my location and my path. And I became very critical also. (…) and I wanted to get deeper and deeper to understand …, and because it felt like the thing I'm good at doing and, but then I also, I started to question things that I experienced in Ethno. (I) • I just realized that the very final part in the story I told was actually me taking part in this study, because it forced me to ask myself the question, 'What do I think?', something I had never really considered (strange as it might sound), thus completing my personal growth. That is one of the things that make me happy by the way, my overarching life goal is to learn things, which is another reason as to why I like Ethno so much; it is a great opportunity to learn about other peoples and cultures. (I)

*** Numbers in brackets refer to number of coded examples followed by number of sources**

Imagining Musical Possibilities and Reflecting on How to Address Challenges

The document analysis supported the view that imagining musical possible selves may be fostered by Ethno in many ways: through interactions with a variety of people, musics, pedagogical tools, and so on. Secondary analysis of interviews (Table 7.4) suggested that Ethno had prompted interviewees to reimagine their musical identities as autonomous and expressive, achieved through effecting change in their everyday lives (e.g., starting world music studies, considering a music teacher's career, writing a book, and so on).

Table 7.4: Imagining musical possible selves

Theme	Examples
Imagining possible selves (21/14)*	• I feel more artistic, and I feel I can write something and do something I love to do – I want to write a book. I feel going to Ethno is slowly but surely helping me get to a point where I could write something. Possibly I will want to create, maybe play, something like that. I also feel that I'm slowly getting to a point where I can do that. Because I'm getting more artistic, and I understand music and creating and art more after going to Ethno every time. (I) • I can see and feel the process with artistic leaders … they are very motivating me to, you know, do similar things, because I really love to teach little people as well. I also have this teacher vibe in me because of my background. (I) • That's why I'm studying global music now. Because it's more a way of seeing life and seeing the human through music. (I) • People will learn how to sing, learn how to play, learn how to make a berimbea and maybe became as a professional artist, you know, and this is amazing, this is a life … We can make the difference. We can change. (I) • If '[…] exploring identity also involves considering what one's musical voice and language might be' (Hess, 2019, p.92), it's interesting that the participants' connection to their musicality at Ethno has opened up new possibilities and reimagining of themselves that enables greater individual autonomy and expression in their lives outside of the camp. (R) • It gave us a feeling of 'wow, I really can do this!'. And that was an amazing experience as well because there again I felt that I want to do it …That gave me maybe confidence that I want to do it. (I)

*** Numbers in brackets refer to number of coded examples followed by number of sources**

Reflective practice emerged from the document analysis as being closely related to the capacity to imagine possible selves. Reflective practice has been defined as a process of (1) enlightenment or understanding (why things are as they are; self in context); (2) empowerment to take an action as necessary based on understanding; and (3) emancipation (action transforms situations for a vision to be realised) (Fay, 1987, cited in Johns, 2013, p. 6). In this vein, reflective practice, as represented in the documents analysed, referred to reflecting on one's musical identity and how that was positioned in relation to Ethno, for example addressing questions concerned with *'who am I? Who am I being seen as?'*

Reflecting on musical possible selves at Ethno was focused on identifying challenges and evaluating possible future solutions. Some of the examples of prevailing obstacles were:

1. Insecurity about teaching the tune and leading groups in free improvisation;
2. Being conflicted in occupying different roles in Ethnos (e.g., artistic leader, participant, organizer):
3. Ethno perceived as a very happy, open and transformative concept, but, feeling 'wrong' if you don't feel happy and transformed;
4. Not perceiving your own opinion as important;
5. Sticking to just one musical genre until Ethno changes the perspective, etc.

Through reflection on potential responses to these challenges, possible selves began to be formulated, for example expressed as *'being responsible for yourself', 'standing and relying on the things you do know', 'being open towards the things you don't know', 'taking time for yourself', 'doing your own stuff',* and *'testing your opinions'.*

Growing In Relation to Musical Possible Selves

Growing in relation to musical possible selves was found to be related to practical learning and progress toward musical goals: For example, musical possible selves grew and developed through practices that included (1) singing resistance poetry; (2) playing new instruments and singing techniques; (3) starting a choir; (4) reviving interest in music (especially applied to musicians who were stressed with the requirements of classical training; (5) improvisation.

The document analysis supported the view that Ethno was a context within which 'growing possible selves' was a significant phenomenon, in relation to developing professional networks but also in relation to social and musical personal growth (Table 7.5).

Table 7.5: Growing musical possible selves

Theme	Examples
Personal growth (40/25)*	• Ethno changed me from being really closed to being really open after that. Socially and musically. For me, Ethno changed my life. (I) • So, it is a bigger issue and it has not only to do with Ethno. But it is experienced in Ethno very well, this exploration of your own needs. (I) • I am a different version of me when I get back [home]. (I/R) • It transforms us very deeply. (I) • I improved as a person … You start coming out of your shell and you start accepting everyone … that's a great, great thing for every musician (I)
Professional network opportunities (37/23)*	• It's a nice thing to know that there are so many excellent people, wonderful musicians all around Europe. To know that they exist and to know…yes, it makes me feel a lot more connected to the folk scene, (I) • In my first Ethno, I met (name) from Uganda. And we are still in contact. I visited her last year. And we wrote the song together … And now I'm doing that at my concerts, song of mine. And also like South America, more melodies and stuff like that, I started to loop two years ago and I recognize really… a big influence from this part. (I) • As we involved a local youth symphony orchestra, then those little musicians were now infected by folk music and we got many new participants for our Ethno and kids Ethno. Yes, we also organized our first Ethno kids in the summer of 2018. (I) • The leader most visibly facilitating and organizing the musical content of the camp had a significant track record as a participant before he moved through the Ethno ranks. (R)

*** Numbers in brackets refer to number of coded examples followed by number of sources**

The document analysis showed that Ethno participants grew their possible musical selves through the development of personal qualities that included: (1) being on time; (2) fearlessness and standing/playing/singing in front of the audience; (3) self-reliance; (4) trust; (5) openness both in social and musical ways; (6) breaking boundaries and personal blocks; (7) self-confidence to travel and meet people; (8) praise; (9) empathy; (10) confidence approaching strangers; (11) emotional connection; (12) reactions in new contexts; (13) self-presentation; and (14) acceptance and artistic freedom.

As Table 7.5 shows, growth in musical possible selves was achieved through professional development facilitated by Ethno. For example, there was evidence that Ethno itself provided a loose sort of progression pathway, with participants moving *'through the ranks'* and progressing into leadership roles. Ethno also provided a framework for expanding professional work in artistic and pragmatic ways.

Professional network opportunities also focused on the development of meaningful professional collaborations based on Ethno connections. Participants nurtured these collaborations through: (1) recording together; (2) organizing together live music sessions or other projects in local communities; (3) collaborative writing artistic/pedagogical manuals; (4) working together as artistic leaders; (5) collaborative work in introducing the pedagogical concept of intercultural ensembles to local schools; (6) sharing and meeting through cross-country communication; (7) creating professional communities of folk music by inviting Ethno contacts to share workshops; (8) collaborating and performing in already established international music ensembles (the example of Ensemble Transatlantic de Folk Chilene); (9) combining the aural/oral tradition with academic knowledge; (10) collaborations and partnerships within Ethno and local institutions (11) collaborating in the Ethno on the Road initiative; (12) visiting Ethno friends and playing in the local folk music scene or in the streets. To summarize, Ethno was found to provide a network of relationships that supported thinking, imagining, growing and performing ideas for possible future collaborative artistic work.

Performing Musical Possible Selves

Ethno was also a natural context for 'performing musical possible selves', as evidenced by 22 quotes within 11 documents. The idea of 'performing' possible selves corresponds closely to the notion of transformative learning, as the enactment of a possible self-necessitates having explored in great detail and developed the change mechanisms that underpin the achievement of a previously imagined possible self. The following case study demonstrates this sense of transformative experience thatflowed from an Ethno encounter. The individual describes discovering (an initial experience of Ethno), thinking and reflecting (taking stock of challenges and thinking about how to resolve them), imagining (researching and evaluating options), growing (continuing to train, engaging in further education) and finally performing (being a professional musician).

> **I was studying I think I was very unhappy and was very tough. And then for two or three year, I was really remembering Ethno as something very positive … So I started to look up courses to change my subject of study. And I was also very encouraged to train vocally more, play guitar, keep on doing it. And, and then I changed my college degree and I moved to a different city to study world music, to understand the music from an anthropological, like from a deeper view, because here we see the people, we see the music, we see a story … So, for me [Ethno] completely changed my whole life. The reason I live in [country] is because of Ethno and the reason I work so musician, is because of Ethno. (I)**

An accomplishment of Ethno, as noted in the document analysis, has been its encouragement of many individuals to engage professionally with music. There was evidence too that traditional music and an 'Ethno lifestyle' in some instances became part of daily routines.

After I went to Ethnos I started to work in a Chilean record label of world music. So even my work was related to world music so it was great. Now, I no longer work there but world music still really present in my daily life. (I)

I started using more elements of folk in my music. Ornamentations from Sweden, for example, and other things. I started listening to other culture and music. And it changed my life in the way of daily routine and how do I live, because I met another way of living, I mean: keep it simple…. I really learned a different way of living – more healthy, not so stressful, it's what I really learned…and this changed immediately in my life. I came from Ethno and my life was completely different. I wanted other things. (I)

The document analysis revealed that Ethno was described as *turning moments* in participants' lives, as well as the place where you go to *find yourself*. For example, Ethno had *changed a participant's life* because it provided a safe space to *become open about feelings and music* and to *push your boundaries* and *go out from the comfort zone*.

Professional skills were supported directly and indirectly at Ethno gatherings, according to the document analysis. In this vein, Ethno had contributed to skills in: (1) *playing and arranging*; (2) *experiencing your instrument in a different way (impact of meeting different musical genres)*; (3) *exploring infinite possibilities of meeting different musical genres*; (4) *singing*; (5) *improvisation*; and (6) *exchanging tunes and performing them with their own bands*. Overall, the document analysis showed that *learning collaborative ensemble skills*, *facilitation*, and *workshop leadership* were key areas of professional skills development in Ethno.

Summary of Personal and Professional Development Themes Found in the Document Analysis

To summarize, the document analysis suggested that Ethno contributed to the personal and professional development of participants through processes that included discovering, rediscovering and reimagining musical roots and musical identity. Having attended Ethno, young people in some instances transitioned to new ways of conceptualizing their musical possible selves, which could for example encompass previously unexplored ways of making music such as improvisation, songwriting or arranging music for multicultural groups. Young musicians furthermore reflected upon possible responses to musical and social challenges, and this reflective practice informed their progress towards the achievement of musical possible selves. Similarly, personal growth was attributed to Ethno, particularly in relation to confidence, self-knowledge and some transferable professional skills. Finally, Ethno was a context where individuals could 'perform' their musical possible selves, becoming integrated into a network of relationships centred upon the intercultural exchange of folk music traditions and putting into practice the facets of personal and professional development that had been imagined and developed in and through Ethno.

PHASE 2: SURVEY

The survey included three sets of five-point Likert-scale statements concerning personal and professional development. As with all of the other sets of statements on the survey, these statements relating to personal and professional development were drawn from the document analysis, and in particular the secondary analysis of interviews previously undertaken as part of Ethno Research.

Personal Development

The first set of statements in this section of the survey were focused on personal development in and through Ethno. Table 7.6 sets out the survey responses to these statements, showing the overall number of responses and the number and percentage of survey participants in each response category, the mean score, the standard deviation (an indicator of variability among the responses) and the range of scores (where 1 = strongly disagree and 5 = strongly agree).

Table 7.6: Perceptions of personal development in and through Ethno

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
I have gained confidence at Ethno	77	43 (55.8%)	29 (37.7%)	3 (3.9%)	–	2 (2.6%%)	4.44	.80	1–5
At Ethno, I learnt skills that have helped me in other parts of my life.	76	42 (55.3%)	23 (30.3%)	10 (13.2%)	–	1 (1.3%)	4.38	.82	1–5
At Ethno, I developed a stronger belief in my own potential.	77	39 (50.6%)	28 (36.4%)	7 (9.1%)	2 (2.6%)	1 (1.3%)	4.32	.85	1–5
At Ethno, I learnt about how I react in situations where I don't know anybody.	75	29 (38.7%)	33 (44%)	7 (9.3%)	1 (1.3%)	5 (6.7%)	4.07	1.07	1–5
At Ethno, I developed leadership skills.	76	33 (43.4%)	20 (26.3%)	13 (17.1%)	5 (6.6%)	5 (6.6%)	3.93	1.22	1–5
At Ethno, I learnt to cope with insecurities in social situations.	76	21 (27.6%)	31 (40.8%)	15 (19.7%)	6 (7.9%)	3 (3.9%)	3.80	1.06	1–5

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
At Ethno, I encountered parts of my personality that I really did not know before.	76	21 (27.6%)	29 (38.2%)	16 (21.1%)	6 (7.9%)	4 (5.3%)	3.75	1.10	1–5
At Ethno I have been confronted with very different opinions and very different ways of approaching life, compared with what I am used to.	77	20 (26%)	29 (37.7%)	18 (23.4%)	7 (9.1%)	3 (3.9%)	3.73	1.07	1–5
Total score	**75**						**4.05**	**.75**	

**** 1 = strongly disagree; 5 = strongly agree**

Table 7.6 demonstrates that notwithstanding some variability in responses, overall, the survey participants expressed general agreement with the view that participation in Ethno gatherings had supported them in ways that extended beyond musical skills and knowledge. In this vein, the overall total mean score for this set of statements, shown in the last row of Table 7.6, was 4.05, with a relatively small standard deviation. This indicates that overall, there was strong agreement and little variability with regard to the view that Ethno was a context that supported personal development.

The individual statements provide more specific detail about the areas of personal development that were salient for participants. For example, there was strong agreement (mean scores above 4) that participation in Ethno gatherings had enhanced their confidence and had supported the development of stronger beliefs in their own potential.

There was also fairly strong agreement with the view that participation in Ethno had equipped individuals with skills that were transferable to other parts of their lives. For example, the responses indicated that Ethno was thought to have helped participants develop skills for reacting in situations where they did not know anybody (mean score 4.07) and in coping with insecurities in such situations (mean score 3.8). There was furthermore a majority who agreed that Ethno had supported the development of leadership skills (mean score 3.93) – although there was also the greatest amount of variability in response to this statement. Likewise, there was a majority who indicated that Ethno had led to new insights in relation to self-knowledge (mean score 3.75), although this statement concerned with self-knowledge ('parts of my personality I really did not know before') also elicited variability in responses. The lowest mean score was with

regard to the statement indicating that 'at Ethno I have been confronted with very different opinions and very different ways of approaching life, compared with what I am used to'. Here, while 64% of responses indicated agreement or strong agreement, a further 24% were unsure and 13% were in the range of disagreement and strong disagreement.

The survey participants were invited to offer specific examples or comments in relation to their experiences of personal development through participation in Ethno. Their responses to the open questions added further depth to their responses to the statements explored above. Participants emphasized that participating in Ethno gatherings had supported self-confidence, self-knowledge and belief in their own potential.

