Music in Three Dimensions

An investigation into the value of developing an artistic programme which integrates the aesthetic, the praxial and the social dimensions of an art form, specifically music, and the implications of such development on the training of emerging music practitioners.
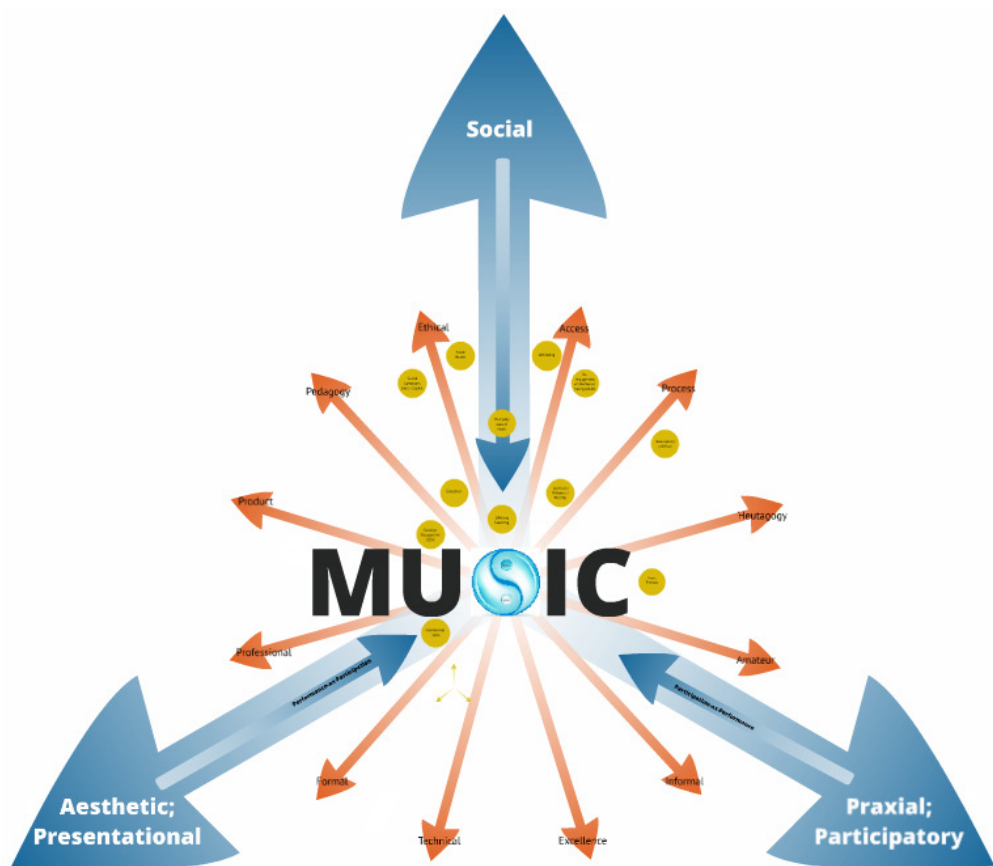
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PDC501 Dave Camlin Doctoral Report: 'Music In Three Dimensions'

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Abstract

This report details the design, implementation and evaluation of a programme of action research undertaken by the author over a four-year period for the qualification of Professional Doctorate (DProf). It is an exploration of the kind of practical knowledge (praxis) which emerges through research into the practices and situation of a large cultural organisation, as witnessed through the perspective of the author's professional role as Head of Higher Education and Research at Sage Gateshead, a large music organisation in the NE of the UK. An initial professional curiosity about the organisation's artistic programme and organisational culture gives rise to a philosophical consideration of the broader value of music to people and society, and how it might be articulated more strongly.

The rise of the internet, and the digital distribution of music, has fundamentally changed how the music industry works, and what it means to be a musician in contemporary western society. The way that individual musicians, and music organisations, sustain themselves in the challenging economic situation brought about by these changes, requires them to think and act more creatively and entrepreneurially than ever before. As a relatively new organisation, Sage Gateshead is at the 'sharp end' of some of these dramatic changes. The nature of the action research undertaken is about developing a critical understanding of the organisation's practices and artistic programme, and how the training of musicians within the organisation has been affected and influenced by its particular situation. The development of Sage Gateshead as an organisation –

and as a building which hosts that organisation – has brought together two dimensions of music that have historically been considered as discrete fields in western culture, namely music performance and music Learning & Participation (L&P). The bringing together of these two dimensions of music into a single artistic programme where each dimension has equal weight – both philosophically and financially - represents a dialogic 'creative tension' (Wegerif 2012) which has resulted in an increase in value to both of its constituent parts, and emphasised an over-arching third dimension of music – namely, music's social impact – as a unifying feature. I propose that this emergent 're-integrative' model of 'music in three dimensions' represents a shift in emphasis of the value of music to people and society.

As well as articulating this 're-integrative' perspective on music, I emphasise the notion of dialogue as a mediating force to help resolve the apparent contradictions and dichotomies of established fields of musical practice. My contribution to knowledge of such practices also concerns the matter of how to train musicians to practice professionally within this framework, emphasising the development of 'praxis' (Freire 1970; Elliott 1995; Elliott 2009; Bowman 2009a; Nelson 2013; Elliott & Silverman 2013) as a professional attitude vital to participation in that ongoing dialogue.

I suggest that this perspective on music is potentially quite unstable, as not only is it 'emergent', but it is viewed – or perhaps only glimpsed - from the situated context of a single music organisation - and by definition therefore only partial at best - and at a particular juncture of our cultural history where the music industry is in a state of flux. Changes in cultural policy, organisational culture or purpose, shifts in programme or artistic emphasis, might impede its development as a perspective.

The project has been undertaken within the principles of action research, as an investigation into the particular situation of the author's professional role and responsibility within Sage Gateshead, and more broadly as a musician working

across the fields of performance and participation, as illustrated within Donald Schön's conception of reflective practice:

> "The practitioner allows himself to experience surprise, puzzlement, or confusion in a situation which he finds uncertain or unique. He reflects on the phenomena before him, and on the prior understandings which have been implicit in his behaviour. He carries out an experiment which serves to generate both a new understanding of the phenomena and the change in the situation. When someone reflects in action, he becomes a researcher in the practice context. He is not dependent on the categories of established theory and technique, but constructs a new theory of the unique case." (Schön 1984)

Chapter 1: Introduction

In this chapter, I provide an overview of this research project, my aims and approach in undertaking it, how it has been informed by the development of a research question, the methods used, the contribution it makes to current thinking, and its limitations. I also briefly summarise the contents of the rest of the report, and the appended portfolio of supporting evidence.

The starting place for this research was a professional curiosity about the ecology of a large music organisation in Northern England - Sage Gateshead - during the period 2001-2015, and the way that the organisation's artistic programme has been conceived and developed, with an equal focus on performance on the one hand, and learning and participation (L&P) on the other. In recent years, the difference between these forms of music have been expressed variously as the difference between aesthetic and praxial forms of music (Elliott 1995), Presentational and Participatory Music (Turino 2008), or 'High' Art and Participatory Art / Community Arts (Elliott & Silverman 2013). Sage Gateshead's original mission statement – simply 'Music' – made it clear that the organisation was setting out a holistic vision of music which was willing to include all forms of music and music-making.

1.1 Aims and motivation

My initial interest was in developing a better understanding of the professional culture and ecology of Sage Gateshead, and involved undertaking a survey into the experiences of those working within the organisation and comparing it with those working outside of it, in relation to the extent, role and value of their participation in musical activity – listening to, composing, rehearsing and performing music – and any perceived relationship between such activity and any other professional identity (see Portfolio Section A-i) I set out to make an 'abductive inference' (Plowright 2010), that there was a connection between the perceived high proportion of musicians employed at Sage Gateshead, and the organisation's practices

and culture. Or to put it another way, that a result of having so many musicians employed within the organisation resulted in an organisational culture and practice which was somehow inherently 'musical' in nature.

However, as the results of my survey revealed, it's not so easy to make these kinds of inferences. 'Musicking i.e. to 'take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing' (Small 1998, p.9) is a near-universal human experience, and therefore if there is any kind of benefit to be had outside of music from participating in it, it is a phenomenon which is shared universally, and not just among those who practice it at professional levels. There may be differences of degree, but proving that any such differences are a result of professional musicking, rather than pre-existing characteristics which lead individuals toward music, or indeed any of a whole range of other potential influencing factors – like socioeconomic status (SES), IQ, family history, education, participation in other activities – is nigh on impossible. We are all –at least to some extent – musical, and I realised with some disappointment that this initial line of enquiry was methodologically, if not conceptually, flawed.

1.2 Research Question

My initial enquiry was asking the question:

To what extent are the psychological benefits of 'musicking' transferable outside of a purely musical domain? i.e. when is a musician not a musician?

As I discuss in this report (see Chapter 6: The Wrong Question and Chapter 7: Finding a way to 'speak about music'), as a result of the initial findings of some of the research, this changed considerably, to become:

An investigation into the value of developing an artistic programme which integrates the aesthetic, the praxial and the social dimensions of an art form, specifically music, and the implications of such development on the training of emerging music practitioners.