> **Ethno has always pushed me out of my comfort zone, actually resulting in better confidence in myself and doing things I would not have thought I could e.g., singing alone in front of an audience**
>
> **Ethno has boosted my confidence massively and been great for my personal development. I met many lifelong friends who believe in my music and accept me as I am. I feel respected and appreciated.**
>
> **Ethno helped me to get used to communicating myself to groups, and to overcome insecurities about my body.**
>
> **Experience of being able to 'be yourself' without fear of social rejection.**
>
> **It's unmeasurable for me. As I've commented before, Ethno had and always will have a very important role in my own personality and world view. My first camp was at a time when all this was very important – to learn about my own potential, to get new friends and encouragement etc.**
>
> **I discovered that I'm quite a social person, I wasn't really aware of that beforehand.**
>
> **I learnt how to meet people (musically and in other ways) from other cultures/with other languages. It never feels like a problem to me, quite the opposite, and I think I have Ethno to thank for this! In groups/ situations, I am often the one who has the easiest to meet people from other cultures.**

Participants also highlighted that participation in Ethno gatherings had nurtured their transferable skills, such as openness and curiosity, the capacity to respond to unexpected situations, and being more accepting.

> My level of **openness** has definitely increased. As has my **curiosity**. But also, the ability to improvise in situations where you are presented with something **unexpected**, and just accept that 'ok, this is how it is now, I'll try this.'

> Every Ethno experience for me has been a significant point of growth. Rekindling my relationship to music when I was losing sight of it, learning to be more **accepting**, developing leadership skills (to name a few). The main take away is that I feel like I level up as a person after every Ethno experience, whether it comes to music or as a person.

Musical Possible Selves

The document analysis had revealed that Ethno gatherings functioned as a space where participants could discover, rediscover, explore and develop their musical possible selves. For example, qualitative comments suggest that musical possible selves were developed in some specific ways, including new skills and approaches.

> **Musically** I think I've learnt how to approach a, for me, new tradition, how to START when not knowing anything about it.

> I somewhat learnt **arranging** and trying things even though I don't believe they will work, because you'll never know if something works or not.

> Definitely Ethno helped me to believe more in my **musicality** because it allowed me to see diversity in a healthy environment, something you usually don't see in a more Classic learning system.

> For me, Ethno was a big change in my life. I developed **leadership** skills that I thought I didn't have, and now I enjoy a lot by helping other people to develop theirs too. It has been the best learning experience.

> Ability to **lead a musical group** and to **arrange** music for large folk orchestras. acceptance and praise from other musicians.

Accordingly, the survey included a set of statements focused on the ways in which musical possible selves may have been nurtured at Ethno gatherings. Table 7.7 sets out the responses to this set of statements, including the number of responses overall and in each response category, the mean score, the standard deviation (variability among responses) and the range of scores (where 1 = strongly disagree and 5 = strongly agree).

Table 7.7: The development of musical possible selves at Ethno gatherings

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
Ethno has helped me to develop my musical repertoire.	75	50 (66.7%)	21 (28%)	3 (4%)	1 (1.3%)	–	4.60	.64	1–5
Ethno gatherings have changed the way I see the European music scene	72	41 (56.9%)	18 (25%)	4 (5.6%)	6 (8.3%)	3 (4.2%)	4.22	1.14	1–5
Ethno has made me re-think who I am as a musician.	75	31 ($1.3%)	31 (41.3%)	6 (8%)	5 (6.7%)	2 (2.7%)	4.12	.99	1–5
Musically, Ethno has helped me to develop skills in arranging.	76	27 (35.5%)	34 (44.7%)	7 (9.2%)	6 (7.9%)	2 (2.6%)	4.03	1.01	1–5
At Ethno, I learnt to jam with other musicians.	75	22 (29.3%)	28 (37.3%)	14 (18.7%)	7 (9.3%)	4 (5.3%)	3.76	1.14	1–5
Through Ethno I have constructed a unique musical identity	73	12 (16.4%)	27 (37%)	19 (26%)	11 (15.1%)	4 (5.5%)	3.44	1.11	1–5
I discovered that making music in Ethno has been like breathing – it's just really simple.	74	12 (16.2%)	17 (8.4%)	31 (15.3%)	12 (16.2%)	2 (2.7%)	3.34	1.02	1–5
At Ethno, I learnt to improvise.	74	11 (14.9%)	19 (25.7%)	23 (31.1%)	14 (18.9%)	7 (9.5%)	3.18	1.19	1–5
Total score	**69**						**3.82**	**.73**	

**** 1 = strongly disagree; 5 = strongly agree**

The overall mean score for this series of statements, shown in the last row of the Table, was 3.82 and the standard deviation indicated that overall, there was relatively little variability in responses. This indicates that overall, there was fairly strong agreement that Ethno gatherings functioned as a context where participants could explore and develop their musical identities.

The specific statements provide more detail about the ways in which these survey participants may have explored and developed their musical possible selves at Ethno. The idea of change was supported, with strong agreement (mean scores over 4) with the view that Ethno had changed participants' view of the European music scene, and likewise strong agreement with the idea that Ethno had made participants rethink who they were as musicians. Furthermore, 53% of responses indicated agreement or strong agreement with the view that Ethno had helped them to develop a unique musical identity, although 26% were unsure about this and 21% either disagreed or strongly disagreed.

The specific musical practices that participants agreed they had explored at Ethno included developing their repertoire (mean score 4.6); arranging (mean score 4.03); jamming (mean score 3.76); and improvising (mean score 3.18). These mean scores indicate that a large majority of survey participants had explored new repertoire and new ways of arranging music, at Ethno gatherings. Some survey participants indicated that they had developed their musical skills and identities through jamming and improvising, although there were also responses that indicated ambivalence or disagreement with the idea that they had learnt to jam or to improvise at Ethno.

Finally, 21% of survey responses indicated strong agreement with the statement, drawn directly from the document analysis, that 'I discovered that making music in Ethno has been like breathing – it's just really simple'. For some participants, therefore, participation in Ethno had functioned as a context for discovery and exploration of ways of being a musician.

Some survey participants elaborated on how Ethno gatherings had helped them develop a musical possible self that honoured traditions yet was also expansive and open to change.

> **I see myself as a musician playing traditional music from different parts of the world. I love the traditional tunes, but I don't see the tunes or the music as something from the past or that stands still. I respect the tradition, older musicians and traditional ways of playing, but in my opinion 'tradition' also means 'evolution'. I know for some people it's probably a horror scenario to mix up traditional tunes from Ireland, India and Chile in one set, backed with instruments from Congo, Tunisia and France. But I love it!**

> **I always see music in traditional ways, but Ethno show me that is possible to put together totally different instruments and in the final sounds really good. After Ethno certainly I am more open to mix and create new arrangements in many different musical styles.**

For others, Ethno had provided a context where they developed understandings of how the folk music traditions of their own countries had shaped their musical possible selves.

> I never had such a great interest in traditional music before, even from my own country/region. Mostly because I didn't know much about it. Now I got really inspired by Ethnos to discover other places' traditions, and then it 'bounced back' to me and prompted me about my own 'traditions'. Now I'm also curious about that. It might have never happened without Ethno.

Exploration of musical possible selves provided a framework whereby young musicians reimagined themselves in music, learnt or re-learnt to love music and to appreciate the role of music and musical networks in their lives.

> It has boosted my **image** of myself **as a musician**. It has improved my listening, collaboration and arrangement skills, and band leading (I was already good at improvising and jamming). It has exposed me to so many amazing musicians who now play music with me, outside of Ethno, for which I am super grateful. Now I feel like I am successful, despite not being on the radio and not being big in mainstream pop. My Ethno friends love my songs, and respect me as a musician. They think I'm a really good guitarist and pianist. I am fine, but quite average really, not as good as the real pro session musicians and jazz musicians. But it doesn't matter. I can **confidently collaborate, jam, support, lead** and contribute to the Ethno band, and can make my own compositions and arrangements sound amazing, and facilitate/accompany other people confidently, and I can teach others, so what more could you want?

> My first Ethno came at a time where my relationship with music was on the rocks. Ethno actually helped me **learn to love music again** because of the way in which it is structured, as well as the freedom. It's a paradox but that is actually how I came to my epiphany about my relationship with music. I wasn't enjoying music because I saw it as something with levels, a competition even. Ethno brought the concept of community back, allowing me to unlock a non-judgemental view of myself as a musician, therefore making me a much more open (and subjectively, a better) musician.

> During Ethno workshops, through jamming with the other colleagues, we learn more the **value of music** as musicians.

> Ethno pushed me to see **music as a collaborative effort**. Unfortunately, I make a lot of music by myself these days (thanks to Covid), but I feel very much at home creating with other people!

Professional Networks

The document analysis had revealed that Ethno gatherings could function as a space for the creation of professional networks. Accordingly, the survey included a set of statements focused on the ways in which Ethno gatherings had aided the development of professional networks online and in person. Table 7.8 presents the responses to this set of statements, including the number of responses overall and in each response category, the mean score, the standard deviation (variability among responses) and the range of scores (where 1 = strongly disagree and 5 = strongly agree).

Table 7.8: Professional Networks in and Through Ethno

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
I stay in touch through social media with colleagues I have met at Ethno.	76	36 (47.4%)	30 (39.5%)	5 (6.6%)	4 (5.3%)	1 (1.3%)	4.26	.90	1–5
The point of Ethno for me is about learning different styles of music through meeting people who are fascinated by the same things I am fascinated by.	74	34 (45.9%)	31 (41.9%)	5 (6.8%)	2 (2.7%)	2 (2.7%)	4.26	.91	1–5
Ethno has helped me to feel connected to the international folk scene.	75	33 (44%)	26 (34.7%)	9 (12%)	1 (1.3%)	6 (8%)	4.05	1.16	1–5
I am part of an Ethno community within my own country.	74	28 (37.8%)	15 (20.3%)	14 (18.9%)	8 (10.8%)	9 (12.2%)	3.61	1.40	1–5
Through Ethno, I have developed a strong professional musical network.	75	19 (25.3%)	26 (34.7%)	12 (16%)	10 (13.3%)	8 (10.7%)	3.51	1.29	1–5

Statement	N	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Mean**	SD	Range
I collaborate musically online with colleagues that I have met at Ethno	73	16 (21.9%)	17 (23.3%)	11 (15.1%)	13 (17.8%)	16 (21.9%)	3.05	1.48	1–5
I have travelled to other countries to collaborate with my Ethno network.	73	16 (21.9%)	18 (24.7%)	12 (16.4%)	7 (9.6%)	20 (27.4%)	3.04	1.53	1–5
I have sometimes stayed on after Ethno camps and played gigs with colleagues in the host country.	72	12 (16.7%)	12 (16.7%)	9 (12.5%)	14 (19.4%)	25 (34.7%)	2.61	1.52	1–5
Total score	**70**						**3.52**	**.89**	

**** 1 = strongly disagree; 5 = strongly agree**

The overall mean score for this set of statements (3.5), shown in the last row of the Table, indicated that there was general agreement with the view that Ethno gatherings functioned as a context where participants could develop professional networks. The standard deviation indicated, furthermore, that overall there was relatively little variability in the responses.

In particular, the survey participants expressed strong agreement (mean score above 4) with statements that emphasized that, through the support of social media, they stay in touch with people they have met at Ethno gatherings; and that they participate in Ethno gatherings because they feel the need to learn different styles of music from like-minded people; and to be connected with the international folk scene. They expressed moderate agreement (mean scores between 3 and 4) with statements around being part of the Ethno community in their own country. With regard to this particular statement, 23% of those who responded disagreed or strongly disagreed, while a further 19% were unsure. There was likewise moderate agreement with the view that through Ethno they had established a strong professional musical network. Here, 24% disagreed or strongly disagreed, while a further 16% were unsure. There was also moderate agreement with the view that participation in Ethno gatherings had led to online musical collaborations (40% disagreed or strongly disagreed) or had led to travelling to other countries for musical collaborations with other Ethno participants (37% disagreed or strongly disagreed). Finally, very few survey participants indicated that they had stayed on after Ethno camps to play gigs with colleagues in the host country.

Further comments offered by the survey participants highlighted how Ethno gatherings have acted as networking hubs, often more at a personal than a professional level.

> **I've gotten friends!! in Sweden, the age-span I quite big so I've been young when at Ethno so mostly made good friends.**

> **I would say I have developed a strong musical network, but as I do not perform music professionally more than perhaps 1–2 times per year I wouldn't say for me it's a 'professional' network as much as socially musical.**

> **With Ethno I have been able to meet people from places I never imagined, forming friendships and connecting through the internet.**

Nonetheless, for some survey participants, Ethno gatherings opened up doors for professional careers.

> **Through Ethno I first interacted with an organisation in another country that I ended up getting a permanent job at.**

> **Most of the international tours I've made as a musician have been thanks to Ethno, it's by far the most heartwarming and supportive musical community I've ever met.**

> **I wouldn't live in the country I have lived in for the last 14 years if it weren't for people I met through Ethno. I also have played gigs and toured in countries which has been organized by friends from Ethno.**

> **I have run online workshops in my community at home teaching folk songs from around the world, and in the second phase, I contacted musicians that I met at Ethno to come and share their music. I have been working with communities within [locations] on this project. I could not have brought such diverse music to this area without Ethno, and I'm truly grateful.**

> **Many people I met on Ethno have gone on to become band members. My band grew to become an international collaborative project with different countries. Next stage is to build an Ethno network in my home country. This part is missing in my life, but we are developing it.**

Summary of Survey Results Concerned with Personal and Professional Development

To summarize, the survey suggested that there was general agreement with the view that participation in Ethno gatherings had supported participants in their personal and professional development. For example, participants emphasized that participating in

Ethno gatherings had supported the development of personal qualities such as self-confidence, self-knowledge and belief in their own potential. Ethno was also perceived to foster transferable skills, such as openness and curiosity, the capacity to respond to unexpected situations, and being more accepting.

The survey results also supported the view that Ethno participants often reconceptualized who they were as musicians. For example, the survey participants also noted the positive impact of Ethno gatherings on their musical skill, including arranging music and demonstrating musical leadership. Ethno gatherings also functioned, for some (but not all) participants as a context where professional networks could emerge. Overall, there was general agreement that Ethno offered young musicians the scope to reimagine themselves in music, in an environment where they learnt or relearnt to love music and where they developed deep understandings of the role of music and musical networks in their lives.

PHASE 3: INTERVIEWS

The interviewees spoke about personal and professional development pathways that were forged and strengthened through participation in Ethno. Personal and professional development were closely entwined and often transformational. Both personal and professional development were supported by being in an environment where Ethno participants were able to explore, musically and socially, outside of their comfort zones, acquiring new understandings and skills.

Personal Development: Ethno is Transformational

The interviewees highlighted many times over that Ethno had 'changed' their lives. In this section we set out the facets of meaning-making at Ethno that had been perceived to be transformational in terms of personal development.

Lifelong learning in music

Interviewees noted that Ethno had supported lifelong engagement in music-making and musical development, among themselves and their peers. Creative activities in particular motivated participants to explore learning new instruments and to continue learning. Some highlighted that participants had taken advantage of Ethno-like experiences after becoming too old to attend Ethno.