This shift in focus of the research, whilst significant, is consistent with the kind of research undertaken as part of a professional doctorate such as this, and recognisable within a research context of 'action research' (Reason & Bradbury 2015; Coghlan & Brannick 2014; McNiff 2013), where initial findings inform and give rise to more sophisticated conceptions (Fulton et al. 2013, pp.58–59). Undertaking research as part of a professional doctorate (DProf) meant locating the research firmly in practice (pp.4-7), and in my case this meant relating the emergent findings of my research to my own professional situation to contextualise them with meaning and purpose. The fact that my final thoughts and ideas emerged from the 'mess' of an earlier, less rigorous, research question, is a recognised phenomena of action research (Cook 2009) and therefore a valid approach, in spite of the challenges it represented at the time.

One of the chief differences between the two versions of the research question is their epistemological complexity – the first assumes that a simple transfer of psychological experience is possible – and measurable – between domains; the second recognises the complex inter-relationship between domains, and the need to develop sophisticated conceptions to describe and understand them. This is, I believe, a reflection of the development of my own level of knowledge which has emerged from the undertaking of this kind of postgraduate study.

As an illustration of this kind of epistemological transformation, I offer the following example. Early on in my role as lecturer on the Community Music degree course, I became quite evangelical about an article by Wayne Bowman where he asserts that, 'we may engage in musicking and teaching

either technically or ethically' (Bowman 2009a, p.117). Bowman's argument gives validity to an ethical approach to teaching which is more than merely giving musical instruction, but is more concerned with learners' development as people, their 'ontological and historical vocation to be more fully human' (Freire 1970, p.37). However, articulating this binary position to colleagues within Sage Gateshead raised some dissent, as it appears to reduce music education to a choice between two approaches, whereas the reality of music education is that approaches to teaching and learning usually require both. In an organisation where both performance and participation are emphasised, it's rarely a question of 'either / or', and more a question of 'yes, and...' As will become apparent, in order to consider the subject of my research in a more sophisticated way, it was important that the research question be revised, in order to develop a conceptual framework which would accommodate the complexity revealed by my initial enquiries.

How we measure the quality of instances of music which transcend conventional boundaries of performance and participation is another matter, and one which I have written about elsewhere (Camlin 2015h), but the complexity of musical phenomena is beyond question. Music and musicking are a pluralistic and highly individualised set of practices that affect virtually everyone in the world. We may think we understand the importance of music because we understand the importance of whatever relationship *we* have to music, but they aren't the same thing. To fully understand music means understanding it in a holistic way, which accounts for the full scope of this diversity. For some people, music means listening to - or performing - 'high art' music in an orchestra; for others it is something we actively participate in with friends and family for enjoyment; for others it's the thing that lifts our mood, preventing us from sinking into depression and gives meaning to our life. For some, it's all of the above, and many more instances besides.

Furthermore, the music industry has changed beyond all recognition so that this diversity of practices has become increasingly co-mingled, and highly

individualised. As a result, we need new ways to conceive of music which account for this diversity and this plurality. I believe that organisations like Sage Gateshead and its programmes of activity start to provide a practical way of conceiving of music where the different dimensions of music's power – the aesthetic, the praxial and the social – are integrated – or rather re-integrated – in a more holistic way.

I speak of 're-integration' rather than merely 'integration' to recognise the fact that, before the relatively recent separation between aesthetic and praxial fields of musicking (see Aesthetic and Praxial Musical Forms) music was an integrated form of artistic expression where 'the point is to participate in the appropriate way' (Chernoff 1981, p.153). In cultures such as the African ones which Chernoff describes, 'if the music is good, people listen, dance, and enjoy themselves. If it is bad, they will try to correct it in whatever way they can' (p.153). If we accept the premise that 'humans are (or have become) biologically primed for music, just as we are for language' (Bowman 2009a, p.123), then the three dimensions of music I describe are part of our birthright as a species to be musical, and hence bringing them back together in a single model is a 're-integration' of them, rather than any radical new conception.

1.3 Methodology

At the outset of this research, I was drawn toward using a Mixed Methods approach, specifically Plowright's 'integrated methodology' (Plowright 2010) for the flexibility it afforded in terms of approach to the complexity of the subject. I elaborate on the methodology of this project in Chapter 4: Methodology. I imagined a range of quantitative and qualitative measures, ranging from questionnaires through to active music-making, focus groups and interviews. This approach has become more pertinent over time, as it has become clearer within the sector that capturing the complexity of the impact of artistic activities requires sophisticated methods:

'a better understanding of what actually happens to people in their encounters with arts and culture calls for a renewed methodological rigour and an imaginative expansion of the approaches and techniques currently used to capture cultural value.' (Arts & Humanities Research Council 2014)

1.4 Project Development

As a result, my research took a different turn, away from what now appeared as a rather simplistic inference, toward a more complex, yet ultimately more satisfying hypothesis, that the many perspectives and 'voices' of Sage Gateshead represented a living 'dialogue' about – and through – music, and it was in the lived experiences of these dialogues that a deeper meaning would be found. In order to manage the complexity of this phenomenological turn, I chose to focus on how new members of Sage Gateshead's *community of practice* – specifically undergraduate students – encountered the organisation's practices, and ultimately integrated themselves within that community and those practices.

My professional role as Head of Higher Education and Research at Sage Gateshead includes lecturing responsibilities on the organisation's BA (Hons) Community Music programme, and therefore a lot of my thinking has been informed by my involvement in the development of this programme, the first of its kind in the UK. As well as developing practical skills in musicianship and music teaching / facilitation, the undergraduate curriculum for Community Music requires an engagement with critical discourse around the ideas and concepts underpinning the practices, which in turn led me into developing models and conceptual frameworks to support the students in to making sense of their experiences (see Section 7 of Dave Camlin PDC501 Doctoral Portfolio.docx)

This conceptual shift toward *praxis,* where theoretical understanding of practice becomes an important component of that practice, has historically

been met with indifference, resistance and / or hostility by Community Music practitioners (Higgins 2012; McKay & Higham 2012; Karlsen et al. 2013; Brown et al. 2014), but has become a key feature of my research, and my professional role at Sage Gateshead. Developing my own *praxis* through postgraduate study of my musical and educational skills and knowledge has in turn helped me to facilitate teaching-learning situations where students can develop their own *praxis*, and thus be better equipped to start careers as music practitioners in an uncertain economy.

Furthermore, this emphasis on *praxis* is indicative of a broader shift within Sage Gateshead to 'embed and share evidence-based and research-informed practice and contribute to sectoral knowledge of the social value of the arts' (Sage Gateshead 2015). The learning from my research is not only strengthening student learning, but also supporting Sage Gateshead's academic aspirations and making a valuable contribution to a broader sectoral understanding of how knowledge of Arts practices can be transformed from merely 'productive' to a more robust *praxis.* The success of this approach is perhaps most evident in the recent funding application to the Arts Council Research Grants project, where I have facilitated a partnership of multiple HE institutions to collaborate on a research proposal which, if successful, would have enabled Sage Gateshead to develop an over-arching research methodology for eliciting more robust evidence from its programmes of activity (Camlin 2015e) – see Portfolio Section D-ii.

1.5 Contribution

Hence, my contribution to the field of Arts and culture, specifically music, music education and Community Music (CM) is a multiple one:

a) The articulation of a new perspective on music which re-integrates three dimensions of music's value in a holistic way: the aesthetic dimension; the praxial dimension; the dimension of social impact;

b) The proposition of a dialogic frame as the means for conceiving of, and advancing that re-integration, recognising the ecological importance of the situatedness of individual instances of music;

c) A deeper understanding of how new music practitioners can develop an individual *praxis* within that 're-integrative' perspective;

d) A greater understanding of how Arts organisations, and the cultural sector more widely, can transform the 'tacit knowledge' of particular Arts practices into a more robust *praxis*, through critical, academic reflection on those practices.

1.6 Limitations

I see this model of 'music in three dimensions' as an unstable one for a number of reasons. It has emerged – or rather, *is emerging* - in a particular situation: a particular organisation in a particular part of the UK at a particular point in cultural history in particular economic conditions driven by particular individuals. Changes to any of those situational factors – revisions in cultural or organisational policy, for example – could destabilise the conditions it needs to fully emerge and establish itself. Furthermore, because it is a 'situated' perspective, it can never hope to be universal; it can only ever be a partial view. In true dialogic fashion, if it is to develop as an idea, it needs other perspectives to challenge and refine it. The same model, glimpsed from a different perspective – might look and feel very different. In that sense, the limitations of this research might also be seen as one of its characteristics – a true understanding of music accounts for its emergent, situated and dialogic qualities. My perspective is simply that - *a* voice in an ongoing dialogue which requires other voices to truly animate it. Or as Nye Bevan was fond of saying, 'this is my truth; tell me yours' (Bevan n.d.). However, I hope that the development of this model may in some small way contribute to current discourse about music's ongoing development as a human endeavour, and its value to people and society.

1.7 Structure of Report and Portfolio

The research is detailed in this report, and supported by an appended portfolio of other relevant material.

1.7.1. Structure of Report

This report is organised around the following chapters

Chapter 1.   Introduction to the research and overview of its scope.

Chapter 2.   The context of the research, in terms of the situation of Sage Gateshead, and the cultural sector / music education in the UK more generally.

Chapter 3.   A comprehensive review of pertinent literature, including aesthetic (presentational)and praxial (participatory) forms of music; learning and pedagogy; philosophy of dialogics and praxis; cultural policy in the UK; leadership; organisational development; psychology; participatory Art.