> **I'm there just to enjoy and I love music I love playing.**

> **After Ethno I think I have, like, a boost of creativity and wanting to do new stuff. I think the getting to know other musicians and other and other creative people makes you create, want to create also, so the last time that I went, that I came back, I had a violin, so I picked it up and I started training a lot, and it really motivates me to learning.**

> **I find that a lot of the people who have gone through Ethno also go to Folk marathon, and that there's no age restriction.**

Ethno changed the way I think about music

Ethno was perceived to have changed the way some interviewees thought about music. This change was attributed to exposure to different musical traditions, and to the experience of working collaboratively in a group comprising different levels of musical skill.

> **I had to unlearn a lot of those inhibitions in the business that came with being a classically trained musician, for example, but also, you know, what does it mean to share music and what is the right way to do or how can I expand my understanding of normal.**

> **I think it's changed the way I think about music.**

Ethno changed how I think about communicating and bringing people together

Ethno was also perceived to have changed how some interviewees thought about communication, group dynamics and facilitating social connection.

> **You kind of have to think about the way you're communicating with people all the time.**

> **It changed how I think about bringing people together. And, like I've just learned so much from the organizer's perspective of what it's like to try to bring a group of people together who virtually don't know each other and help them try to connect and try to support each other.**

Self-knowledge

There was a strong sense among the interviewees that the experience of Ethno was perceived to have deepened and expanded their self-knowledge. This included a heightened awareness of cultural identity, as well as personal growth and life skills that could be transferred to other contexts.

> **I'm speaking of course my personal perspective now, that you come to a camp, expect to learn all those other things but what you probably learned most about is who you are in that context, and learning about "oh, this is how I'm situated in the world and in my culture" and seeing yourself clearer and the contrast of the other cultures.**

> **In terms of non-music like just as growing as a human being and growing as a person, I feel like being immersed in that sort of environment is also very humbling and eye opening.**

> **I found myself growing quite a bit as just myself as well. Taking myself out of that situation I feel like it's all like a lot of life skills that I could apply to my life as well.**

Recognition

Some interviewees had gained a sense of value and recognition in their endeavours as musicians, which they attributed to Ethno. In these instances, the creative, musical work undertaken at Ethno had recognized as being of high quality. This in turn could contribute to self-efficacy, and the feeling of being valued.

> **The recognition that you get for who you are … Ethno also gives you a recognition that you have something to offer, you have something to teach, and it does make you feel very very good and very valued.**

Ethno changed my life

Finally, through participation in Ethno some individuals had changed the course of their lives, including developing expansive versions of possible future selves and moving to regions of the world where they had Ethno networks.

> **It really changed my life in a way. I'm living now in the place where I first went to Ethno.**

Professional Development

Ethno Networks

Ethno offered a framework for the development of personal and professional networks that were founded upon trust and deep social connection, while focused on the shared interest and love for folk music around the globe. There was a sense that over time the Ethno network had become more unified and effective in the way that it worked for people, and furthermore a desire to extend that network further, internationally. At the same time, there were some critical questions raised about whether expansion might be at the expense of the intimate and closely-bound qualities of the smaller Ethno network.

> **It's still, a network at the moment, that is that is small enough so that you that you're able to almost know still everybody.**

> **Now, there is a lot more communication there's a lot more transfer of knowledge and information possible, so it is also possible for the network to collectively work in a unified way … I would like to see it in every country, there are so many cultures that are not here.**

> **I have so many contacts and friends from all over the world.**

> **Friends that I have at Ethno, they are lifelong friends, I would say now, having been friends since 2003 with many of them, you like you have a connection if you even if you're not in touch.**

Teamwork

Teamwork was a core practice that characterized leadership development in Ethno contexts. Teamwork was founded upon deep listening, building consensus and joint decision-making.

> **We listen to each other, we go forward together, sometimes it's a little bit slow, you know, decisions are just taking, we need consensus, we need to build that consensus and that that takes time. But when we do build that consensus, those decisions are very solid we implemented the Ethno values and commitments to empower organizers to be able to say what Ethno is.**

Links with the wider music world

Ethno interviewees spoke of a strong move towards forging professional links between Ethno and the wider world of folk music, community music and formal music education. For example, one Ethno leader spoke about strong links with a local Sistema-inspired program while another described workshops in a Conservatoire setting that had been proposed, with the objective of motivating beginners to continue with music, while another.

> **We propose since few years, some Ethno workshops in the Conservatoire in France, I mean music schools … they want to use this Ethno method for the beginners to keep them to keep the spirit of wanting to play music.**

In Germany, Ethno had implemented a voluntary training programme for teachers across a large network of public music schools (separate from the compulsory school system), the aim being *'to influence the existing music education at large'*, while also maintaining a *'strong presence of music lessons in the compulsory schools as well'*. The overarching goal was *'to integrate Ethno, to be able to teach Ethno or to facilitate Ethno with our tools'*. While this initiative had faced challenges such as resource, timetabling and budget limitations, a positive legacy was in the form of multicultural Ethno ensembles that had been implemented in two music schools, rehearsing weekly and performing regularly. The aspiration was to extend such practices.

> **I hope that Ethno can establish itself or we can establish Ethno in a number, a significant number of music schools in Germany. If you consider that we have nearly 1000, every smaller town has one, so it's quite a big number but of course they…if you have the flagships of them. They have a kind of role model function. So, the Association of music schools, has a big congress every other year, so I think it is next year. We try to have a showcase then…we have the chance to reach about 1000 or 2000 music schoolteachers and directors in this conference. So, if you have to showcase the workshop there will be a big success, so that we can establish it as want to have parts of the, of the music schools program that, that would be great thing within five years. That would mean that about 20 big music schools, on which of the others look.**

Training needs

Interviewees identified a number of areas for further professional development beyond what Ethnofonik could provide, including formal training and more situated, informal developmental opportunities. These training needs were in musical as well as social domains, and to some extent were being met through the existing Ethno networks.

> **One of our team members worked with refugees, … we all kind of all leaned quite heavily on her. And … we've got it on our radar to do some more kind of professional development as a team actually as well in that space.**

> **We have the Ethnofonik experience where you go and you have this meta layer where you discuss, you prepare to be an artistic mentor, but it doesn't make you per se an artistic mentor…it gives you experiences in that regard, but you're not done or finished, or you don't get a certificate- you're not an example suddenly. Because, yeah, it comes by experience, and we always encourage people to stay open and not think they know everything just because they went to Ethnofonik course.**

Online Ethno

Finally, interviewees also addressed the question of how they had proceeded in an online environment during the Covid-19 pandemic, and what the implications had been. In some instances there had been a great deal of interest in meeting online. Ethno participants had gathered together using social media and had completed projects such as Video collaborations. Generally, these online initiatives had emerged in an ad hoc and informal way, in response to immediate needs to stay connected.

> **I just sort of put out a post on Facebook asking if anyone was interested in trying to get a band together. I was expecting maybe like two or three people to get in touch with me and ended up with 50 comments on the post so it just blew up instantly. And it's been kind of touch and go since then figuring out how to actually get it to run, but yeah, it seems to have sort of found a stable place now… I don't gatekeep, if people ask to be involved, I welcome them in... We've done quite a few video projects recently, and anyone who, who wants to be involved and who can get that stuff in on time becomes part of it.**

> **Interviewer: Have you created anything online? With your friends from Ethno, in the last year and a half?**

Interviewee: Yes, we did. I believe three videos by the Ethno-sparked bands. The musicians were from different parts of the country and other nationalities…A great number of people that still active in this group of WhatsApp that we have. And we have rehearsals… It was great because everybody's home, and you don't have the opportunity to meet the people in person. But it was great. It's great to remember these times and if you also have a lot of people proclaiming real real life and these projects online and help us this time.

SUMMARY OF PERSONAL AND PROFESSIONAL DEVELOPMENT

Overall, the data concerned with personal and professional development supported the view that Ethno played a significant role in the personal and professional development of participants, and furthermore that personal and professional development were integrally linked. Ethno was, in many instances, perceived to have been transformational. For example, participants had been inspired to continue with lifelong learning in music, underpinned by a change in the way that they thought about music and communication. This motivation to continue as a lifelong learner in music was attributed in part to the feeling of recognition and personal value derived from Ethno was also perceived to have fostered a deeper self-knowledge as well as life skills that could be transferable to other contexts.

At Ethno, participants discovered, rediscovered and reimagined musical roots, identities and trajectories. This process of reimagining musical possible selves involved the development of transferable personal qualities (e.g., self-knowledge; self-confidence; self-belief) as well as expansive musical skills that included improvisation, arranging and songwriting. Leadership skills that focused around teamwork, collaboration and consensus building were particularly important facets of professional development within Ethno. Networks developed through Ethno functioned as a significant support for professional development. During the pandemic, these networks were in some cases sustained with ad hoc activities within an online environment. In some countries, Ethno had forged links and partnerships with the wider context of music education, offering training and workshops with the aim of embedding and 'Ethno approach' within wider contexts. Finally, some Ethno organizers identified training needs (e.g., targeting specific pedagogical or social needs) beyond those provided 'in house' through Ethnofonik, which to some extent were being met through existing Ethno networks.

Chapter 8

SUMMARY

This chapter explores the metaphors that have been used by Ethno participants to describe their experiences of Ethno gatherings. We begin this chapter with a review of background literature concerned with the potential value or challenges in analyzing metaphors in research. This is followed by an account of the most predominant metaphors found across the three phases of the Pedagogy and Professional Development Ethno research. These metaphors contribute to understandings of the experiences of Ethno gatherings, described by our research participants. Therefore, this chapter contributes to our understandings related to the following research question:

- What are discourses concerned with Ethno World's stated and unstated pedagogical and professional development tenets?

KEY FINDINGS

- Ethno gatherings have been described as places that encourage participants to forge bonds with one another, which could often become as strong as 'family' bonds.
- Ethno gatherings have been described as a safe space ('bubble'), often beyond the realities of everyday life ('utopia'; 'magic/ magical'). Being in such an environment was described as addictive ('catching the Ethno bug'), which led some participants to feel sadness when Ethno gatherings came to an end ('Ethno blues').
- Ethno gatherings have been described as places, where intercultural learning and peer interactions instilled 'hope' that humanity could be more tolerant and loving towards one another, as well as a sense of calmness and being oneself ('peace').
- The 'Ethno Sound' referred to a particular aesthetic, but may not have captured the full extent of the richness and diversity of the musical and intercultural experiences that Ethno participants had been having.

Chapter 8: Metaphors

INTRODUCTION

This section of the report explores how an analysis of metaphors provides further depth of understanding relating to the discourses concerned with Ethno pedagogy and professional development. The metaphors represent the ways that Ethno participant musicians, artistic leaders and organizers have conceptualized their experiences. In accordance with research concerned with using metaphors as a means to explore experiences and meanings (Sargent et al. 2011; Spring, 2016), the metaphors emerged from the words of the interviewees, but their interpretations relied on the researchers to explain relationships between constructs (See Table 8.1).

BACKGROUND LITERATURE

A metaphor is 'an expression which describes a person or object in a literary way by referring to something that is considered to possess similar characteristics to the person or object you are trying to describe' (Cambridge Advanced Learners Dictionary, 2005, pg. 795). In simple terms, a metaphor is an evocative image or a 'memorable label' (Low, 2008, p. 123) which can be used as a useful tool to describe a difficult, abstract or complex concept, 'locate problems with a particular conceptualization and then bring about some sort of change' (Low, 2008, p. 213). Inkson (2006) recognizes metaphor's power to give 'physical and visual texture to abstract concepts' (p. 48) alongside 'a special vividness [that] reinforces meanings and stimulates imaginative development' (p. 49). Similarly, he acknowledges that although metaphors draw interest and enhance comprehension, these very attributes could lead to stereotyping, oversimplifying or distorting perception of the concepts explored. This is also acknowledged by Low (2008, p.214) who cautions that 'the fact that someone uses a metaphoric expression does not prove that the underlying metaphor is actively used by them as a guide to thinking or acting'.

Heron (1999) used the term 'imaginal' to describe learning and understanding that are expressed in symbolic terms, such as a line, shape or colour, sound, rhythm, movement or words. Imaginal learning and understanding are intuitive, often conveyed through 'the metaphorical, evocative and narrative use of language' (p. 3). There are also directly connected with the Meaning dimension of learning, where learners 'give meaning to and find meaning in' (p. 99) their experiences. Heron maintains that imaginal understanding is neglected in accounts of the learning process. Yet it is actually central in it, for it allows the learners to intuitively interpret their learning experiences in order to make sense of them. The imaginative use of metaphors could be used by individual learners to communicate their understanding of their learning experiences, and by facilitators to foster learning by

confronting extant meanings or by conveying meaning to an experience. Echoing Heron (1999), Low (2008, p.215) believes that metaphor analysis can contribute to establishing educational problems and signposting fruitful directions for change. He urges, however, that methodological precautions should be taken and evidence should be rigorously evaluated for metaphors to be considered heralds of change in educational practices.

Inkson (2006) argues that it is important to understand and evaluate the use of metaphors against five parameters. Firstly, one should identify a metaphor's literal as well as its figurative meaning. Secondly, metaphors need to be elaborated in order to gauge how true a concept remains to its 'metaphoric roots – the greater the divergence, the greater the possible confusion' (p. 50). Thirdly, to understand the 'force of the metaphor', one should understand the connotations given to the metaphor by its originators and the associations that it creates to its recipients, including other researchers, practitioners or lay people. Fourthly, a metaphor needs to be examined in relation to other metaphors representing the same concept. The salience of this point is specifically recognized within educational research. Low (2008, p. 216) explains that 'teaching should involve multiple metaphors, where each metaphor [compensates] for what [is] being backgrounded by the others'. Fifthly, according to Inkson (2006), the accuracy and constructiveness of a metaphor, in terms of contribution to comprehension and novel thinking, should be scrutinized. For Inkson (2006) metaphors are the researcher's 'labels, lamps and lathes' (p. 60). They are labels, for they facilitate an understanding of ongoing events 'broadly and quickly' and they trigger an emotional response. They act as lamps illuminating events, but they cannot protect us against our tendency 'to perceive what we want to perceive' (p. 60). Lastly, as lathes they enable us 'to fashion new and unique insights' (p. 60).

Inkson's work (2002, 2004, 2006) explores metaphors used to describe the abstract concept of 'career'. In light of the five parameters for evaluating a metaphor discussed above, he is critical about the extent to which the metaphors 'protean' and 'boundaryless' best describe careers. He suggests that the two terms describe particular types of careers rather than a fully-developed theory of career[6]. Furthermore, he explains that although they function as labels facilitating understanding, they have led to different interpretations. He proposes renaming both metaphors ('protean' to 'self-directed' or 'autonomous'; and 'boundaryless' to 'boundary-crossing') so that accuracy and constructiveness are ratified.

Analyzing metaphors employed by a group of 35 retired Canadian executives and managers to construct meanings of retirement enabled Sargent et al. (2011) to present conceptual insights regarding the construction, experiences and meanings of retirement. The use of specific metaphors such as 'detox', referring to retirement as an

6 Protean careers are characterized by self-direction, adaptability, personal identity and specific key values, whilst boundaryless careers promote proactive boundary crossing, values and identity ('knowing why'), skills and experience ('knowing how') and networks and reputation ('knowing whom') (p. 58).

opportunity to escape from a stressful working life, helped the researchers to encourage HR practitioners and career counselors to reconsider how best to support late career workers as well as ways to reduce stress and burnout in workplaces.

Within the field of music education, metaphors have been utilized (1) to aid research participants better express experiences and beliefs about music teaching and learning (Spring, 2016; Creech, 2014; Bennet, 2009; Canham, 2016); and (2) to support music teachers tailor their teaching to individual needs allowing learners to visualize abstract concepts (Goryunova & Shkolar, 1993; Stollak & Alexander, 1998; Woody, 2010; Wolfe, 2019).

Spring (2016) explored the power of metaphors in supporting four music educators describe their rural music education experiences. The four metaphors used by these music educators were (1) Jan Brett picture book, *The Mitten*, demonstrating that rural music educators are multi-facilitators; (2) 'music', referring to music education praxis as one that connects the teacher with her students, the parents, the community and one that allows the teacher to forge relationships with them. Thirdly, 'Pyramid' was a metaphor used to acknowledge a professional teaching praxis where the teacher prepares the students 'musically for the future and teaches them the importance of connections to their rural area' (p. 94). Fourthly, the metaphor of 'wolf' was used by a music educator of Francophone roots to underline the connection between music learning, heritage and culture. Spring (2016) concluded that the metaphor was a very useful tool to deconstruct the participants' concepts of and beliefs about rural music education in a way that the participants' themselves engaged in an inner discovery of the self and, from listening to their fellow participants' metaphorical stories, reflect on alternative narratives.

With reference to the changing professional landscape for musicians in the 21st century and their need for musicians' careers to be independent and flexible, Creech (2014) and Bennet (2009), amongst others, use the metaphors 'boundaryless' and 'protean' careers. Canham (2016) uses the metaphor 'mavericks' to describe musicians who are independent and who navigate self-directed careers.

Concerning the use of metaphor in advanced music instruction, Wolfe (2018) explains that metaphors act as maps, which facilitate perceptions and experiences of qualities of musical sound mediated by language (p. 280). He considers studio music lessons as an excellent example of a setting where metaphor plays a key role in instruction as verbal-based explanations are frequently used aimed at developing expressivity.

Goryunova and Shkolar (1993) and Stollak and Alexander (1998) referred to the use of imagery and analogy as means of effective instruction during choral rehearsals. In particular, Goryunova and Shkolar (1993) suggested that through dialogue during rehearsals students' artistic thinking with images in music can be developed. Furthermore, Stollak and Alexander (1998) reported that conductors who use analogy, metaphor and simile in rehearsals could encourage the creation of mental images or conceptualisations and demonstration of techniques (often physical in nature) that are required for proper execution. That could provide students with models of problem solving.

For example, they argue that phrases such as 'sing trough the eyes' (for focused tone) and 'think *piano* as a colour, not just a dynamic marking' (for energized tone) allow the conductor explain an idea in different ways, each way assisting segment of students with different learning styles.

PHASE 1: DOCUMENT ANALYSIS

Table 8.1 summarises the metaphors for Ethno that emerged from the document analysis. Various concepts emerged from secondary analysis of interviews, describing interviewees' overall experiences of Ethno gatherings. The most frequently coded metaphors referred to Ethno gatherings as a 'bubble' (38 quotes in 25 documents); a 'family' (29 quotes in 16 documents); 'hope and peace' (24 quotes in 13 documents) and 'magic or magical' (21 quotes in 13 documents). These four metaphors evoke a picture of Ethno gatherings where: a) participants forged deep connections with one another ('family); b) participants felt that they existed within a safe space ('bubble'); c) the Ethno gathering was experienced as being beyond the realities of everyday life ('magic/ magical'); and d) Ethno gatherings instilled hope and calmness ('hope and peace').

Table 8.1: Metaphors found in the document analysis (Phase 1) that have been used to describe Ethno gatherings

Metaphors	
Ethno bubble	37
Ethno is family	29
Hope & peace	24
Ethno experience is magic or magical	21
Ethno sound	8
Ethno a grassroot movement	2
Ethno is ritual	1
Ethno is cult	1
Ethno a huge playground	1
Having an ethno bug	1

Participants also used the term 'the bubble bursts' referring to the moment of realizing that these short, intense musical and social interactions, mainly experienced as pleasant and enjoyable, had to end and the participants had to return to reality.

> **Feeling the Ethno bubble-burst, it's weird. The bubble will burst. The group dynamics are gone, or rather just redefined. Different. Maybe it has to do with the intensity, no shared goal to work towards. At the time of participating, your life is Ethno. It is very easy to romanticize it immensely. You cannot keep up this bubble forever (I).**

We could only restore the bubble by doing the exact same thing, but even then, it wouldn't be the same. (I)

The metaphor of 'family' had both positive and negative implications. For instance, with reference to the warmth and pastoral support that a family environment offers, the following was noted (also see Table 8.2):

… then you have the music leaders who also have a 'pastoral' role, where you're caring for the social wellbeing of your little family. (I)

… in Ethno it's like 'welcome to our family, and our community. And it's worldwide and it's international, and just by coming to this camp you will see that you will get a family and friends much larger than this group of people. (I)

Reference to Ethno gatherings as bringing 'hope and peace' suggested that intercultural learning and group music making brought people together and promoted understanding, respect, and tolerance for the differences amongst cultures.

World peace. … A global movement of spreading love. You take home this feeling of having friends from all over the world. (I)

It's about breaking stereotypes and prejudices and, you know, not discriminate, and not create divisions. And building peaceful place'. (I)

The main values, there's the music value of expanding borders of making music together, but there's also very big value in getting young people from different backgrounds, socially, economically and culturally to come together and learn from each other … if there was an Ethno in every country, we wouldn't have any wars and things like that (I).

The words 'magic' and 'magical' were used to describe Ethno experiences and memories of playing together, learning from each other and sharing their love for music with one another. For example,

Because that's also the magical part, that is playing together. (I)

[Ethno magic] is the people coming together all excited about learning from each other and being willing to put in the work and vulnerability that it takes create such a magnetic performance and just the common joy for learning about music and people and cultures and just coming together to do that. (I)

[Ethno magic] is to see how much everybody loves their music and how much they want to share it with all of the people. … there is one love and it's music. (I)

Returning to Inkson's (2006) five characteristics of metaphors, all four metaphors mentioned above draw direct connections between their literal and their figurative meanings, they promote external understanding of Ethno gatherings and they seem to complement one another in the sense that they all describe Ethnos as a safe environment (a family or bubble) that promoted interpersonal and intercultural connections through music (moments of magic and a sense of hope and peace).

In addition, some participants described Ethno gatherings as 'a grassroots movement' (3 quotes in 3 documents), 'a ritual' (1 quote in 1 document), a 'cult' (1 quote in one document), 'a bug' (1 quote in one document), and 'a huge playground' (1 quote in one document). There were furthermore seven quotes in five documents, where participants tried to describe the 'Ethno sound'.

Table 8.2 sets out examples of the use of 'grassroots movement', 'bug' and 'a huge playground', showing the figurative meaning of these metaphors as used by the participants, alongside the literal meaning of these words. While in most cases there is some connection between the two meanings, there seems to be limited congruence between the literal meaning of a 'ritual' and its figurative meaning as suggested by the participant using this metaphor. Equally, it was interesting to observe how one of the participants criticized the description of Ethno as a 'cult', a term that had been used by an artistic leader this individual had been in conversation with. The literal meaning of the word 'cult' as 'a group of people with extreme beliefs' or a 'religious system', did not accord well with the participant's experiences of Ethno as a place and time where *'everyone can be themselves and be accepted for who they are'* – a description that was perhaps more connected to that of 'a huge playground' rather than that of a 'cult'.

Finally, there was no clear consensus on the meaning or specific characteristics of an 'Ethno sound'. An Ethno sound was perceived and described by some as *'bright sounding, energetic…[a] lyrical melody, or really rhythmic or percussiveness'*, and by others as *'always the same'* with no *'arrangement structure'.* Ethno sound was furthermore perceived as a sound that deviates from the traditional music norms within a musical environment where *'people are open-minded about it'*.

Table 8.2: Ethno experiences through metaphors – *'Ethno is…'*

Metaphor	Definition	Illustrative quotes
A bubble (37/24)*	'a ball of air in a liquid, or a delicate hollow sphere floating on top of a liquid or in the air' 'the bubble bursts – if the bubble bursts a very happy, pleasant or successful time suddenly ends' (Cambridge Advanced Learner' Dictionary, p. 157)	• …like I was in a bubble for 10 days in a row. And when the bubble was gone, it was very hard to accept that. You feel like you're living in your own little world for like, 10 days. Like until you get out to festivals and performed and it becomes a bit different but it's sort of a bubble on its own. But more like a family musician friendly bubble. (I) • … it is a bubble. And you're there for a week. And it's not like normal life, because it's... There's so much positivity, there's so much creativity around you, and then you just kind of live in this artistic bubble for a while. (I)

Metaphor	Definition	Illustrative quotes
A family (29/16)*	'a group of people who are related to each other' (Cambridge Advanced Learner' Dictionary, p. 452)	• It's a big Ethno family (I). • . . . you're kind of in a family home on a family property. And you're, because the family's kind of, they cook for us and we learn tunes from them and that kind of thing, you feel very much part of the place you're staying (I). • . . . they also had some kind of assignments going on, that you were like a little family, that you create something with them and had to present something, had to spend family time and so on. Kind of team building thing but didn't really work for me. (I).
Hope and peace (24/13)*	'hope – something good that you want to happen in the future, or a confident feeling about what will happen in the future' (Cambridge Advanced Learner' Dictionary, p. 616) 'peace – 1. freedom from war and violence, especially when people live and work together happily without disagreements, 2. Calm and quiet; lack of interruption or annoyance from worry, problems, noise or unwanted actions' (Cambridge Advanced Learner' Dictionary, p. 928)	• . . . it makes some kind of hope for the world to live as we do here for one week. Where we can just be mixed from all different countries, have a great time, all love each other. (I) • . . . that's the beauty of Ethno for me is that. . .even though we are coming from all these different places from the world, really, we are one when we play music . . . Is it a peace project? Yes. It's so much more than music. Music is perfect vehicle to do it. . . But, it's for sure much more than music. It's about people. (I)
Magic or magical (21/13)*	'the use of special powers to make things happen which would usually be impossible, such as in stories for children' (Cambridge Advanced Learner' Dictionary, p. 763)	• The energy that is created is amazing, everybody is equally important, has their place, everybody is focused on creating that one thing. It is magic!' (R)
A grassroots movement (2/2)*	'the ordinary people in a society or an organization, especially a political party' (Cambridge Advanced Learner' Dictionary, p. 557)	• I think that one of the things that I love about Ethno and that I find very important in our world today is that it's very much a grassroots movement and when we spend time together it's really quality time . . .Ethno is a great model for making community . . . and for spending really authentic time together. (I) • One of the easiest ways to explain that is [that] Ethno [is] so great, and it's really impactful for people ... One of the interesting things is JMI got this big grant. I came with the mobility. Right? So . . . when you have that amount of money you plough it into a grassroots thing. (I)

Metaphor	Definition	Illustrative quotes
Ritual (1/1)*	'set of fixed actions and sometimes words performed regularly especially as part of a ceremony' (Cambridge Advanced Learner' Dictionary, p. 1098)	• Is Ethno political? Yes! Ethno is a ritual. Performative state, the component of diversity, also implies a component of hierarchy (I).
A huge playground (1/1)*	'a place where a particular group of people enjoy themselves' (Cambridge Advanced Learner' Dictionary, p. 964)	• You really have the space to be different sides of yourself and become familiar with. It's like a huge playground. That's what I'm trying to say. (I)
A bug (1/1)*	'a bacteria or a virus causing an illness that it usually not serious' (Cambridge Advanced Learner' Dictionary, p. 159)	• I think also it's a thing that it's really easy to get, if you have one person who has been to an Ethno and has the Ethno bug, as its' called. That goes to another Ethno, where maybe not so many people at all have had it; then, they're already in it and open to it, so it's very, it's spreading fast. You don't need a lot of people to have more. So, it's something that is easily spread. (I)
A cult (1/1)*	'1.a religious group, often living together, whose beliefs are considered extreme or strange by many people; 2. A particular system of religious belief; 3. Someone or something that has become very popular with a particular group of people' (Cambridge Advanced Learner' Dictionary, p. 302)	• One of the leaders last year, was saying that it's like a cult; like you could compare it to a cult. And I think it made sense in a way. But then a cult is also about, you feel this connection together and that is a very strong thing, and that is why cults can work, even though they're often not so good things. But yeah. It's the same kind of thing: you belong to a group and you're doing something together and you feel that you can be who you are. (I)
The Ethno sound (8/6)*	'1. something that you can hear or that can be heard…., 4. The particular quality of the music which a musician or a group of musicians produce' (Cambridge Advanced Learner' Dictionary, p. 1231)	• It is very orchestral sound, that is a bad word, it is like I have trouble finding words to describe the Ethno sound but I do feel like there is… I don't know. I would say it is bright sounding, energetic, maybe the emotions are a little bit magnified, euphoria, melancholy or lyricism, lyrical melody, or really rhythmic or percussiveness. All these things can be like blocks contrasting each other. (I) • Yes. It's very much an Ethno sound. … It's always the same. (I)

*** Numbers in brackets refer to number of coded examples followed by number of sources**

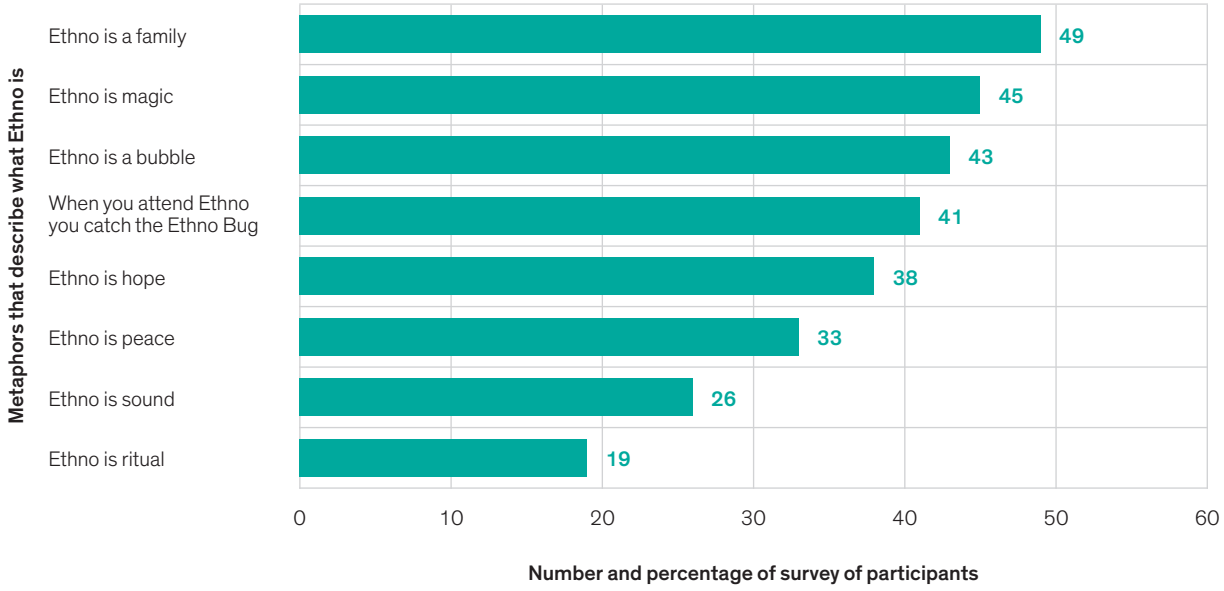
Summary of Metaphors Found in the Document Analysis

In summary, the participants used a pallet of words to express how being part of Ethno gatherings was experienced. Although the majority of the descriptions painted a picture of positive experiences, one needs to be mindful of the use of language as a tool for describing experiences, memories and feelings. Both Inkson (2006) and Froehlich and Cattley (1991, p. 248) warn that metaphors 'can be understood only within a joint cultural community or reference group'. This suggests that a person using the metaphor and the 'audience to whom the metaphor is directed, should share the same experiences, language, and contextual meaning implied in the metaphor'. Given that the analysis reported in this section is a secondary analysis of interviews that have come from a multicultural group of people who have attended different Ethnos at different points in time, having taken up different roles (for instance, workshop leaders, artistic mentors, volunteers, organizers), it is important to emphasize that these metaphors are limited in the extent to which they can enrich our understanding of the Ethno experience. What is more, in some cases words may make more sense 'if they remain metaphorical'; if they are taken literally 'they turn nonsensical' (Froehlich and Cattley, 1991, 247).