Chapter 4.   My initial approach to the research, including the formulation of the initial enquiry question, methods and approach including the development of the staff survey, as well as a consideration of the influence of my role within the BA (hons) Community Music on the development of the research.

Chapter 5.   The results of the survey and its limitations, including a realisation that I was asking 'the wrong question'.

Chapter 6.   The emergence of the resulting conceptual framework, and the projects and publications which followed.

Chapter 7.   An evaluation of the research and its impact

Chapter 8.   Conclusions

1.7.2. Structure of Portfolio

The portfolio of supporting evidence consists of a number of documents which further articulate the findings of the report, including:

Section A.   Project Reports (carried out as part of this research)

Section B.   Published work

Section C.   Work in development or peer review

Section D.   Strategic policy documents

Section E.   Evaluation reports of related projects

Section F.   Digital work, including online research, resources and projects

Section G.   Reflections on professional practice, in the form of a series of blog entries taken over the course of the research

Section H.   Objective evidence of the impact of this research, including citation in other publications

Section I.   Personal Development Plan, including annual monitoring reports and future plans

1.8 Summary of Introduction

In this introduction, I hope to have set out clearly the scope of the research undertaken, the methods employed in its realisation, the resulting contribution to understanding of the focus of the research, the limitations of the research and an overview of the rest of this report and the appended

portfolio. In the next chapter, I shall consider in more detail the particular context of this research.

Chapter 2: Context

In this chapter, I set out the context of my research, including a consideration of the 'situation' of Sage Gateshead and its artistic programme, especially in the context of the cultural sector and Music Education in the UK, and also my own role as a professional within that context.

2.1 "Music is Moving"

This was the slogan used as part of the media campaign leading to the opening of the Sage Gateshead building in December 2004. Literally, it may have referred to the fact that music in the NE of the UK was about to move into a new home in the shape of the iconic glass structure on the Gateshead side of the river Tyne, designed by Sir Norman Foster. It may have also referred to music's enduring power to affect us emotionally; music is, and always has been, an important means of promoting individual wellbeing, affecting our mood and changing our level of arousal (Juslin & Sloboda 2011; Västfjäll et al. 2013; MacDonald et al. 2013b).

It may also have been a nod to the rapid pace of change in the music industry, even though at the time, the full scale of these changes was still only partially realised. Spotify was still four years away, but the capacity to download music was already affecting sales, and consumer choice about music consumption was already shifting away from the 'hit' culture which had sustained it (Anderson 2009). Historically, how, where and what music we consume was determined by radio DJs, venue managers, record labels. The music industry has fundamentally changed in the last twenty years, with the collapse of traditional means of distribution and the emergence of new ones (Jenkins 2008). As individual choice has increased around how, where and what music we consume, the entire industry surrounding the consumption of music has changed significantly and irrevocably, directly affecting music sales and audience numbers.

The music industry is still working out how to respond to these challenges, and new platforms for music consumption are emerging all the time (Bowes 2015). A significant outcome of these changes to distribution is the way that the consumption of music has become more individualised. As we understand more about music's affect on our individual 'arousal and mood'(Juslin & Sloboda 2011; Västfjäll et al. 2013; Ho et al. 2007; Costa-Giomi 2013) , we can see how responsibility for how we use music to manage our wellbeing has moved from others – Radio stations, record shops, concert halls – back to individuals themselves.

Into this world of flux and change, aspiring musicians are being forced to re-consider how to sustain a career in music, as the old models no longer apply. With sales of music in terminal decline, and the new forms of digital distribution not appearing to offer anything like the same level of financial reward for writers and artists, musicians have to develop careers that will see them develop portfolio careers spanning performance, teaching and anything else they can turn their hand to.

2.2 Sage Gateshead

Fig. 1 - Sage Gateshead

Sage Gateshead emerged from 2000 - 2005 among the first of a new breed of cultural venue which has been conceived as sites for both appreciating, and participating in Art, specifically music. With participation built into the fabric of the building – a public concourse and a 26-room Music Education Centre (MEC) alongside its 3 concert halls and resident chamber orchestra – and 60% of the organisation's activity taking place outside of the building entirely, the organisation straddles the musical worlds of performance and learning / participation with its considerable weight and influence equally distributed between them. At its simplest, my argument is that it is this relative weighting between musical fields which has supported the emergence of a new perspective on music, where the aesthetic, praxial and social value of music is both embodied, and embedded, in practice.

2.3 Music Education

How music education has responded to these changes – in education and in the music industry as well as within society more broadly – is of prime importance in understanding the value of participation in music practices. The traditional divisions – professional and amateur, producers and consumers, 'high' (classical) and 'low' (popular) forms of music – have become increasingly blurred, and correspondingly how to educate people in the practices of music have also changed radically.

Increasingly, there is a growing recognition of the value of participating in Art (musical) practices as an activity which contributes positively to our personal health and well-being (Creech 2014; Rickard 2014b; MacDonald et al. 2013a), and which in turn supports our actualisation as human beings. This represents a significantly different focus for music education in its broadest sense in contrast to the more functional focus of simply helping children and young people to become better at playing musical instruments. Music education is increasingly seen as an activity across the lifespan, with notable benefits in health and wellbeing for older people, especially those with dementia (Creech 2014; Davidson & Almeida 2014).

This has profound implications in terms of measuring the quality of musical activity, as it reveals a fundamentally different set of criteria for measuring such 'quality'. As a sector, we are still negotiating how to measure the comparative quality of Arts activity which may be more 'presentational' / 'aesthetic' on the one hand, to more 'participatory' / 'praxial' on the other (Elliott 1995; Turino 2008; Renshaw 2010). And yet a much bigger discourse threatens to overtake such concerns. Life expectancy in western society is increasing dramatically, and the quality of life for older people is an issue that all governments are coming to terms with. The role that Arts participation – and musical participation in particular – may have in supporting members of our society to remain healthy over a longer lifespan is an important matter, and we need to resolve some of the traditional

dichotomies which separate performance and participation in order to focus on the bigger question of how to use music to improve health and wellbeing for future generations of 'prosumers' who will live much longer than their ancestors.

2.4 Professional Context

I have undertaken this research in my role as the Head of Higher Education and Research at Sage Gateshead, which is a senior management role within the Learning and Participation (L&P) department, and includes responsibility for the delivery of two undergraduate programmes of music study: BA (Hons) Community Music and BMus (Hons) Jazz Popular and Commercial Music. As well as leading modules on both of these programmes, I have also been responsible for a number of research initiatives during this period, including Sage Gateshead's L&P Research Strategy – see Portfolio Section D-i, the Music Lab project for NESTA – see Portfolio Sections E-i, B-vii and B-viii and a number of initiatives for Paul Hamlyn Foundation's ArtWorks initiative – see Portfolio Sections B-i, B-iv, B-v, B-vi and B-x. During this period, I have also held module leadership responsibilities for undergraduate modules at Durham University, and postgraduate modules for Trinity-Laban's The Teaching Musician PGCert and the University of Sunderland.

I am a practicing musician, performing solo, and as a singer with a number of ensembles across the UK, as well as composer and arranger, mainly for voice. I have been one of 'those musicians who think of themselves also as teachers' (Swanwick 1999, p.i) since I qualified as a teacher in 1990, and currently lead two community choirs, in Cumbria and Gateshead. I was the founding director of music organisation SoundWave from 2005-10, and have been a volunteer director of the Solfest music festival in Cumbria since 2005.

2.5 Summary of Context

In this brief chapter, I have set out some of the operational context of my research, including a consideration of the particular 'situation' of Sage Gateshead, and my own position. In the next chapter, I will outline the literature which underpins this research, and which has been of particular significance in the development of my own ideas.

Chapter 3: Literature review

This project has been informed by a consideration of relevant literature around a number of inter-related practical and philosophical themes including: music, education, cultural policy, organisational culture and development, leadership and Psychology. The purpose of this chapter is to outline the extent of that literature, which is extensive as it covers ideas from across a multiple number of inter-related fields. As I shall outline, my research considers music not in isolation or in abstraction, but as a complex social phenomenon which bisects other fields including philosophy, psychology, education and learning, cultural policy and other art forms. The extent of the literature review is therefore necessarily comprehensive across a number of inter-related fields, as it is only through a synthesis of these complex inter-relationships that the conceptual framework for my research emerges. The fields discussed include music and Community Music (CM); learning and pedagogy including music education; philosophical perspectives on dialogics and praxis; UK cultural policy; leadership and organisational development; psychology and Participatory Art.

3.1 Music

This project builds on knowledge developed over the last thirty years around musical practices, in particular the diversification of music education practices to a wider student population, as represented in shifts in music education policy in the UK over the last fifteen years, at least partly in response to structural changes in the music industry.

I refer throughout this report to the idea of music as a verb – i.e. 'to music(k)' - as a well as a noun, being mindful that a number of different usages of music as a verb have come into use in academic circles during the last twenty years. David Elliott first talked about 'musicing' (Elliott 1995) in acknowledgement of music as a 'a situated activity not only reflecting but also performing human relationships' (Stige et al. 2013, p.7), and his perspective of music as a socially situated activity has influenced many

subsequent perspectives, including recent developments like 'health musicing' (Stige 2002; Ole Bonde 2011) and Community Music Therapy (Pavlicevic & Ansdell 2004; Ansdell & De Nora 2013). Although the terms 'musicing' and 'musicking' are often used interchangeably (Stige 2013; Trondalen & Ole Bonde 2013), I rely on Christopher Small's definition of the notion of 'musicking' with a 'k' to describe the broadest possible perspective on the overall terrain of musical experience, including more passive and embodied activities i.e. listening and dancing to music: 'to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (which is called composing), or by dancing.' (Small 1998, p.9), in contrast to Elliott's original definition of musicing 'in the collective sense to mean all five forms of music making: performing, improvising, composing, arranging, and conducting' (Elliott 1995 p.40).