PHASE 2: SURVEY

In order to further explore the extent to which the metaphors that had been identified in phase 1 of the research would be recognized more widely, the survey included a short section that presented a list of metaphors that have been used to describe Ethno. The survey participants were invited to indicate which of these metaphors they would use to describe Ethno and to add an illustrative example for the metaphors they had selected. Participants were free to select as many metaphors as they wished. Figure 8.1 sets out the responses, with each bar representing a metaphor and the number of individuals who had indicated that they would use that particular metaphor to describe Ethno.

Figure 8.1: Metaphors used to describe 'what is Ethno'



Family

Of the two-hundred and two participants who filled in the survey, forty-nine (24.3%) described **Ethno as family**. This appeared to be the metaphor that resonated with the majority of those survey participants who responded to this question. For these survey participants, Ethno gatherings created an atmosphere where participants felt welcomed and accepted. This atmosphere encouraged the participants to show their vulnerabilities, to reach out when they needed support, and to experience belonging to a global community. In elaborating on the metaphor of 'family', survey participants noted:

> **The community is incredibly strong. Many of the people I've met at Ethno I consider to be family, in some way.**
>
> **Very strong interpersonal relationships.**
>
> **But a little bit better, because everyone is involved and I didn't spot the racist uncle.**
>
> **We reach out to each other to show things we made, or to get help with our music.**
>
> **It feels like a caring community that usually keeps in touch after Ethno is over.**
>
> **People are kind, caring and supportive towards each other.**
>
> **When you allow vulnerability to happen, and you take good care of it, you might widen your family.**
>
> **You live and work together with a small group for several days, in an atmosphere where everyone is welcoming and accepting, which gives a sense of family.**
>
> **Creating a feeling of belonging is central to the Ethno experience.**

Magic

Forty-five (22.3%) survey participants described **Ethno as magic**. At Ethno gatherings they had experienced indescribable moments, including learning and arranging many tunes and songs with people from different countries, in a short period of time; and a special feeling of community. For these participants both the music and the connection create 'constant goose-bumps'. Providing detail about the 'magic' metaphor, survey participants noted:

> **Learning 25 tunes and songs + arranging them in 10 days? With 30+ people from 10 different countries with varied musical experience? Yes, it's magic.**
>
> **This is a strong sensation, that so many people have after having participated in a Ethno that something magic just happened.**

The first ethno you participate in is like Harry Potter discovering Hogwarts.

It creates a special and rare feeling of community.

It's a vibe, feeling, agreement that hangs in the air and is hard to 'touch', but it's touching everyone.

There are a lot of indescribable moments.

Connection is magical.

The end result is magical.

When people see an Ethno concert for the first time, they can't believe that we've been only 1 week together.

CONSTANT goosebumps and tears of joy when playing all together!

Bubble

Forty-three (21.3%) survey participants described **Ethno as a bubble**. Some participants used the term to indicate that one stays at a specific place with a small group of people. Others used the term 'bubble' to express the feeling of being 'part of an alternative reality', where they forgot their worries and connected with their inner selves and the Ethno community.

ABSOLUTELY. When you're inside of the bubble, it feels like being part of an alternate reality.

In an ethno there is a different perception of the world. And after it ends there might be a sensation like the previous perception has crushed.

It creates a safe community that is very supportive and caring. When it ends, you go back to the 'real world' and are exposed to 'danger' again.

you are so in it that you forget everything else (all your worries etc).

it's an experiencing condition of being off from the rest of the world but connected with your own self and Ethno community.

A happy bubble, where the world is absolutely fine.

I only see 'Ethno people' at Ethno camps, sadly.

You stay with a small group of people for a short time, it becomes a bubble.

The camp creates a powerful 'we' but not with the common 'they' as a contrary.

The structure of a camp makes it a bubble. It brings a safe space, and a disconnection for the 'normal' life, which can be beneficial. But yes, it's still a bubble.

The Ethno Bug

Forty-one (20.3%) survey participants suggested that when one attends Ethno they catch **the Ethno Bug**. From this perspective, Ethno gatherings were addictive and deeply missed them when they were over.

> **Makes sense because everyone is sad when it ends and finally attends a new camp the next year or so**
>
> **The special magic feeling becomes a 'bug', it often flies around remembering you how great it is, and how you miss it.**
>
> **It's incredibly captivating and addictive, I think.**
>
> **Most of the people I know who have been in Ethno, have been in more than one. I got the bug, too**
>
> **You want to experience it again.**
>
> **They are definitely addictive.**
>
> **I don't really use these terms (especially in the pandemic age) but have definitely experienced wanting to continue going to ethno camps after attending one.**

One participant interpreted the term 'bug' as a 'spiritual sharing' that did not encourage competition amongst the participants.

> **You really need to have the spiritual sharing within a community and don't compete among others.**

Hope

Thirty-eight (18.8%) survey participants described **Ethno as hope**. For these participants, the power of music to bring people from different cultures together, to encourage them to share their traditions with one another and to live together gave them hope that humanity could be more tolerant and loving towards one another. One participant also found hope in rejuvenating their love for music after having experienced a disappointment from music professionally or through education.

> **For a better future, meeting across borders.**
>
> **Definitively a hope for so many young people all over the world to live and sing and dance all kind of human and sensible behavior and values.**
>
> **Ethno gives me hope about our common humanity across cultural and geographical distance.**
>
> **Hope about the future, particularly human-wise.**

I strongly believe that getting to know people from different parts of the world gives hope.

Hope for a future with music and cultural exchange, instead of misunderstandings and war.

For me, it's giving hope for a better future with peace and a united humanity striving for a breathing earth and non-violence structures.

More love and peace and music to this world we live in.

Hope that when we make an effort, we can truly begin to understand each other.

Hope that the world can be a more respectful, sharing and conscious place

I see people becoming better versions of themselves through attending Ethno continuously.

It can lift you up and make you love music again if you have been disappointed in it professionally or educationally for example.

Peace

Thirty-three (16.3%) survey participants described **Ethno as peace**. Their responses appeared to be quite similar to the responses on Ethno being 'hope'. Survey participants expressed the view that through meeting people from different cultures and working harmoniously with them they get a sense of peace.

Ethno brings collaboration between many cultures.

Ethno is the closest to world peace I've ever been.

If everybody went to Ethno we would have world peace.

For the same reasons as it is hope.

Yes! we meet people from different cultures and exchange something often sacred to each individual, we take that and the friendship and nurture it.

If we can create links with people we used to ignore, then we have no reason to be afraid, no reason to fight them.

It can convey a very strong platform of peace, unity and people exchanging their knowledge and beliefs. I have seen it how people from two different cultures that are historically in a conflict can become friends and so on, in many songs and gatherings in Ethno, people tell stories and teach each other about peace

Some participants also expressed the view that having a better understanding of differences makes one more peaceful and relaxed.

> **I hope it makes people more peaceful and have a better understanding for differences.**
>
> **The community is usually very friendly, and it turns incredibly relaxing to be there, and 'away from you daily problems'.**

In addition, two participants experienced a sense of peace at Ethno, as they felt that they could be themselves.

> **Have experienced very little conflict or negative interaction at ethnos, it is a place where you can be yourself without fear of social rejection which gives a sense of peace.**
>
> **Ethno is try with fear and be yourself. Nowadays it is so difficult to be just yourself as you are.**

The Ethno sound

Twenty-six (12.9%) survey participants described **Ethno as a particular 'sound'**. This sound was interpreted differently by the participants who selected this metaphor. For some Ethno sound could be a unison sound; a sound that never stops; a simple sound full of energy that tends to rush; or a sound that results from the combination of different instruments and the way that music is arranged. This sound often brings back memories to the participants from these events.

> **The Ethno orchestra playing a melody in unison is definitely a sound.**
>
> **Unison playing of all instruments.**
>
> **Ethno isn't the sound of the big concert, it's the quieter sound of music that never stops even when it is no longer workshop/concert/rehearsal**
>
> **You can tell from the way the arrangement is that it's an Ethno song. It's usually a lot of energy, it's usually not over complex and it tends to rush..!**
>
> **A mixture of different sounds that together have the potential to sound as one.**
>
> **There is a specific Ethno-sound, mostly created by the common tricks used in arranging, also the mass of different instruments.**
>
> **There is a particular loudness that surrounds ethno, these are sound memories, one accesses the memories of those experiences when you listen to the music you've learned.**

Ok... sometimes. But I hope we don't always get the 'Ethno sound', or then it will become boring. I think we get the 'Ethno sound' when it's hard to arrange a tune and include everyone in an original way. It happens, and it's ok, but thankfully there are also more surprises, most of the time.

For others, the sound was one of happiness and peace, or a sound of an activity, gathering or event that points to a fascinating future music scene.

The concerts sound so good, they have the sound of happiness and peace

It's a sound that indicates the fascinating future music scene.

Ritual

Finally, nineteen (9.4%) survey participants described Ethno as ritual. The sense of ritual referred to daily routines such as a musical wakeup tune followed as part of some Ethno activities, events or gatherings initiated either by the participants themselves or by more formal structures.

There are many rituals inside of the Ethno community and camps. Everything from the hug-circles, cooking food, morning tune and flash mob concerts. But I believe it is very different depending on which Ethno you attend.

It is ritualistic because there are some traditions and ways to do things.

The fact that you hang out with the same people so intensely and that you totally immense yourself in music makes it something else than everyday life.

The repetition of the same structure in different settings creates a ritual-like effect.

Musical wakeup by participants, morning tune!!

The structure on an Ethno with workshops, rituals participants initiate

For others, the concept of 'ritual' referred to Ethno gatherings initiating the participants to a new way of being, a new life 'journey'.

It can be compared to a kind of initiation process which changes the people

we have always felt the need to gather, belong and share.

There is a beginning, a journey and an end from where one emerges as changed- like a ritual.

Other: Beehive; Blues; Challenge; Cult

The survey participants were further invited to share any other metaphor that they use to describe what Ethno is like. These metaphors were not very distant from the ones already identified. Some described Ethno a 'hug', a 'community', 'my tribe', or 'a place of belonging'. This alludes to the metaphor of Ethno being a 'family', where people feel the warmth from others and a place where they belong.

New metaphors used to describe Ethno gatherings were a 'beehive [with] constant buzzing' and a 'blur', suggesting that it is place where there is constant activity.

> **A beehive. Constant buzzing.**
>
> **A blur! so much happening so quickly, sometimes I feel like I ran the whole time on adrenaline with my brain in auto-pilot.**

Furthermore, one participant described the experience of 'Ethno blues when it's over', relating this metaphor to the experience of 'bubble bursting', which was referred to by Ethno participants whose interviews were analysed as part of the first phase of the research. Finally, one participant described Ethno as a 'challenge' and another as a 'cult'. Both metaphors suggest that there are facets of Ethno that may foster some uncomfortable responses.

> **Ethno is a cult. I love it but sometimes people attending treat it as an almost spiritual experience and it can make me feel uncomfortable about attending.**
>
> **Ethno is also often a challenge. What's important is how you meet that challenge.**

Potential differences in use of metaphor according to demographic characteristics

An analysis was undertaken to explore whether there was an association between the gender, age and primary role at most recent Ethno for the survey participants and the metaphor that they had selected to describe Ethno. Chi-square tests for independence indicated no significant association between gender and the use of each metaphor, age and the use of each metaphor, and the primary role at the most recent Ethno and the use of each metaphor.

Summary of Metaphors Found in the Survey

In summary, the survey participants expressed an agreement with the metaphors that emerged from the analysis of the first phase of the research that describe what Ethno is. That is to say, they described Ethno gatherings primarily as a family, then as magic, as a bubble, and as a bug that one catches by attending Ethno gatherings. Some also described Ethno as hope, peace, a sound or a ritual. In addition, new metaphors proposed by the survey participants that describe Ethno were a 'beehive', and a 'blur', suggesting

that Ethnos are places with constant activity. Finally, despite the many positive metaphors for Ethno gatherings, there were two who expressed the view that Ethnos could also pose challenges that participants need to meet, or that there might be uncomfortable moments when people treat it as an 'almost spiritual experience'.

PHASE 3: INTERVIEWS

The ten interviewees used several metaphors that coincided to some extent with those that had been identified in the first and second phases of the research (document analysis and survey). Table 8.3 sets out the metaphors that were used by interviewees. Interviewees described Ethno as 'Utopia', describing Ethno as a bounded society that was set apart from 'reality'. In a similar vein, interviewees reinforced the idea that Ethno was 'magic' and that one often caught the 'Ethno bug', leading to wanting to return repeatedly to Ethno.

Others described Ethno as a family, placing the emphasis on the social dynamic and strong sense of community. Related to these utopian and family-oriented depictions, references were also made to initiation and ritual. The metaphor of a 'rollercoaster' was also used, describing the intensity of the time-limited residential experience.

Table 8.3: Metaphors used during the interviews

Metaphor	Example
Utopia	It was like a little utopia. Yes. It's like an in and out in some Disney film, you know, you go and then you go back to reality that's not reality, and at the same time, it is because it is part of life because it is the experiences I have.
A family Ethno is like a family – emphasis on the social dynamic.	I'm not there to worry myself. I'm there just to enjoy and I love music I love playing, meeting other people. But we speak a lot, especially at the end. In t both times that I went there we make like a family, and everyone shared a little of their experience.
A rollercoaster Ethno is a rollercoaster ride	We are all on this rollercoaster. And in a sense, it's really firing up your brain to have to learn all these melodies and tunes so quickly.
Initiation Ethno is an initiation into a way of thinking and living	Participating in an Ethno camp is like an initiation process … in Western cultures where the first Ethnos started there is a great lack of initiation processes in a traditional way … So, this is young people, their yearn for these things for this experience … you go through a process, and then you come out different, so I call it like an initiation process.
Ritual Ethno as a ritual	And then there is a circle, and it's a ritual. So, you go through the ritual, over and over again. So, you're always feel fully engaged.
Magic The learning / environment at Ethno is like magic	Yeah, like magic it's amazing.
The Ethno Bug Repeated participation in Ethno is like catching a 'bug'	I was hungry for it. And they do call it, you know, the 'Ethno bug'. You do catch it, and I, I feel like I very much caught it and I was just like hungry for more.