Although Elliott broadens his definition in the revised edition of Music Matters to include, 'musicing and dancing' (Elliott & Silverman 2014), Small's definition of music emphasises the ubiquity of music in our lives, and our almost unavoidable involvement in it. As I later describe, the perceived benefits arising from the interpersonal aspects of 'musicking' is something which becomes of more interest to me as my studies evolve. Small's definition accommodates the notion of interpersonal 'entrainment'(Clayton et al. 2004) through both passive, as well as active, means. Whilst emphasising the socially situated nature of musical experience, it also allows for the neurological synchronisation which characterises interpersonal 'attunement' (Siegel 2011) in response to a musical stimulus, regardless of whether we consider ourselves to be in an actively 'musical' situation or not. My intention in using Small's broad definition of 'musicking' throughout is to reinforce the importance of this unifying social – and perhaps 'extra-musical' (Byrne 2012; Ockleford & Markou 2013; Camlin 2015, p.115) - dimension of musical experience which forms a key part of my emerging overall concept.

My ideas are informed by the importance of biological and neurobiological musical processes as indicators of music as a human birthright, particularly the role that music has played in the evolution of the species (Mithen 2007; Dunbar 2014; Dunbar 2012) and the idea of music as a 'language' (Sloboda 1986; Deliege & Sloboda 1997; Sloboda 2004; Lehmann et al. 2007; Deliège & Davidson 2011) and as a neurological process (Tippett et al. 1977; Lehmann et al. 2007; Levitin 2008; Sacks 2011). My most recent thinking - informed by working with colleagues from Northumbria university (Sice et al. 2015; George & Sice 2014; Koya, et al. 2015; Large et al. 2015) – is in exploring the possibility that part of the efficacy of active *musicking* may be in its capacity for the synchronisation of neurological 'resonance circuitry' (Lewis et al. 2001; Siegel 2011) in accordance with the principles of interpersonal neurobiology (Siegel 2012).

3.1.1. Aesthetic and Praxial Musical Forms

The proposition of a 're-integrative' model of music acknowledges the historical ubiquity of *musicking* as a species where aesthetic and praxial forms were not separate. 'Before recorded music became ubiquitous, music was, for most people, something we did' (Byrne 2012). Then it became something we listened to. Before recorded music, if we didn't make music ourselves, we relied on concert halls and music halls to give us our musical nutrition. The long-term history of music in western culture has therefore been about the evolution of performance spaces (Byrne 2012) which have in turn given rise to a separation between aesthetic and praxial fields of music (Elliott 1995; Levitin 2008; Elliott 2009; Elliott & Silverman 2013) as well as a separation between audience and artist (Turino 2008). In cultures where the concert hall has not become as influential on the form, musical practices have retained their holistic function to a greater extent (Chernoff 1981).

'It is only in the last five hundred years that music has become a spectator activity—the thought of a musical concert in which a class of 'experts' performed for an appreciative audience was virtually unknown throughout our history as a species' (Levitin 2008, p.257)

'In Greek society, music was not for contemplation. Music was considered a social praxis that existed for social uses: music was praxial. Everything 'musical' was integrated with ceremonies, celebrations, entertainments, feasts, rituals, education, and therapy. By the mid-eighteenth century a new concept of music began to emerge: the concept of music as 'aesthetic', as a 'fine art', or Art (Kristeller 1990)' (Elliott & Silverman 2013)

The 're-integrative' model proposes that as the ways in which we can consume music have broadened, we are seeing a blurring of these historical boundaries between aesthetic and praxial forms, united by a burgeoning acknowledgement of music's power to affect our social and emotional lives.

An important over-arching shift in the music industry and in music education in this period in the UK has been one which might be considered as 'widening participation', to borrow a term from the world of Higher Education. The 'aesthetic' model of music - where ' the value of music lies entirely in the beauty or 'meaning' of its sonorous forms' (Elliott & Silverman 2013) - was perhaps most explicitly questioned by David Elliott in his seminal work on music education, Music Matters, where he asserts that, 'music is a human practice, and all musical practices depend on a form of knowledge called musicianship that is procedural in essence' (Elliott 1995, p.247). Much has followed from this simple observation about the value of music as a *praxis,* which has brought into question some

assumptions we have about the value of music in people's lives, and provided a solid philosophical base for much of the thought which has followed. As Wayne Bowman summarises, 'music is thus not just a source of 'aesthetic' meaning and gratification, but a vital constructive agent in the lives of all who engage in it.' (Bowman 2004, p.41)

3.1.2. Presentational and Participatory musical fields

More recently, some theorists have proposed that 'participatory music' actually represents a different 'field' of music to its performative counterpart:

> 'Participatory performance is a special type of artistic practice in which there are no artist-audience distinctions, only participants and potential participants performing different roles, and the primary goal is to involve the maximum number of people in some performance role. Presentational performance, in contrast, refers to situations where one group of people, the artists, prepare and provide music for another group, the audience, who do not participate in making the music or dancing.' (Turino 2008, p.26)

The notion of participation in music has been further extended following the logic of Small's definition of *musicking* to explore the impact of music on people through their 'everyday' use of it (Pitts 2005; Clarke et al. 2009; Västfjäll et al. 2013) amidst a general acceptance of music's capacity to affect our arousal and mood (Ho et al. 2007; Schellenberg 2013).

At the same time, we have also seen the 'professionalisation' of some participatory and folk musical traditions (Winter & Keegan-Phipps 2013; Turino 2008) as they make the transition from informal participatory settings to performance settings with stages and

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audiences, and a rapid growth in so-called 'reality' music entertainment, where what would once have been considered 'amateur' music-making (Finnegan 1989) occupies significant airtime on our entertainment networks, in what might be recognised as symptomatic of the growth of the 'prosumer' (Anderson 2009; Matarasso 2010; Price 2013)

3.1.3. Music, Health and Wellbeing

Related to this development, there has been significant growth in understanding of music's power as an agent of health and wellbeing, not least because of advances in measuring its neurological and psychoneuroendochrinal effects (MacDonald et al. 2013a; Tsiris 2014; Rickard 2014b). Music's affect is so profound because it is simultaneously, 'ubiquitous, emotional, engaging, distracting, physical, ambiguous, social, communicative,' and it 'affects our behaviour [and] our identity' (MacDonald et al. 2013b). There is now considerable convergence between the literature on music, music education, and the much larger canon of health literature, especially around psychology and neurology.

> 'Musical experience is probably the richest human emotional, sensorimotor, and cognitive experience. It involves listening, watching, feeling, moving and coordinating, remembering, and expecting. It is frequently accompanied by profound emotions resulting in joy, happiness, bittersweet sadness, or even in overwhelming peak experiences which manifest themselves in bodily reactions like tears in the eyes or shivers down the spine' (Altenmuller & Schlaug 2013)

> ''Healthful' musical meaning arises from an active engagement with music via a situated practice whose outcome is in fact the result of a 'person–situation–music' dynamic. Musicking is a

performed activity, and its health-related affordances arise solely from that basic fact.'(Rickard 2014a)

'The influence of music on our well-being is profound, and 'extends beyond pleasurable experiences. We also use music in ways that impact on eudaimonic well-being – we use music to enhance social connection and cohesiveness, to offer solace and comfort in the absence of social support, to experience a sense of accomplishment (e.g., via persistent rehearsal, or via aesthetic appreciation of a piece), to become effortlessly absorbed or in 'flow' with the music, to attain a deeper sense of meaning or perspective in life, or transcend the everyday with a peak or spiritual musical experience (Gabrielsson 2011; Lamont 2011; Lonsdale & North 2011; Rentfrow 2012)' (Rickard 2014a).

The burgeoning of academic writing about music's affect on health and wellbeing is in turn affecting how some writers think we should consider it: 'should we describe communal musicking activities as ultimately educational, cultural, therapeutic, or health promoting?' (Ruud 2013) Music is all of these things, and more. In response, the established fields of music therapy (Trondalen & Ole Bonde 2013) are expanding to include new disciplines, such as Community Music Therapy (Pavlicevic & Ansdell 2004; Ansdell & De Nora 2013; Tsiris 2014)

3.1.4. Community Music

Against this backdrop of a burgeoning understanding of music's impact on individuals and society - particularly through active participation in it - Community Music (CM) has evolved as a musical discipline which supports the aspiration of increased participation in music, particularly by those with least direct access to its benefits:

'Community music may be understood as an approach to active music-making and musical knowing outside of formal teaching and learning situations. Community music is an intentional intervention, involving skilled music leaders, who facilitate group music-making experiences in environments that do not have set curricula. Here, there is an emphasis on people, participation, context, equality of opportunity, and diversity. Musicians who work in this way seek to create relevant and accessible music-making experiences that integrate activities such as listening, improvising, musical invention, and performing' (Higgins 2012, p.3)

Despite having a long history, Community Music (CM) as an academic study is an emergent and much-disputed discipline (Brown et al. 2014) which has either eluded, or actively resisted definition since its inception because of the diversity of its practices. Traditionally identifying itself loosely as a set of music educational practices 'outside of 'formal' music institutions' (Higgins 2012, p.3), the 2014 Arts and Humanities Research Council (AHRC) Research Network Report into CM in the UK concluded that, 'there remains no agreed definition of CM and a number of recent developments appear to have stretched already-catholic understandings of CM into a further expanded form.' (Brown et al. 2014, p.2) This is not so different from the opening remarks in an article for the first edition of the International Journal of Community Music (IJCM) in 2008, where Veblen noted that, 'positing Community Music as a field of research, an identifiable professional practice, or a unifying ideal is still unfamiliar to many' (Veblen 2008, p.1)

There appears to be some agreement that such resistance to conceptualisation may have benefits:

'Adopting a broad definition of CM enables a sense of unity across the profession and provides practitioners with the flexibility to tailor their CM activity to the requirements tied to different sources of funding. We therefore encountered resistance to engaging with questions about what CM is. Instead, delegates sought to retain an understanding of CM as a 'chameleonic practice', capable of responding to shifting policy and funding agendas.' (Brown et al. 2014, p.3)

Such resistance might also be seen as being part of a longer tradition of radicalism which was already prevalent in the Community Arts movement of the 1980s (Matarasso 2013). However, such resistance is also seen as problematic, as it 'risks obscuring the aims underpinning CM activity, thereby leading to challenges in clearly communicating the value of CM to external constituencies' (Brown et al. 2014, p.3). Again, this is not an unfamiliar tension. In 1983, Owen Kelly observed that, 'in refusing to analyse our work, and place that analysis into a political context, the community arts movement has placed itself in a position of absurd, and unnecessary, weakness' (Kelly 1983, p.3)

One might conclude that the relative stability of this tension between theory and practice in the intervening thirty years has become such a feature of the CM movement, that it is therefore an intrinsic part of how it defines itself. However, in recent years the contexts surrounding Community Music have shifted in significant ways, leading to an increase in the perceived relevance of CM practice in broader educational and social contexts.

Firstly, a recognisable version of CM practices has found their way into mainstream music education in the UK. In 2004, the Music Manifesto set out its intention to integrate young people's access to music-making in more holistic ways:

'Music thrives on the great variety of its formal and informal provision, both within and outside school hours. We know that many young people receive instrumental and vocal lessons through their LEA Music Services. Many more are taking private lessons outside school, making music in youth and community settings, forming 'garage' bands, and writing and playing music in their bedrooms and on their home PCs.

'The challenge is to bring all these activities together in a way that makes sense to young musicians and music leaders. This requires a stable infrastructure that is sufficiently coherent to be understood by providers and young musicians, yet broad and flexible enough to cater for all ambitions and tastes.'(Department for Education 2004, p.15)

In the ten years since the Music Manifesto was published, initiatives like Musical Futures (Musical Futures n.d.), which introduced CM pedagogical approaches to music education (Hallam et al. 2011) have flourished and become important strategies:

'[Musical Futures] is also recognised as having pioneered links between community musicians – and their democratic, learner-centred strategies – and schools. Ten years ago, community musicians and teachers saw their work as quite distinct, and the notion of synthesising practices in the way that MF has was radical and innovative. It has had a significant impact on practitioners and perceptions.' (Zeserson 2014, p.32)

At the same time, an enthusiasm amongst some CM practitioners to tackle the traditional resistance to conceptualisation and academic ideas has resulted in an established international journal of Community Music (IJCM n.d.) and a raft of recent academic publications (Pavlicevic & Ansdell 2004; Moser & McKay 2005;

Higgins 2012; Veblen et al. 2013; Tsiris 2014; Higgins & Bartleet 2017) developing academic knowledge of Community Music practices.

Despite this flourishing of ideas around CM, there is still a lack of consensus around what CM actually is, as Brown et al's report (Brown et al. 2014) testifies. Higgins' framing of CM practice around the Derridan notion of 'Acts of Hospitality' and Levinas' Humanist principles (Higgins 2012, p.133) raised the level of discourse on the subject to a greater level, although by setting up a conceptual position that may resonate for some, but not for others. Because CM is a highly situated and individualised practice - which emerges in different forms around its various practitioners – it is inevitable that any conceptual frame will resonate more strongly for those whose practices are described by it.

The development of my own position of emphasising dialogics (Camlin 2015f) as an alternative conceptual frame for CM was formed at least part in response to this central challenge – that any conceptual frame for the practices of CM will ultimately miss the reality of those practices unless it can talk about them in a way which does not reduce them to mere ciphers. Dialogics (Bakhtin 1981; Wegerif 2012) as a conceptual position welcomes alternative perspectives, as they help to widen the 'dialogic space' (Bakhtin 1981; Wegerif 2012).

3.2 Learning and Pedagogy

The project has focused extensively on ways that professionals learn their craft in the music industry and music education sector, and in particular on models of learning which explicitly involve critical reflection on practice as a key element of that learning. The classic model of Situated Learning (Lave & Wenger 1991) has proven to be a constant theme, where learning occurs

within the practical discourses and transactions between 'newcomers' and 'old-timers' within a 'community of practice'. It emphasises practical involvement over theoretical knowledge of practice, and helps to describe how 'productive knowledge' (poeisis) (Bowman 2005, p.52) is acquired through often informal participation in practice, and how this 'productive' knowledge is continually evolving. In particular, it provides a consistent framework for understanding:

- How the practices of Sage Gateshead change and shift in response to changes in personnel (participants, musicians, students, managers) and their skills, experience and interests
- How students become full members of Sage Gateshead's *community of practice*
- How students and participants become full members of musical *communities of practice*

I gave a presentation on this theme to the HEA 2013 Conference (Camlin & Hills 2013) - see Portfolio Section B-ix

3.2.1. Reflective Practice

Wedded to this productive knowledge, acquired through participation in authentic 'arenas of mature practice'(Lave & Wenger 1991, p.110) , is the notion of reflective practice (Schön 1986; Schön 1984; Schön 1991; Schön & Argyris 1992; Calderhead & Gates 1993; Beaty 1997; Renshaw & Smith 2008; Bolton 2010; Miller et al. 2011) which provides not just the means by which 'productive' knowledge can become 'praxis' (Bowman 2005; Nelson 2013) but also the conditions for such learning to occur. Reflection-on-action sets out the notion of 'an epistemology of practice implicit in the artistic, intuitive processes which some practitioners bring to situations of uncertainty, instability, uniqueness, and value conflict.' (Schön 1984, p.49) It also provides the means for synthesising a

more politically-motivated praxis - 'the action and reflection of men and women upon their world in order to transform it,' (Freire 1970, p.60) - with a professional one: 'When the practitioner tries to solve the problem he has set, he seeks both to understand the situation and to change it.' (Schön 1984, p.134)

Other models of learning which advocate reflection as a key pre-requisite for learning include Experiential Learning, (Kolb 1983; Boud et al. 1993) and Action Learning (Revans 1972; Revans 1983; Pedler 2008), as well as the broader fields of coaching (Parsloe 1995; Hay 2007; Whitmore 2009; Rosenberg 2003) and mentoring (Parsloe 1995; Hay 1997; Hay 1999) and that implied by organisational reflective learning (Senge 1990; Argyris 1999; Stanfield 2000; Gratton 2000; Hewison et al. 2010; Renshaw 2011). A key part of my own development as a reflective practitioner has been informed by my close involvement with Sage Gateshead's REFLECT co-mentoring project, (Renshaw & Smith 2008; Renshaw & Smith 2010) initially as the lead trainer of the national programme in 2007-8, and from 2010 – 2013 as the staff member responsible for its management, development and implementation. The REFLECT project is referenced (Renshaw 2010; Renshaw 2011) as an important influence on current thinking in the sector about the importance of reflection for individual and organisational learning, recognising that 'although REFLECT focused on the transformational potential arising from cross-sector dialogue, this does not preclude the rich learning outcomes that can accrue from collaborative ways of working within a community of learners from the same domain.' (Renshaw 2011, p.26) and has directly fed the development of other projects developed as part of this research such as the Peer Artist Learning project for ArtWorks NE (Camlin 2012b; Camlin 2012a) (see Portfolio Section B-i) and the Music Lab

project (Camlin 2013; Camlin n.d.; Camlin 2014c) – see Portfolio Sections E-i, B-vii and B-viii.

My ideas are also informed by the principles of 'Critical Pedagogy' , (Giroux 2010; Giroux 2011a; Giroux 2011b) arising from the legacy of Paulo Freire (Freire 1970; Morrow & Torres 2002; Giroux 2010; Freire et al. 2014) where there is an emphasis on learning as a broadly emancipator endeavour, in supporting students to develop critical consciousness of their prior experience:

> 'For Freire, pedagogy had to be meaningful in order to be critical and transformative. This meant that personal experience became a valuable resource that gave students the opportunity to relate their own narratives, social relations and histories to what was being taught. It also signified a resource to help students locate themselves in the concrete conditions of their daily lives, while furthering their understanding of the limits often imposed by such conditions. Under such circumstances, experience became a starting point, an object of inquiry that could be affirmed, critically interrogated and used as resource to engage broader modes of knowledge and understanding. Rather than taking the place of theory, experience worked in tandem with theory in order to dispel the notion that experience provided some form of unambiguous truth or political guarantee. Experience was crucial, but it had to take a detour through theory, self-reflection and critique to become a meaningful pedagogical resource.' (Giroux 2010)

This has led quite naturally into an emphasis on more 'dialogic' (Bakhtin 1981; Alexander 2006; Linden & Renshaw 2010; Shotter 2011; Wegerif 2012) and 'open' (Higgins 2008; Price n.d.; Price 2013) pedagogies – including andragogy and heutagogy - alongside more traditional notions of 'proximal' learning (Vygotsky

1978; Chaiklin 2003) as well as 'expansive' (Engeström 2001) learning and its corresponding business idea of 'T-shaped people' (Brown n.d.; Ing n.d.).