SUMMARY OF METAPHORS

In line with the metaphors that emerged from the first phase of the research (document analysis and secondary analysis of interviews), Ethno gatherings have been described by the survey and interview participants as places where people have experienced a sense of belonging, of being welcome and accepted ('family'). Moreover, Ethno gatherings have been described as a Utopian 'bubble', that is to say, places in time and space set apart from 'reality', where participants can forget their worries and can connect with their inner self and the wider Ethno community. Opportunities for peer and intercultural learning, as well as 'initiation' into an Ethno perspective and into the 'ritual' of daily routines such as arranging and sharing musical artefacts, have created numerous 'magical' moments for the participants. These moments encouraged some participants to attend several Ethno gatherings (catching an 'Ethno bug') and to grieve the end of each Ethno gathering (having 'Ethno blues'). Many survey participants described Ethno gatherings as places of 'hope' and 'peace'. The former referred to the power of music to bring people from different cultures together, to encourage them to share their traditions with one another and to make them more tolerant and loving towards one another. The latter described Ethno gatherings as places that nurtured a sense of inclusion, collaboration, sharing and working harmoniously. Finally, there were differing views by the survey participants who used the term 'Ethno sound' to describe their Ethno experiences, with some indicating that the musical and intercultural richness and diversity of Ethno could not be encapsulated by a single metaphor.

Chapter 9: Conclusions and Reflective Questions

INTRODUCTION

This research set out to explore the core pedagogical principles and practices that may be said to be characteristic of Ethno. A second overarching goal was to explore the ways in which Ethno may support personal and professional development. With the generous participation of Ethno participants from around the globe, we have collected rich data that responds to these issues.

The preceding chapters have set out the detail of our findings, organized under the headings of Principles and Practices of Pedagogy (Chapter 4), Facilitation Approaches (Chapter 5), Dimensions of Learning (Chapter 6); Personal and Professional Development (Chapter 7), and finally, Metaphors (Chapter 8). Here, we briefly summarise the key points that correspond with the research questions, concluding with reflective questions that have emerged during the research process.

ETHNO WORLD'S STATED AND UNSTATED PEDAGOGICAL TENETS

The pedagogies that support amateur and professional music makers in developing multi-faceted musicianship and interdisciplinarity through Ethno gatherings

The 'signature' Ethno residential experience was found to be intense, intimate, joyful and fun, described with metaphors that included 'utopia', 'family', 'ritual', 'initiation' and 'rollercoaster'. Within this intense, multicultural context, the deepest, foundational level of Ethno pedagogical principles and practices was found to be securely embedded in a commitment to valuing others through a critical approach to intercultural and experiential learning. This valuing dimension of learning was articulated through discourses that focused on the idea of Ethno as an inclusive, mutually supportive and safe environment.

Notwithstanding this deep commitment to valuing others, some critical questions were raised regarding inclusion. Potential barriers that emerged included English language proficiency, socio-economic factors, musical skills and perceived limitations with regard to personal characteristics such as openness, confidence, courage and trust.

At a mid-level of pedagogical tenets, the principal frameworks that were found to be characteristic of Ethno pedagogies were informal learning and scaffolding of expansive and meaningful learning. Within an informal and experiential approach, learning was scaffolded around imaginative and practical exploration of familiar and unfamiliar ways of making music. Through experiential learning, Ethno participants could make connections with (or alternatively 'unlearn') prior musical knowledge and build new conceptual musical understandings grounded in practical knowledge and affective experience.

Personally meaningful learning was in some cases mediated by the personal characteristics of Ethno participants. Qualities such as openness to new experience, readiness to learn, a sense of community and preparedness to trust were considered to be characteristic of those who integrated well into Ethno gatherings. Although many research participants described 'finding Ethno' via serendipitous events, it was unclear whether the qualities deemed to be important at Ethno were fostered by Ethno, or whether Ethno attracted only those who demonstrated those as pre-existing characteristics.

These foundational principles and frameworks underpinned the 'surface' level of Ethno pedagogical tenets that comprised what actually happened in Ethno gatherings. Here, core pedagogical practices were consistently found to be learning by ear, peer learning and self-directed, situated learning. At the micro level of planning and structuring Ethno gatherings, the evidence indicated an emphasis on learner-centered strategies such as adapting the tempo to the group and using available resources as memory aids. Although approaches to planning differed in different cultural contexts, some advance planning was generally considered to be crucial for the success of an Ethno gathering. That said, there could sometimes be tensions between the relative emphasis on planning vs allowing the Ethno experience to unfold in a natural and holistic manner.

Local, national and global level interpretations of Ethno World's pedagogical tenets

Overall, difference was celebrated; Ethno could be described as an example of glocalization in practice, whereby some characteristics were core, signature facets of Ethno (i.e., the foundational principles and the core pedagogical practices) while others were more fluid and responsive to local needs, traditions and perspectives.

While the deep foundational principle of 'valuing others through a critical approach to intercultural and experiential learning' was very secure, the mid-level pedagogical frameworks and 'surface' level pedagogical practices were more malleable owing to the highly context-bound nature of Ethno pedagogy. For example, cultural differences relating to the use of time or orientations to musical and pedagogical practice were found. Other differences related to attitudes towards interdisciplinarity and also to the ways in which Ethno organizers made links with local communities, including Indigenous groups.

Context also had implications for approaches to facilitation of learning at Ethno, which were fluid, flexible and differentiated. The predominant and aspirational guiding principle was aligned with an autonomous or cooperative orientation to facilitation (whereby learners are guided and scaffolded towards solutions or are in a collaborative pedagogical relationship). However, a full continuum of orientations to facilitation was evident – and this was shaped by context. For example, hierarchical approaches were adopted where artistic leaders took decisions for pragmatic reasons relating to the size of the group, levels of musical competence or time constraints, while autonomous orientations to facilitation were evident when artistic mentors allowed participants full autonomy when taking on the role of workshop leader. Autonomous approaches were also characteristic of the informal 'after hours' learning, for example in jam sessions. In some instances, hierarchical pedagogical approaches (in particular) could lead to disappointment, particularly where the musical arrangements were deemed to be non-authentic.

The pedagogical principles and practices that are perceived as being transformational, within the context of Ethno gatherings

Overall, the data concerned with personal and professional development supported the view that Ethno played a significant role in the personal and professional development of participants, and furthermore that personal and professional development were integrally linked. Ethno was, in many instances, perceived to have been transformational. For example, participants had been inspired to continue with lifelong learning in music, underpinned by a change in the way that they thought about music and communication. This motivation to continue as a lifelong learner in music was attributed in part to the feeling of recognition and personal value derived from Ethno was also perceived to have fostered a deeper self-knowledge as well as life skills that could be transferable to other contexts.

At Ethno, participants discovered, rediscovered and reimagined musical roots, identities and trajectories. This process of reimagining musical possible selves involved the development of transferable personal qualities (e.g., self-knowledge; self-confidence; self-belief) as well as expansive musical skills that included improvisation, arranging and songwriting. Leadership skills that focused on teamwork, collaboration and consensus building were particularly important facets of professional development within Ethno.

ETHNO PROFESSIONAL DEVELOPMENT STRUCTURES

Professional development was a characteristic of Ethno that was supported in non-formal as well as informal ways. For example, Ethno participants could progress through non-formal pathways such as Ethnofonik (the training provided by Ethno France for Artistic Mentors). In some countries, Ethno had forged links and partnerships with the wider context of music education, offering training and workshops with the aim of embedding and 'Ethno approach' within wider contexts. Some Ethno organizers identified training needs (e.g., targeting specific pedagogical or social needs) beyond those provided 'in house' through Ethnofonik, which to some extent were being met through existing Ethno networks.

More usually, though, professional development was found to occur in an informal, emergent manner, supported by networks as well as the transferable personal and professional skills gained at Ethno.

The implications of these structures for pedagogy

A characteristic feature of pedagogical leadership at Ethno was its 'distributed' nature. In one sense, the distributed leadership approach was manifest in the practice of participants taking on the role of workshop leader. In another sense, leadership was distributed among the team of artistic mentors, for example by sharing tasks and breaking into small groupwork in order to meet multiple needs within one session.

This structure, whereby participants took turns as workshop leader, meant that participation in Ethno functioned as a professional development pathway with opportunities for enhancing musical, social and leadership qualities. Indeed, a typical professional development pathway found among the interviewees in our study began with participation as workshop leader and progression to artistic mentor or organisational roles where further professional progression routes were supported by training, networks and 'situational' experiential opportunities.

REFLECTIVE QUESTIONS

A number of reflective questions emerged from the research, raised by research participants themselves in the survey and interview phases. We conclude this report by offering these questions as points of reflection going forward in the development of Ethno.

Equity, diversity and inclusion

How can concepts of equality, diversity and inclusion be implemented into Ethno? What training would be needed in order to do this?

Growth

Where does the organization want to be in 5,10 or 20 years? What amount of expansion is wanted or needed? What are the benefits of expansion? What could be downfalls of expansion? How can the organization ensure that the original concept and philosophy of Ethno can be maintained and sustained?

Accessibility

For whom are Ethno gatherings accessible? Who is excluded? What are the barriers to participation? How can these barriers be mitigated? What is needed in order to enhance accessibility, in terms of training and resources?

Spreading information

How can various populations be reached and informed about Ethno? In particular, is Ethno reaching Indigenous populations and rural populations?

Transferability into formal music education – what is lost, what is gained?

What would expansion into schools and other formal institutions look like? How would the process take place? Which stakeholders would be involved? How could the organization ensure that the philosophy of Ethno be maintained?

Social justice project?

Can music unite the world as some believe Ethno is capable of doing? Is this the path forward? Would adopting this philosophy or outcome significantly change the Ethno experience? Is this something that is actually possible?

AUTHOR BIOGRAPHIES

Andrea Creech

Andrea Creech is Professor of Music Pedagogy and Associate Dean of Academic and Student Affairs at the Schulich School of Music, McGill University. She formerly held the post of Professor in *Didactique Instrumentale* at the Faculty of Music, *Université Laval* (2016–2020), where she held a Canada Research Chair in music in community (funded by the Social Sciences and Humanities Research Council of Canada). Following an international orchestral and teaching career Andrea was awarded a PhD in Psychology in Education from the Institute of Education, University of London, where she subsequently worked, promoted to Reader in Education, in 2013. Andrea's research has covered a wide range of issues in formal and informal music education contexts, including interpersonal dynamics in instrumental learning and teaching, informal learning in school music, inclusion, and music for positive youth development. Her recent research has focused on intergenerational and lifelong music-making in community contexts, addressing questions relating to the social and emotional outcomes associated with music learning and participation, as well as the pedagogies and facilitation approaches that can support positive musical experience and lifelong learning. Currently, she is collaborating with international colleagues at Monash University, Australia, exploring signature pedagogies in creative collaboration. Andrea has presented at international conferences and published widely on topics concerned with musical development and lifelong learning and participation in the arts. She is Senior Fellow of the UK Higher Education Academy; Editor of *Psychology of Music* and Chair of the Scientific Committee for the International Society for Music Education World Conferences 2020 and 2022.

Maria Varvarigou

Dr Maria Varvarigou is a Lecturer in Music Education at Mary Immaculate College, University of Limerick. She is the co-author of two books: *Active Ageing with Music: supporting wellbeing in the Third and Fourth Ages* (2014) published by the IoE University Press; and *Contexts for Music learning and participation: developing and sustaining musical possible selves through informal, non-formal and formal practices* (2020) published by Palgrave. Maria has been researching the impact of music making on health and wellbeing across the lifecourse, effective music teaching and learning in higher and professional education and in primary school education, as well as intergenerational music making for many years. She is currently researching service-learning in music education with student-musicians in community settings and the impact of music making on neurodiverse children and their families. Maria is passionate about aural music learning, traditional musics, and group singing.

Lisa Lorenzino

Dr. Lisa Lorenzino serves as Area Co-ordinator of Music Education at the Schulich School of Music, McGill University, a position that she has held for the past 15 years. Her research focuses on music teacher identity as well as music pedagogy with an emphasis on the Cuban education system and El Sistema. She has also published papers and book chapters investigating formal, non-formal and informal music education from a global perspective. In addition to her research, Dr. Lorenzino is an active jazz flutist and composer. She spearheads the Lisa Lorenzino Quartet and is the founder of Montreal Jazz Flute Summit, a multi-flute jazz orchestra. Lisa has a keen interest in Brazilian music and is active in Montreal-area samba bands and Choro ensembles. Prior to her current position, Dr. Lorenzino worked for 14 years as a high school band, choir, and guitar teacher in Western Canada.

Ana Čorić

Ana Čorić is a Lecturer at the Music Education Department, Academy of Music, University of Zagreb, where she graduated in 2012. Now she is a PhD student in Education at Faculty of Humanities and Social Sciences, University of Zagreb. Her PhD studies at Faculty of Humanities and Social Sciences are related to higher music education, university civic mission and civic dimension of musicians' professional identity. Besides that, her practical and research interests are related to community music, interdisciplinary approach in music education, children and female choirs, and youth studies. Since 2011 she creates educational programs for children at the Croatian National Television and community music programs that combine music and children literature. Since 2019 she is involved in several international projects: *Strengthening Music in the Society*, *MusiQuE and Power Relations in Higher Music Education* (within the *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen – AEC*) and *B-Air Infinity Radio – Creating Sound Art for Babies, Toddlers, and Vulnerable Groups*.

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APPENDIX 1: STATISTICAL TESTS

Chapter 5: Facilitation Approaches

Hierarchical facilitation orientations

A Wilcoxon Signed-Ranks test indicted that the median 'importance' ranks for 'At Ethno leaders need to be clear about musical decisions' (*Md*=4, *n*=98) were statistically significantly higher than the median 'frequency' ranks (*Md*=3, *n*=98) for the same statement (*Z*=-4.476, p=.000). The effect size was medium (*r*=0.3). In other words, survey participants ranked the importance of Ethno leaders being clear about musical decisions higher than the frequency with which they had actually experienced that particular facilitation approach. The magnitude of this difference was moderate.

A Wilcoxon Signed-Ranks test indicted that the median 'importance' ranks for 'Ethno Workshop leaders should stand in the spotlight, in front of the group' (*Md*=2, *n*=98) were statistically significantly higher than the median 'frequency' ranks (*Md*=3, *n*=98) for the same statement (*Z*=-6.005, *p*=.000). The effect size was medium (*r*=0.4). In other words, survey participants ranked the importance of Ethno leaders standing in the spotlight higher than the frequency with which they had actually experienced that particular facilitation approach. The magnitude of this difference was moderate.