3.2.2. Music Education

The natural convergence of theories about music, and theories about learning is the extensive field of music education, which is about both fields of 'music' and 'education', and also a separate field in its own right. Changes in music education have happened concurrently with changes in the broader music sector, and developments /changes in one have probably informed the other, and vice versa. The traditional 'aesthetic' model of music education, with an emphasis on 'the formal properties of musical works' (Elliott 1995, p.247), was challenged in the mid-90s by Elliott and others, and is part of a tradition of alternative conceptions of music education that started at least as far back as John Paynter's approaches to delivering music education in schools (Paynter & Aston 1970; Paynter 1992). A recognition that young people develop their musical skills by 'doing' music, and doing it more broadly in non-formal and informal settings as well as in formal music education was important in the development of the Youth Music organisation and network (Youth Music n.d.), and a keystone of the music manifesto (Department for Education 2004). These shifts in policy sought to 'widen opportunities' to include those under-represented in formal music education programmes, and required the sector to look for new 'praxial' models to replace the traditional aesthetic paradigm. A proliferation of new initiatives (Youth Music n.d.; Cordingley 2012; Musical Futures n.d.) followed the Labour administration's commitment to the Arts as a means of achieving social outcomes from the late 90s until the economic downturn in 2008 slowed down such investment.

By all accounts, the process of integration of these new initiatives into the established network of music education services has not been smooth. Although there has continued to be innovation and fresh thinking (Mills 2005; Evans & Philpott 2009; Regelski & Gates 2009; Philpott & Spruce 2012), and some of the discourse about dialogics has also found its way into current music education debate (Finney 2013), overall provision has remained inconsistent. Following the publication of the Music Manifesto in 2004, increasingly critical OFTSED reports found that 'increased activity was not necessarily leading to improved provision' (OFSTED 2008), and 'far too much provision was inadequate or barely satisfactory' (OFSTED 2011), despite the introduction of the much-vaunted National Plan for Music Education (Department for Education 2011) and the creation of regional music 'Hubs'. By 2013, a fairly damning report by OFSTED setting out 'What Hubs Most Do' was still concluding that 'music provision in schools is often weak and poorly led' (OFSTED 2013).

In 2014, a report for Paul Hamlyn Foundation concluded that, 'the gap between the best and the worst music in schools is getting wider rather than narrower' (Zeserson 2014, p.20), and raised,

> 'a concern that the sector lacks a consistent philosophy and understanding of the purpose of music education, which in turn leads to a lack of clarity for teachers and senior leaders about the role, value and position of music in school, and about curriculum and pedagogical choices' (p.24).

The paradigm shift from *aesthetic* to *praxial* models of music education over the last 20 years has clearly not been without challenge, and the future remains uncertain. Sage Gateshead, under the leadership of Katherine Zeserson as founding Director of Learning & Participation, has been at the forefront of some of these

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changes, and this volatile landscape has been a key context for the emergence of the 're-integrative' model of music which I describe.

3.3 Philosophy

There are two important philosophical concepts which appear throughout my work, and it is worth mentioning them here, although I write about them in more detail elsewhere

3.3.1. Dialogics

Dialogics as an approach to learning is founded in the work of Russian literary theorist Mikhail Bakhtin (Bakhtin 1981; Bakhtin 1986), and developed by a number of educationalists (Alexander 2006; Wegerif 2007; Webb 2009; Linden & Renshaw 2010; Shotter 2011; Wegerif 2011; Wegerif 2012). It emphasises how meaning arises over a 'gap of difference' or 'dialogic gap':

> 'When humans enter into dialogue there is a new space of meaning that opens up between them and includes them within it. The external 'objective' view that locates things in their proper place is always 'monologic' because it assumes a single fixed perspective. The internal view that takes the other seriously is 'dialogic' because, when experienced from inside dialogues, meaning always assumes at least two perspectives held together in creative tension. Without this creative tension over a gap of difference there would be no experience of meaning.' (Wegerif 2012, p.158)

As a philosophical perspective, it implies that meaning is always contingent, and indeed always forming and re-forming in response to the voices in the dialogue and how they change over time, responding in turn to the shifts in meaning within the dialogue itself. It builds on principles of 'negative dialectics' (Adorno 1973; Redmond n.d.) and has some resemblance to Walter Benjamin's

'critical constellation' concept (Benjamin 1968) as, 'a figure constituted by a plethora of points, which together compose an intelligible, legible, though contingent and transient, pattern' (Gilloch 2002, p.4). In cultural terms, it might be recognisable within Ranciere's definition of 'dissensus' as 'the demonstration of a certain impropriety which disrupts the identity and reveals the gap between poeisis and aesthesis' (Ranciere 2003). Dialogics might therefore be considered as an ideological standpoint, resonating with the shift in focus of global politics by 'stepping out of the binary opposition which defines the contours of the hegemonic political space' (Žižek 2014). Applied to music, rather than rejecting either the aesthetic or the praxial models of musicking, it rejects ways of thinking about music which require us to consider it in these kinds of oppositional terms, instead opening up an emergent 'dialogic' space where music's social impact is foregrounded.

My ideas about dialogics were first developed as the leader of the Music Lab project (Camlin 2013; Camlin n.d.; Cooper 2013; Camlin 2014d), as an alternative way of framing the student learning going on within that project, chiefly because of the work of other educational academics around ways of developing dialogic approaches to Science education in particular (Rahm et al. 2003; Dawes et al. 2004; Williams & Wegerif 2006; Wegerif 2007; Howe 2009). I gave a musical presentation to the ArtWorks Scotland conference on this theme – see Portfolio Section B-x

3.3.2. Praxis

I write about *praxis* in some detail in a chapter for the forthcoming Oxford Handbook of Community Music (Camlin 2017, pp.10–12), so rather than go over the same ground, I shall provide a brief summary of my position. In the classical sense, *praxis* 'implies a more informed and deliberative doing than techne, and a more

useful or practical kind of knowing than *theoria*' (Bowman 2005, p.53), where *techne* might be considered 'productive' knowledge and *theoria* more abstract knowledge. Robin Nelson's conception of *praxis* as 'theory imbricated within practice' (Nelson 2013) is helpful as it emphasises a mutual reinforcement between theory and practice, similar to the conception that Paulo Freire makes of it: 'reflection and action upon the world in order to transform it'(Freire 1970, p.33)

Within music education, praxis has become associated particularly with the work of David Elliott and others (Elliott 1995; Bowman 2005; Elliott 2009; Elliott & Silverman 2013), emphasising the practical aspects of musicianship rather than more abstract knowledge of 'the formal properties of musical works' (Elliott 1995, p.247) i.e. where 'music is not simply a collection of products, or objects. Fundamentally, music is something that people do' (Elliott 1995), and praxis is 'mindful doing' (Bowman 2005, p.53).

Praxis is also a helpful means of introducing higher levels of critical reflection into practice, recognising that 'competent practitioners usually know more than they can say' (Schön 1984, p.8) and that the paradox of automatisation of learning is that it makes acquired skill - tacit knowledge -'less and less open to conscious reflection' (Hallam & Gaunt 2012, p.25). 'Moreover, through non-reflective iteration, it might become habitual' (Nelson 2013). Teaching becomes one of the means of transforming productive knowledge into praxis, by requiring teachers to unearth their tacit, productive knowledge and convert it into practical knowledge, or *praxis*. Similarly, as 'facilitating others' learning in turn facilitates one's own learning' (Schön & Argyris 1992, p.92), developing an organisational practice around teaching might also facilitate organisational *praxis.*

3.4 Cultural Policy

Sage Gateshead might be taken as one of the many 'non-governmental and grass-roots organisations [which] have grown and proliferated remarkably under neoliberalism' (Harvey 2007, p.78), coming into existence in the 1990s, and operating as it does as an independent charity on a mixed economy of government subsidy, commercial sales and private investment. It might be considered in the context of the neoliberal 'turn' from 'government' to 'governance' as part of the establishment of distributed policy 'networks' which 'serve as a policy device, as a way of trying things out, getting things done quickly, disembedding entrenched practices, and avoiding established public sector lobbies and interests,' (Ball 2008) and sits comfortably within the notion of the 'civil society' or 'Third Sector', 'operating in the public sphere with government money and as part of new forms of governance' (Taylor & Warburton 2003, p.325) whose 'values of social justice and equity' are committed to ensuring that 'as many voices as possible are heard in society.' (Taylor & Warburton 2003, p.336)

As well as the perspective which locates Sage Gateshead beyond the constraints of state control, (Taylor & Warburton 2003; Harvey 2007; Ball 2008; Harvey 2011; Ball 2012) it's unquestionable that it relies on government support to deliver its mission, in particular its status as a strategic regional National Portfolio Organisation (NPO) and Bridge organisation for Arts Council England (Arts Council England 2010; Arts Council England 2011), under its national mission of 'Achieving Great Art for Everyone' (Arts Council England 2010). The organisation might therefore be seen as a civil agent in the economic shift towards what Stephen Ball describes as the 'imaginary future of a knowledge economy, high skills, innovation and creativity and a meritocracy within which social boundaries are erased' (Ball 2008) In this regard, it is highly influenced by the recent policy debates around creativity started by Ken Robinson (Robinson 1999; Robinson 2001), and the subsequent refocusing within education and the

Arts (Leadbeter 2006; Zeserson & Sargent 2007; Ball 2008; Robinson & Aronica 2010; Arts Council England 2010; McLellan et al. 2012) 'to ensure the skills for the knowledge economy exist in abundance' (Ball 2008, p.16).

Because of its extensive learning and participation programme, it cannot avoid being influenced by shifts in 'legislated' education policy which emphasise 'economic competitiveness and an increasing neglect or sidelining (other than in rhetoric) of the social purposes of education' (Ball 2008, p.8), and also the shifts in attitude to music education over the last 15 years which have seen increased emphasis on the practices and value of making music across formal, non-formal and informal settings (Elliott 1995; Swanwick 1999; Department for Education 2004; Bowman 2005; Regelski & Gates 2009; Elliott 2009; Henley 2011; Department for Education 2011; Hallam et al. 2011). The complexity of this overall policy 'network' reinforces Ball's notion that 'policy is not treated as an object, a product or an outcome but rather as a process, something ongoing, interactional and unstable,' and one where no initiative in these fields 'stays fixed for very long because the problems themselves keep moving and changing.' (Ball 2008, p.6)

3.4.1. Social Impact of the Arts

Since the late 90s, we have known that as well as the economic benefits of the Arts (Arts Council England 2012), 'participation in arts activities brings social benefits', and that, 'the arts have a serious contribution to addressing contemporary social challenges' (Matarasso 1997, p.10). Consequently, Arts participation has been an important part of the political landscape of the UK - and more widely (Matarasso 2010) - for the last twenty years, with a raft of policy-led initiatives seeking to connect children and young people in particular to Arts activity for the anticipated social benefits such participation will bring (Everitt 1997; Youth Music n.d.; Cordingley 2012; Musical Futures n.d.; Arts Council 2008; Ward 2010; McLellan et al. 2012). Recently, the robustness of the paradigm of social

impact of the Arts has been questioned (Perry 2013; Arts & Humanities Research Council 2014; Arts Council England 2014), with different views on how best to achieve this anyway, with some political parties 'promoting participation over passive consumption', and suggesting Arts would have more social impact if they were 'local, affordable and participatory' (Bennett 2014).

3.5 Leadership

My specific area of interest is around leadership within the context of the cultural sector. The five-year Cultural Leadership Programme (CLP) delivered by Arts Council England (ACE), Creative and Cultural Skills (CCSkills) and Museums, Libraries and Archives (MLA) was established in 2006 to 'support 'improved leadership performance' and promote 'coherent models of leadership development' in the short and medium term and thus to contribute to 'improved sector performance' in the long term' (Venner et al. 2011). Despite its closure in 2011, it helped to articulate a culture of leadership with the sector, in particular around the value of coaching and mentoring. At the conclusion of the CLP in 2011, Burns and Wilson (Burns & Wilson 2011, pp.91–92) identified a number of leadership models which had proven of particular merit and relevance:

- Situational Leadership (Hersey 1997; Blanchard et al. 2005; Blanchard 2009)
- Transactional Leadership (Northouse 2009)
- Emotional Intelligence Leadership (Goleman et al. 2003)
- Transformational Leadership (Maurik 2001; Dulewicz & Higgs 2005)
- Leading-in-action (Conger & Riggio 2006)

As well as noting the debt in all of these to Donald Schön's notion of 'the reflective practitioner' and their education (Schön 1986; Schön 1984; Schön & Argyris 1992), and formative conceptions of leadership (Lewin 1944a;

Lewin 1944b) we might usefully add recent developments in the concept of 'authentic' leadership (George 2004; Gardner et al. 2005; Chan et al. 2005; Douglas et al. 2005). Faced with the complexity of a dynamic organisational culture like that of Sage Gateshead, the notion of 'emergence' as a value in establishing authenticity (Rahm et al. 2003) within leadership discourse across divergent communities has been a helpful insight as well.

3.6 Organisational Development

Another dimension of the context of my research is the fact of The Sage Gateshead's existence as an organisation, and more specifically, a cultural organisation. As well as developing an understanding of how organisations function (Berne 1973; Senge 1990; Adizes 1992; Hay 1995; Argyris 1999; Gratton 2000; Austin & Bartunek 2006; Hay 2009), my particular interest has been in understanding how the reflective elements of The Sage Gateshead's 'community of practice' (Wenger 1999) give rise to a particular kind of learning culture (Renshaw 2008; Camlin 2012d), where structures which support individual reflection give rise to the phenomenon of more widespread organisational reflection, and give rise to 'a dialogical culture which embraces the contradictions which constitute it' (Camlin 2012d, p.9)

In particular, I have been most interested in the recent developments around the development of cultural organisations and the ways in which artistic processes can support not just the development of organisational 'ecologies' in a congruent and mutually reinforcing fashion, but also which strengthen society. Mission Models Money (MMM)'s vision of the arts as 'a driving force in the critical task of forging [those] new values and shaping the innovations that will enable us to become a life-sustaining species'(Cooper 2010, p.6) and their '10 Essential Competencies, qualities and attributes (CQAs) for successful collaboration' (Cooper 2010, pp.25–37) provides a clear remit to the cultural sector to look to more creative practices to lead the way into the knowledge economy, and it is a challenge that cultural organisations are already rising to. Barbican-Guildhall's focus on 'creative collaborative

learning' (Renshaw 2011), the RSC's commitment to 'the principle of ensemble as an organisational practice' (Hewison et al. 2010) and MIMA's re-imaging of the museum as 'a guide in how to live more creatively, humanely; a resource that people can use regularly – like a church, the gym, a social club – to replenish and enrich their daily lives' (MIMA 2015) all point towards a cultural sector looking to its own creative resilience as a network of artistic organisations to discover innovative ways of surviving and developing.

3.7 Psychology

Because music is a fundamentally relational activity, I have also developed a working knowledge of some recent developments in the Human Sciences including psychology and related fields of psychoanalysis and interpersonal neurobiology, as a means of providing further critical context to the development of my ideas.

My interest in the experience of human relationships was formed initially through the 'lens' of Transactional Analysis (TA) (Berne 1964; Berne 1968; Berne 1973; Levin 1985; Stewart & Joines 1987; Levin 1991; Harris 1995; Tilney 1998; Joines & Stewart 2002) with its lexicon of ego-states, drivers, strokes, games, life-scripts, discounts and transactions. More recently from 2006 until her death in 2009, I was fortunate enough to train under Annie Murray, the respected teacher from the school of Developmental Transactional Analysis (DTA) which applies the clinical perspective of TA within organisational and educational contexts (Hay 1995; Hay 1996; Hay 2009; Mountain & Davidson 2011).

In the initial stages of my research, I developed an interest in the concept of 'Flow' (Csikszentmihalyi 1991; Csikszentmihalyi 2002; Csikszentmihalyi 1998; de Manzano et al. 2010; Csikszentmihalyi 2004) as a concept for understanding musical experience, but this was superseded by an interest in Reversal Theory (Apter 2007) as a way of being able to explain the moment-

by-moment shifts – or 'reversals' – between metamotivational states during *musicking* and other activities. The basis of my questionnaire and subsequent metrical analysis of the resulting data relied heavily on this theory.

As mentioned previously, I have more recently been drawn toward the field of Interpersonal Neurobiology (Siegel 2011; Siegel 2012; George & Sice 2014; Sice et al. 2015) as a possible way of understanding some of the complex interactions which occur during group music-making, particularly around the synchronisation of 'resonance circuitry' in the brain, and the idea of 'vertical integration' of mind and body, which resonates well with notions of somatic and 'embodied' approaches to music learning, (Stubley 1995; Bowman 2004; Bresler 2004; Mithen 2007).

3.8 Participatory Art

Although my research is focused on music, my close involvement with the ArtWorks project (ArtWorks n.d.) has introduced me to the broader discourse surrounding Participatory Arts. Participatory Arts is a complex field, not least because each of the art forms involved have theoretical frameworks as complex as this one for music, and a literature review of this field alone would therefore be much bigger than the scope of this report.

Some commentators see the current state of Participatory Arts as representing a trend 'from radicalism to remedialism' (Matarasso 2013, p.2). The Community Arts movement – prominent in the 1970s and 1980s in the UK (Kelly 1983; Coult & Kershaw 1983; Fox 2002; Fox 2009; Fox 2012) as part of a political counter-culture – gave way to a less politicized version of participation following the integration of Arts policy into broader political agendas about the social impact of the arts. Notwithstanding, the subject of Arts participation provokes strong debate (Arnstein 1969; Hart 1997; Bishop 2006; Roche 2006; Gauntlett 2010; Helguera 2011; Jackson 2011; Bishop 2012; Miltsov et al. 2013; Nicklin 2012; Costa 2014) and proposes radical

suggestions about relational and dialogical – even trialogical – forms of aesthetics (Bourriaud 2002; Kester 2005; Paavola & Hakkarainen 2005; Kester 2006). Other institutions within the cultural sector are influenced by this 'widening' of participation to conceive of their own practices in radical new ways (Simon 2010; Hewison et al. 2010; MIMA 2015), while some artists reject much of what is considered 'mainstream' about artist-directed participation, in favour of more heutagogic principles (Pritchard n.d.).