A Wilcoxon Signed-Ranks test indicted that the median 'importance' ranks for 'Ethno leaders should use their voice to communicate their ideas strongly' (*Md*=2, *n*=96) were statistically significantly lower than the medias 'frequency' ranks (*Md*=3, *n*=96) for the same statement (*Z*=-4.153, *p*=.000). The effect size was medium (*r*=0.3). In other words, survey participants ranked the importance of Ethno leaders using their voice to communicate their ideas strongly lower than the frequency with which they had actually experienced that particular facilitation approach. The magnitude of this difference was moderate.

Cooperative facilitation orientations

A Wilcoxon Signed-Ranks test indicted that the median 'importance' ranks for 'At Ethno we learn new things through experimenting, with some guidance about what to aim for' (*Md*=4, *n*=97) were statistically significantly higher than the median 'frequency' ranks (*Md*=3, *n*=97) for the same statement (*Z*=-2.873, *p*=.004). The effect size was small (*r*=0.2). In other words, survey participants ranked the importance of Ethno participants learning through experimentation, with some guidance about what to aim for higher than the frequency with which they had actually experienced that particular facilitation approach. The magnitude of this difference was small.

A Wilcoxon Signed-Ranks test indicted that the median 'importance' ranks for 'Leaders at Ethno allow participants to try, before suggesting how to try it differently' (*Md*=4, *n*=98) were statistically significantly higher than the

median 'frequency' ranks (*Md*=3, *n*=98) for the same statement (*Z*=-4.878, *p*=.000). The effect size was medium (*r*=0.3). In other words, survey participants ranked the importance of Ethno leaders allowing participants to explore before suggesting a different way of approaching the same learning experience higher than the frequency with which they had actually experienced that particular facilitation approach. The magnitude of this difference was medium.

A Wilcoxon Signed-Ranks test indicted that the median 'importance' ranks for 'Participants take turns on the workshop leader role and learn more that way' (*Md*=4, *n*=96) were statistically significantly higher than the median 'frequency' ranks (*Md*=3, *n*=96) for the same statement (*Z*=-4.185, *p*=.000). The effect size was medium (*r*=0.3). In other words, survey participants ranked the importance of Ethno participants taking turns in the Workshop leader role higher than the frequency with which they had actually experienced that particular facilitation approach. The magnitude of this difference was medium.

A Wilcoxon Signed-Ranks test indicted that the median 'importance' ranks for 'At Ethno, leaders speak with the participants and ask them if the approach to learning is alright with them' (*Md*=4, *n*=97) were statistically significantly higher than the median 'frequency' ranks (*Md*=3, *n*=97) for the same statement (*Z*=-5.591, *p*=.000). The effect size was medium (*r*=0.4). In other words, survey participants ranked the importance of Ethno leaders speaking with the participants and making sure that the approach to learning that they adopted is alright with the participants higher than the frequency with which they had actually experienced that particular facilitation approach. The magnitude of this difference was medium.

Autonomous facilitation orientations

A Wilcoxon Signed-Ranks test indicted that the median 'importance' ranks for 'At Ethno, there's always an openness to ideas from participants' (*Md*=4, *n*=98) were statistically significantly higher than the median 'frequency' ranks (*Md*=3, *n*=98) for the same statement (*Z*=-5.270, *p*=.000). The effect size was medium (*r*=0.4). In other words, survey participants ranked the importance of always experiencing an openness to their ideas from participants in Ethno higher than the frequency with which they had actually experienced that particular facilitation approach. The magnitude of this difference was medium.

A Wilcoxon Signed-Ranks test indicted that the median 'importance' ranks for At Ethno, there's this feeling of being welcome to share your ideas' (*Md*=4, *n*=97) were statistically significantly higher than the median 'frequency' ranks (*Md*=3, *n*=97) for the same statement (*Z*=-5.880, *p*=.000). The effect size was medium (*r*=0.4). In other words, survey participants ranked the importance of feeling welcome to share their ideas higher than the frequency with which they had actually experienced this feeling. The magnitude of this difference was medium.

A Wilcoxon Signed-Ranks test indicted that the median 'importance' ranks for 'In Ethno, negotiation and collaboration enable a journey together as the music evolves and takes shape' (*Md*=4, *n*=95) were statistically significantly higher than the median 'frequency'

ranks (Md=3, n=95) for the same statement (Z=-4.216, p=.000). The effect size was medium (r=0.3). In other words, survey participants ranked the importance of negotiation and collaboration as the music evolves and takes shape higher than the frequency with which they had actually this at Ethno. The magnitude of this difference was medium.

Chapter 6: Dimensions of Learning Statistical Analyses

Structuring and Planning: Differences between rankings of the importance of strategies and the frequency with which those strategies were experience

A Wilcoxon Signed-Ranks test indicated that the median 'importance' ranks for 'sitting on the floor to create a friendly atmosphere' ($Md = 2, n = 81$) were statistically significantly lower than the median 'frequency' ranks ($Md = 3, n = 81$) for the same statement ($Z = 2.886, p = 0.004$). The effect size was small ($r = 0.2$). In other words, survey participants ranked the importance of sitting on the floor to create a friendly atmosphere lower than the frequency with which they had actually experienced that particular strategy, although the magnitude of this difference was small.

A Wilcoxon Signed-Ranks test indicated that the median 'importance' ranks for 'adapting your tempo to the group when leading a song' ($Md = 4, n = 80$) were statistically significantly higher than the median 'frequency' ranks ($Md = 3$, $n = 80$) for the same statement ($Z = 4, p = 0.001$). The effect size was small ($r = 0.3$). In other words, survey participants ranked the importance of adapting your tempo to the group higher than the frequency with which they had actually experienced that particular strategy, although the magnitude of was small.

A Wilcoxon Signed-Ranks test indicated that the median 'importance' ranks for 'explain the style and structure of music being learnt' ($Md = 4, n = 82$) were statistically significantly higher than the median 'frequency' ranks ($Md = 3$, $n = 82$) for the same statement ($Z = 2.4, p = 0.02$). The effect size was small ($r = 0.2$). In other words, survey participants ranked the importance of adapting your tempo to the group higher than the frequency with which they had actually experienced that particular strategy, although the magnitude of was small.

A Wilcoxon Signed-Ranks test indicated that the median 'importance' ranks for 'teaching a tune for three days before going into arrangements' ($Md = 2, n = 78$) were statistically significantly lower than the median 'frequency' ranks ($Md = 3$, $n = 78$) for the same statement ($Z = 2.4$, p = 0.02). The effect size was small ($r = 0.2$). In other words, survey participants ranked the importance of sitting on the floor to create a friendly atmosphere lower than the frequency with which they had actually experienced that particular strategy, although the magnitude of this difference was small.

APPENDIX 2: SURVEY

Ethno Research: Pedagogy and Professional Development

You are invited to contribute to a research study concerned with the pedagogy and professional development opportunities that are experienced in Ethno Music Camps (see https://www.ethno-world.org/)

Purpose of the Study: The purpose of this study is to deepen our understandings of the pedagogical processes and professional development opportunities that are experienced within Ethno music camps. Your participation will help us to understand the learning and teaching process in Ethno music camps and the ways in which Ethno contributes to participants' professional development.

Study Procedures:
Online questionnaire: You are invited to complete this online questionnaire. The questionnaire will take you approximately 15 minutes to complete.

Voluntary Participation:
Participation in this online questionnaire is entirely voluntary. You will be free to withdraw from the questionnaire at any point, while you are filling it in. You may decline to respond to any individual items or questions that you do not wish to answer. However, please note that once you submit the questionnaire you will no longer have the option of withdrawing your responses.

Anonymity:
The questionnaire is anonymous. However, the final question invites you to participate in a further interview. You are free to accept or decline this invitation. If you accept, we ask for your name and email address. These details will be separated from the remainder of the questionnaire, will be stored separately from all data, and will be destroyed as soon as the interviews have been completed.

Confidentiality:
All data collected in the questionnaire will be treated as confidential and only members of the research team will have access to the data. The results will be reported in aggregate form. The questionnaire consists of rating scales, asking you to indicate the extent to which you agree or disagree with statements concerned with pedagogy and professional development opportunities in Ethno. In addition, there are open questions where you have the chance to offer further thoughts in relation to each one of the specific themes. The questions do not ask for any identifiable detail (apart from those who wish to participate in an interview and therefore provide names and email addresses). If you do reveal any identifiable detail in the open questions, we will remove that detail from our dataset.

Potential Risks and Benefits:
There are no anticipated risks to you by participating in this research. Participating in the study will have no direct benefit for you. However, your participation in the research will indirectly benefit Ethno-World by deepening awareness and insight with regards to the contribution that Ethno music camps make in music education and intercultural learning. Ethno participants as well as community musicians, those with responsibilities for Ethno-World, community development leaders, and potential funding organizations will all benefit from access to the pedagogical and professional development frameworks that will emerge from this research.

Dissemination of Results:
The results of this study will be disseminated via reports for Jeunesses Musicales International and academic articles for the International Journal for Community Music. Results will also be disseminated via the Ethno Research website: https://www.ethnoresearch.org/, and in a conference presentation for the International Society of Music Education.

Questions:
If you have any questions about this research, please contact Andrea.Creech@mcgill.ca
If you have any ethical concerns or complaints about your participation in this study, and want to speak with someone not on the research team, please contact the Associate Director, Research Ethics (McGill University) at +1 514-398-6831 or lynda.mcneil@mcgill.ca citing REB file number : 21-02-001

If you agree to complete the survey, please continue
Thank you for your time.

There are 35 questions in this survey.

Pedagogical principles

This group of questions is about the principles that guide learning and teaching at Ethno.

Please indicate the extent to which you agree or disagree with the following statements about learning by ear at Ethno gatherings.

1 = Strongly disagree
2 = Disagree
3 = Neither agree nor disagree
4 = Agree
5 = Strongly agree

Please choose the appropriate response for each item:

	1	2	3	4	5
Learning tunes by ear makes participants more confident when playing melodies.	◯	◯	◯	◯	◯
Learning by ear is a very inclusive way of learning.	◯	◯	◯	◯	◯
Learning from folk music traditions is inclusive.	◯	◯	◯	◯	◯
When you learn a tune by ear you will remember it for a long time.	◯	◯	◯	◯	◯
To really learn music means not using notation, but just playing and repeating.	◯	◯	◯	◯	◯
At Ethno the most effective way to learn tunes is by ear, without giving people written lyrics.	◯	◯	◯	◯	◯
At Ethno, you are not concerned about reading notes or scores.	◯	◯	◯	◯	◯
If someone sings to you, you will learn by ear much faster than if you read the score.	◯	◯	◯	◯	◯
Learning and teaching at Ethno is for the most part through call and response; I sing, you sing.	◯	◯	◯	◯	◯

Please add any examples, comments or observations that will help us to understand your experience of learning by ear iat Ethno.

Please write your answer here:

Please indicate the extent that you agree or disagree with the following statements concerned with intercultural learning at Ethno.

1 = Strongly disagree
2 = Disagree
3 = Neither agree nor disagree
4 = Agree
5 = Strongly agree

Please choose the appropriate response for each item:

	1	2	3	4	5
At Ethno, the fusion of Western musical instruments with Eastern musical instruments enables everyone to collaborate and sing the song very well.	◯	◯	◯	◯	◯
To play as in the original way would mean that our ears would consider it as really bad playing.	◯	◯	◯	◯	◯
No matter what you do to the song, no matter how you arrange it, you still keep it alive.	◯	◯	◯	◯	◯
Ethno is a place where we respect each other's cultures.	◯	◯	◯	◯	◯
Ethno is a place where we create meetings between cultures.	◯	◯	◯	◯	◯
At Ethno gatherings, the way we represent our own cultures changes through exchange with other cultures.	◯	◯	◯	◯	◯
The arrangement of the song might mean that it becomes different from what we thought it would be.	◯	◯	◯	◯	◯
Even when arrangements depart from the original, the intercultural learning does not suffer.	◯	◯	◯	◯	◯

Please add any examples, comments or observations that will help us to understand your experience of intercultural learning, at Ethno.

Please write your answer here:

Please indicate the extent to which you agree or disagree with the following statements about creating a sense of community at Ethno.

1 = Strongly disagree

2 = Disagree

3 = Neither agree nor disagree

4 = Agree

5 = Strongly agree

Please choose the appropriate response for each item:

	1	2	3	4	5
Music brings us together without any language.	◯	◯	◯	◯	◯
Ethno gatherings bring people together from really diverse cultures and backgrounds.	◯	◯	◯	◯	◯
The number one priority of Ethno is making it possible for people to meet and get to know each other through music.	◯	◯	◯	◯	◯
We are Ethno: we experience this union together, having the same feeling and expressing the music together.	◯	◯	◯	◯	◯
At Ethno, music-making brings us together regardless of musical ability and musical knowledge.	◯	◯	◯	◯	◯
Jamming is the most effective way of learning from peers.	◯	◯	◯	◯	◯
Ethno acts as a bridge that connects local music schools, academies, festivals and musicians.	◯	◯	◯	◯	◯

Please add any examples, comments or observations that will help us to understand your experience of a sense of community at Ethno.

Please write your answer here:

Facilitation approaches

This group of questions explores the ways in which learning is facilitated, at Ethno.

The following statements express ideas about how learning is facilitated. Please indicate:

1) how important you believe each idea is

1= not at all important;

2 = somewhat important;

3 = quite important;

4 = very important

2) how often you have experienced each idea in practice, at Ethno.

1 = Never experienced this at Ethno;

2 = Sometimes experienced this at Ethno;

3 = Often experienced this at Ethno;

4 = Always experienced this at Ethno.

Please choose the appropriate response for each item:

	Importance				How often experienced			
	1	2	3	4	1	2	3	4
At Ethno, leaders need to be clear about musical decisions.	◯	◯	◯	◯	◯	◯	◯	◯
Ethno Workshop Leaders must be clear about what they want to achieve.	◯	◯	◯	◯	◯	◯	◯	◯
Ethno Workshop Leaders should stand in the spotlight, in front of the group.	◯	◯	◯	◯	◯	◯	◯	◯
Ethno Workshop leaders should use their voice to communicate their ideas strongly.	◯	◯	◯	◯	◯	◯	◯	◯
Country delegations to Ethno fix their own arrangements and teach these to the group.	◯	◯	◯	◯	◯	◯	◯	◯
When songs are taught at Ethno there is an expectation of some pre-planned arrangement.	◯	◯	◯	◯	◯	◯	◯	◯
Ethno participants must be very willing to listen to the Workshop Leaders.	◯	◯	◯	◯	◯	◯	◯	◯
At Ethno, musical decisions should be shared: if leaders decide everything, it will not be right.	◯	◯	◯	◯	◯	◯	◯	◯
Imitation and repetition are the most effective strategies for learning a new tune, in Ethno.	◯	◯	◯	◯	◯	◯	◯	◯

The following statements express ideas about how your learning is guided at Ethno. Please indicate:

1) how important you believe each idea is

1= not at all important;

2 = somewhat important;

3 = quite important;

4 = very important

2) how often you have experienced each idea in practice, at Ethno.

1 = Never experienced this at Ethno;

2 = Sometimes experienced this at Ethno;

3 = Often experienced this at Ethno;

4 = Always experienced this at Ethno.

Please choose the appropriate response for each item:

	Importance				How often experienced			
	1	2	3	4	1	2	3	4
At Ethno, we learn new things through experimenting, with some guidance about what to aim for.	◯	◯	◯	◯	◯	◯	◯	◯
Ethno has a culture of co-teaching.	◯	◯	◯	◯	◯	◯	◯	◯
In the workshops, leaders are listening and attentive and ready to help out, but without taking the initiative.	◯	◯	◯	◯	◯	◯	◯	◯
Leaders at Ethno allow participants to try, before suggesting how to try it differently.	◯	◯	◯	◯	◯	◯	◯	◯
At Ethno, leaders delegate and share responsibility for the musical decisions.	◯	◯	◯	◯	◯	◯	◯	◯
A challenge at Ethno is working together with others who have different ideas to my own.	◯	◯	◯	◯	◯	◯	◯	◯
Participants take turns in the Workshop Leader role, and learn more that way.	◯	◯	◯	◯	◯	◯	◯	◯
At Ethno, leaders speak with the participants and ask them if the approach to learning is alright with them.	◯	◯	◯	◯	◯	◯	◯	◯

The following statements express ideas about opportunities to be self-directed learners, at Ethno. Please indicate:

1) how important you believe each idea is

1= not at all important;

2 = somewhat important;

3 = quite important;

4 = very important

2) how often you have experienced each idea in practice, at Ethno.

1 = Never experienced this at Ethno;

2 = Sometimes experienced this at Ethno;

3 = Often experienced this at Ethno;

4 = Always experienced this at Ethno.

Please choose the appropriate response for each item:

	Importance				How often experienced			
	1	2	3	4	1	2	3	4
Ethno Artistic Leaders should be as hands-off as possible.	◯	◯	◯	◯	◯	◯	◯	◯
At Ethno, there's always an openness to ideas from participants.	◯	◯	◯	◯	◯	◯	◯	◯
At Ethno, there's this feeling of being welcome to share your ideas.	◯	◯	◯	◯	◯	◯	◯	◯
There is not a structure in how Ethno is facilitated.	◯	◯	◯	◯	◯	◯	◯	◯
At Ethno, if it's not happening then it's up to participants to help make it happen.	◯	◯	◯	◯	◯	◯	◯	◯
At Ethno, just put people in a room together and then you can sit back and learning will happen.	◯	◯	◯	◯	◯	◯	◯	◯
When we learn a tune in Ethno, we almost do not really notice the Workshop Leader.	◯	◯	◯	◯	◯	◯	◯	◯
In Ethno, negotiation and collaboration enable a journey together as the music evolves and takes shape.	◯	◯	◯	◯	◯	◯	◯	◯

Please add any examples, comments or observations that will help us to understand your experience of teaching, at Ethno.

Please write your answer here:

Dimensions of learning

This group of questions is about the dimensions of learning, such as learning through emotional experience, learning practical skills, learning new concepts, and inclusion in learning.

Please indicate the extent to which you agree or disagree with the following statements about inclusive learning at Ethno.

1 = Strongly disagree

2 = Disagree

3 = Neither agree nor disagree

4 = Agree

5 = Strongly agree

Please choose the appropriate response for each item:

	1	2	3	4	5
Ethno is a culture of collaboration and co-teaching.	◯	◯	◯	◯	◯
At Ethno, everyone's contribution is welcome, as we struggle through learning something difficult together.	◯	◯	◯	◯	◯
Ethno is the experience of making music, something social with a group of people from different backgrounds, and this reinforces a sense of inclusion.	◯	◯	◯	◯	◯
Every Ethno participant is an important part of the ensemble.	◯	◯	◯	◯	◯
Ethno is accessible to all.	◯	◯	◯	◯	◯

Please add any examples or comments that will help us to understand how YOU learn, at Ethno.

Please write your answer here:

Please indicate the extent to which you agree or disagree with these statements concerned with learning through practical experience.

1 = Strongly disagree

2 = Disagree

3 = Neutral

4 = Agree

5 = Strongly agree

Please choose the appropriate response for each item:

	1	2	3	4	5
Ethno is a place where musicians can experiment.	◯	◯	◯	◯	◯
Ethno participants benefit from being in a space where they can share music that they are not already comfortable with.	◯	◯	◯	◯	◯
At Ethno, we learn by teaching others and learning from them through the practice of music-making.	◯	◯	◯	◯	◯
Ethno requires openness to learning and discovering through the experience of trying new things.	◯	◯	◯	◯	◯
To achieve intercultural understanding through music, Ethno participants experience what the music from different cultures should feel like.	◯	◯	◯	◯	◯
At Ethno we learn through taking risks and making mistakes.	◯	◯	◯	◯	◯
At Ethno, there is no pressure to do well and be perfect.	◯	◯	◯	◯	◯
Learning in Ethno has to do with experiencing your own instrument/voice in a different way.	◯	◯	◯	◯	◯

Please indicate the extent to which you agree or disagree with the following statements that are about the role of feeling and emotional involvement in learning.

1 = Strongly disagree

2 = Disagree

3 = Neither agree nor disagree

4 = Agree

5 = Strongly agree

Please choose the appropriate response for each item:

	1	2	3	4	5
I come to Ethno to learn to play with soul.	◯	◯	◯	◯	◯
Learning at Ethno is primarily through feeling the music, in the moment of playing.	◯	◯	◯	◯	◯
Ethno leaders are always in the background making sure that the participant can feel safe.	◯	◯	◯	◯	◯
Ethno leaders always demonstrate empathy for group members.	◯	◯	◯	◯	◯
Ethno leaders are often very emotional when talking about the song they are sharing.	◯	◯	◯	◯	◯
I feel very emotional when hearing my country's song with other instruments from different countries.	◯	◯	◯	◯	◯

Please indicate the extent to which you agree or disagree with the following statements about learning new concepts and ideas.

1 = Strongly disagree

2 = Disagree

3 = Neither agree nor disagree

4 = Agree

5 = Strongly agree

Please choose the appropriate response for each item:

	1	2	3	4	5
At Ethno, I learnt new musical concepts.	◯	◯	◯	◯	◯
Ethno aims to support understanding of theoretical knowledge, in relation to the music learnt.	◯	◯	◯	◯	◯
In Ethno, we develop new knowledge and understanding about much more than just the music we play.	◯	◯	◯	◯	◯
Ethno makes a difference to participants' musicianship.	◯	◯	◯	◯	◯
If your classical roots are strong then it is easier to adopt other forms of music.	◯	◯	◯	◯	◯

Please add any examples or comments that will help us to understand your experience of inclusion at Ethno.

Please write your answer here:

The following statements express ideas about planning and structuring music-making at Ethno.

Please indicate:

1) how important you believe each idea is

1= not at all important;

2 = somewhat important;

3 = quite important;

4 = very important

2) how often you have experienced each idea in practice, at Ethno.

1 = Never experienced this at Ethno;

2 = Sometimes experienced this at Ethno;

3 = Often experienced this at Ethno;

4 = Always experienced this at Ethno.

Please choose the appropriate response for each item:

	Importance				Experience			
	1	2	3	4	1	2	3	4
When making music together at Ethno, sitting on the floor creates a friendly atmosphere.	◯	◯	◯	◯	◯	◯	◯	◯
Ethno participants learn best when they start with lyrics and first sing, and then follow this with playing the tune on their instruments.	◯	◯	◯	◯	◯	◯	◯	◯
Using notebooks and pens is a good way to support learning and memory, at Ethno.	◯	◯	◯	◯	◯	◯	◯	◯
Using audio recorders is a good way to support learning and memory, at Ethno.	◯	◯	◯	◯	◯	◯	◯	◯
At Ethno, the best approach is to teach the tune for three days and then go into making arrangements.	◯	◯	◯	◯	◯	◯	◯	◯
When leading a song at Ethno, it is important to adapt your tempo to the group.	◯	◯	◯	◯	◯	◯	◯	◯
Ethno Workshop Leaders should always count in so everybody can start at the same time.	◯	◯	◯	◯	◯	◯	◯	◯
Ethno Workshop Leaders should use singing and body or clapping exercises to show the rhythm of the tune.	◯	◯	◯	◯	◯	◯	◯	◯
Ethno Workshop Leaders should explain the style and structure of the music.	◯	◯	◯	◯	◯	◯	◯	◯

Please add any examples or comments that will help us to understand your experience of planning and organisation issues at Ethno.

Please write your answer here:

Personal and professional development

This group of questions is about the role that Ethno has played, or continues to play, in your personal and professional development.

These statements are about personal development through participation in Ethno.

Please indicate the extent to which you agree or disagree with each statement:

1 = Strongly disagree

2 = Disagree

3 = Neither agree not disagree

4 = Agree

5 = Strongly agree

Please choose the appropriate response for each item:

	1	2	3	4	5
At Ethno I have been confronted with very different opinions and very different ways of approaching life, compared with what I am used to.	◯	◯	◯	◯	◯
I have gained confidence at Ethno.	◯	◯	◯	◯	◯
At Ethno, I learnt about how I react in situations where I don't know anybody.	◯	◯	◯	◯	◯
At Ethno, I learnt to cope with insecurities in social situations.	◯	◯	◯	◯	◯
At Ethno, I encountered parts of my personality that I really did not know before.	◯	◯	◯	◯	◯
At Ethno, I developed a stronger belief in my own potential.	◯	◯	◯	◯	◯
At Ethno, I developed leadership skills.	◯	◯	◯	◯	◯
At Ethno, I learnt skills that have helped me in other parts of my life.	◯	◯	◯	◯	◯

Please add specific examples or comments that will help us to understand your experience of personal development through participation in Ethno.

Please write your answer here:

This group of statements is about your 'musical possible self' - how you think of yourself as a musician and the musical possibilities that you see for yourself, now and in the future.

Please indicate the extent to which you agree or disagree with each statement.

1 = Strongly disagree

2 = Disagree

3 = Neither agree nor disagree

4 = Agree

5 = Strongly agree

Please choose the appropriate response for each item:

	1	2	3	4	5
I discovered that making music in Ethno has been like breathing - it's just really simple.	◯	◯	◯	◯	◯
Musically, Ethno has helped me to develop skills in arranging.	◯	◯	◯	◯	◯
Ethno has made me re-think who I am as a musician.	◯	◯	◯	◯	◯
At Ethno, I learnt to improvise.	◯	◯	◯	◯	◯
At Ethno, I learnt to jam with other musicians.	◯	◯	◯	◯	◯
Through Ethno I have constructed a unique musical identity.	◯	◯	◯	◯	◯
Ethno has helped me to develop my musical repertoire.	◯	◯	◯	◯	◯
Ethno gatherings have changed the way I see the European music scene	◯	◯	◯	◯	◯

Please add any examples or comments that will help us to understand how Ethno has influenced **the way you see yourself as a musician**.

Please write your answer here:

These statements are about professional networks formed through Ethno.

Please indicate the extent to which you agree or disagree with each statement.

1 = Strongly disagree

2 = Disagree

3 = Neither agree nor disagree

4 = Agree

5 = Strongly agree

Please choose the appropriate response for each item:

	1	2	3	4	5
I stay in touch through social media with colleagues I have met at Ethno.	◯	◯	◯	◯	◯
I collaborate musically online with colleagues that I have met at Ethno.	◯	◯	◯	◯	◯
I have sometimes stayed on after Ethno camps and played gigs with colleagues in the host country.	◯	◯	◯	◯	◯
I have travelled to other countries to collaborate with my Ethno network.	◯	◯	◯	◯	◯
Ethno has helped me to feel connected to the international folk scene.	◯	◯	◯	◯	◯
I am part of an Ethno community within my own country.	◯	◯	◯	◯	◯
The point of Ethno for me is about learning different styles of music through meeting people who are fascinated by the same things I am fascinated by.	◯	◯	◯	◯	◯
Through Ethno, I have developed a strong professional musical network.	◯	◯	◯	◯	◯

Please add any examples or comments that will help us to understand how Ethno has influenced or provided access to **professional networks**.

Please write your answer here:

Metaphors

These questions are about metaphors that have been used to describe Ethno.

The following is a list of metaphors that have been used to describe Ethno. Please indicate which of these metaphors you would use to describe Ethno (tick all that apply).

Please add an example that illustrates the metaphors you have selected.

ⓘ Comment only when you choose an answer.
Please choose all that apply and provide a comment:

☐ Ethno is magic.	
☐ Ethno is a ritual.	
☐ Ethno is a bubble.	
☐ Ethno is a family.	
☐ Ethno is a sound.	
☐ When you attend Ethno you catch the Ethno Bug.	
☐ Ethno is hope.	
☐ Ethno is peace.	

Please tell us about any other metaphors that you use to describe what Ethno is like.

Please write your answer here:

Experience

Finally, we invite you to contribute a video example of learning in Ethno. Please accompany your video with a short explanation of the point the video is conveying.

In order to help us to understand your real-life, practical experience in Ethno, you are invited to provide a link to to an existing video from Ethno and describe what special characteristic of Ethno is shown in the video. For example, you may want to help us to understand:

- **The main aim;**
- **Who made most of the decisions (e.g. participant, mentor, workshop leader);**
- **What was the context and the musical content;**
- **The approaches that supported learning;**
- **The musical or intercultural learning that was taking place.**

Please write your answer here:

Demographic information

Finally, these questions ask for demographic information about yourself.

Please indicate your primary role at the most recent Ethno that you attended (tick the option that best describes your role). Please add any additional comments about your role, in the box provided.

❗ Choose one of the following answers
Please choose **only one** of the following:

- ◯ Mentor
- ◯ Artistic Leader
- ◯ Workshop Leader
- ◯ Participant
- ◯ Volunteer
- ◯ Organiser

Make a comment on your choice here:

Please indicate all of the roles that you have occupied, at any Ethno gatherings you have taken part in. Tick as many as apply. To help us to understand each role, you may add comments in the boxes next to each option.

❗ Comment only when you choose an answer.
Please choose all that apply and provide a comment:

- ☐ Participant
- ☐ Workshop leader
- ☐ Artistic leader
- ☐ Mentor
- ☐ Volunteer
- ☐ Organiser
- ☐ Other (please specify)

Please select what instruments (including voice) you usually play, at Ethno. Select the instrument group, and in the box specify which instrument you play.

❗ Comment only when you choose an answer.
Please choose all that apply and provide a comment:

- ☐ Plucked strings
- ☐ Bowed strings
- ☐ Wind
- ☐ Brass
- ☐ Percussion
- ☐ Keyboard
- ☐ Voice

Other:

Please tell us which country you come from.

Please write your answer here:

Please tell us which are the countries where you have attended Ethno.

Please write your answer here:

Please tell us your age.

❗ Choose one of the following answers
Please choose **only one** of the following:

- ◯ 15-18
- ◯ 19-24
- ◯ 25-34
- ◯ 35-44
- ◯ 45-54
- ◯ 55 or above

Please tell us your gender

Please write your answer here:

You are invited to participate in an online interview about your experience of learning, teaching and professional development at Ethno. If you think you would like to participate, please less us your name and email address. We will contact you with further details. Please note that this is entirely optional, and that you will have the freedom to change your mind at any time.

Thank you!

Thank you very much for completing this questionnaire.

Submit your survey.
Thank you for completing this survey.

www.ethnoresearch.org