3.9 Summary of Literature Review

In this chapter, I have outlined a detailed consideration of the relevant literature which has informed the development of my research. It is extensive because of the scope of my research, and also because of the complex relationship to other related fields. As I shall discuss later (Chapter 7 – Finding a way to 'speak about music') the emergence of the conceptual framework which underpins my research depends on a synthesis of this diverse inter-related material. In the next chapter, I shall outline some of the methodological approaches and issues surrounding my research.

Chapter 4: Methodology

In this chapter, I outline the methodological approach to my research, and the particular reasons for its development in the ways outlined.

4.1 Action Research

My approach to research might be recognised most strongly within the philosophy of 'action research' i.e. 'not so much a methodology as an orientation to inquiry that seeks to create participative communities of inquiry in which qualities of engagement, curiosity and question posing are brought to bear on significant practical issues' (Reason & Bradbury 2015, p.1) My initial impetus was one of professional curiosity, bound up in my own practice as a musician, and a music educator, working within a large organisation containing many similar professionals, and in turn part of the wider cultural sector in the UK.

In that context of different and diverse communities of practice and practitioners, it's not surprising that firstly, I should be drawn to the professional doctorate as form of research and secondly, that action research should become the conceptual 'frame' for developing my research ideas:

> 'Brown and Duguid (2000), for example, speak about the social nature of knowledge creation, recognising, like Lave and Wenger (1991), that knowledge is always situated within the groups of people who create it, although its uses for wider influence are potentially infinite; and Wenger speaks about communities of practice (1999), emphasising that knowledge is a collective endeavour among individuals who share a practice. This recognition of the value of Mode 2 forms of knowledge has inspired its take-up by continuing and higher education in terms of new forms of courses for a range of professions and disciplines, including professional doctorates linking professional development and practice-

based knowledge production. Action research has become a preferred methodology for many of these courses, on the understanding that practitioners need to build an evidence base to show the validity of what they are doing as competent researchers.' (McNiff 2013)

The traditional 'model' of action research outlines an approach of collaborative 'cycles' of action and reflection in the service of knowledge development which was to prove invaluable to my own research:

'Typically such communities engage in more or less systematic cycles of action and reflection: in action phases co-researchers test practices and gather evidence; in reflection stages they make sense together and plan further actions. And since these cycles of action and reflection integrate knowing and acting, action research does not have to address the 'gap' between knowing and doing that befuddles so many change efforts and 'applied' research.' (Reason & Bradbury 2015, p.1)

In this sense, action research closely resembles the 'praxial' approach to practice-as-research (PaR) championed by Robin Nelson, where 'theory is not prior to practice, functioning to inform it, but theory and practice are rather 'imbricated within each other' in praxis' (Nelson 2013, p.62). As I shall elaborate, the findings of my initial research forced me to re-consider a good deal of my assumptions, and re-formulate the nature of the enquiry including the research question itself, and it is only from operating within a philosophical perspective of action research that I was able to accommodate these shifts in focus.

4.2 Integrated Methodology

At the same time, I was simultaneously very drawn toward David Plowright's Framework for an Integrated Methodology (FraIM) because of the similar opportunities it affords for responsive methods to suit the particular requirements of a given situation i.e. 'supporting the integration of different elements of the research process to ensure the effective and successful

study of social and educational phenomena' (Plowright 2010, p.4). Using Plowright's 'integrated' approach enabled me to design from the outset a series of research interventions that would capture both metrical and phenomenological data, without any fear of conceptual 'contamination'.

4.3 Justification of approach

This kind of approach is very warrantable with my field of study. Action research itself is a 'practice of participation' (Reason & Bradbury 2015, p.1) which makes it a highly suitable methodology for examining music and music participation in particular. The social and political emphasis of action research also resonates strongly with a similar philosophy of 'socially-engaged art' (Helguera 2011) found in Participatory Art and the international Community Music (CM) movement. Plowright's FraIM approach, meanwhile, provides a valid means of investigating contrasting fields of practice - such as in my case 'presentational' and 'participatory' forms of music - where appropriate research methods can be designed to response to the needs of particular situations. Practice-as-Research (Nelson 2013) further emphasised the situatedness of my approach, and the need to evolve original conceptions to articulate the emergent findings.

The particular combination of these philosophies, while not explicitly conceptualised in any of the literature as an integrated form of research, is not inconsistent with the philosophies underpinning each one of them. All three are designed to be responsive to the needs of particular situations, and the perspectives of individual practitioners and communities of practice. The philosophical theme of my research was very much about integration, exemplified by the integrative approach of action research / PaR to theory and practice, and the integrative approach of the FraIM toward 'qualitative' and 'quantitative' measures. Perhaps it is therefore no coincidence - or surprise - that my own conceptual framework, when it emerged, was similarly integrative (see Conceptual Framework). Using Plowright's 'integrated' approach to research in particular would also directly influence

some of my conclusions about the importance of using Mixed Methods approaches to research in the Arts if we are to develop more robust arguments for their value in society (see Personal impact, Limitations: A Note of Caution and Conclusions).

I discuss the specific methods used in my approach in the Methods and approach section of this report.

4.4 Ethics

There were a number of ethical issues raised within the methodology of my research. The most significant one was to do with my existing position within Sage Gateshead as an employee, as it meant that it would be very difficult for me take on a traditionally detached role of 'researcher'. However, the 'situated' context of the research meant that such detachment would be undesirable in any case. The philosophical perspective of my research, as outlined above, would be around an integrative approach, and so a position at either end of the continuum of observation - from full-observer to full-participant (Plowright 2010, pp.66–67) – would be undesirable. To be a detached 'full-observer' would be to detach myself from the practices which I was professionally involved in, which would render my research meaningless. Similarly, to undertake covert research as a 'full-participant' without disclosing my status as a doctoral researcher would be unethical, depriving participants to the principles of 'informed consent'.

4.4.1. Participant-as-observer

Instead, my role fell ethically into the position of 'participant-as-observer'. Plowright outlines some of the benefits and drawbacks of this position:

> 'As a participant-as-observer, the researcher would take a more participatory role in the organisation's activities. This role might be an established one, for example, as an employee within the organisation. They would be taking part in the

activities in which the participants were involved. The observations, therefore, would be carried out in a naturalistic setting and the participants would be aware that they were being observed. However, the main focus of the researcher's role would be that of a participant and they would, therefore, probably have already had substantial contact with other members of the organisation. As a result, it would be very difficult for such an observer to maintain an emotional distance from the issues in the study or from the participants involved in the research.' (Plowright 2010, p.67)

'The main advantage of being a participant-as observer is that the researcher will already be familiar with the organisational context and location and will therefore not need to take time to develop an understanding of the setting. The main drawback would be the potential conflict this will create in terms of the researcher's role, including the increased stress if that conflict is experienced as being insurmountable.' (p69)

For me, this meant a careful and sensitive management of issues of confidentiality and informed consent with both colleagues and with students. As the Head of Higher Education and Research at Sage Gateshead, it would be impossible for me to maintain a detached view of the relationship between my research interests and my professional role, and so it became important to be very explicit about it. As well as giving presentations to senior managers and the Learning and Participation department about my research, I prefaced the communication about the questionnaire with a comprehensive information sheet which made the nature of the research clear, and required prospective participants to agree to a series of statements before proceeding with the questionnaire, to ensure I had their informed consent:

- I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions;

- I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason;

- I agree to take part in the above study.

There were also ethical considerations to be taken into account in my work with students. As a lecturer on their programme of study, there is an implicit power relationship, even though my pedagogical approach is grounded in the values and practices of Critical Pedagogy, which believes that, 'education must begin with the solution of the teacher-student contradiction, by reconciling the poles of the contradiction so that both are simultaneously teachers and students' (Freire 1970, p.53), and also of dialogics, which recognises the 'voice' of the teacher as just one of the 'voices' in the dialogue: 'Dialogic education is neither student-centred nor teacher-centred, or, rather, it is both student-centred and teacher-centred, because it is dialogue-centred' (Wegerif 2012, p.4). In spite of this pedagogical approach which enabled me to share the nature of my own journey as a learner alongside them, I could not ignore the implicit power relationship that exists between lecturer and student, and have always been careful to explicitly introduce anything relating to my doctoral studies as such.

Conversely, the benefits to students of learning alongside me as I develop my own knowledge of our similar situation as learners inside Sage Gateshead, have been of some significance. My research has produced a number of peer-reviewed publications which have assisted students to understand their own situations – and in particular the contexts of their own learning – more fully. In

this sense, the utilitarian benefits for students far outweigh any compromising of their teaching-learning situation, which I believe has been negligible.

4.5 Chapter Summary

In this brief chapter, I have outlined my methodological approach and underpinning philosophies, as well as some of the ethical considerations which have informed the development of my research. I will now proceed to a discussion of the actual research project itself, and its findings.

Chapter 5: Initial Approach

In this chapter, I discuss how I set about my research, including a summary of the initial approach, the formulation of the initial research question, the development of the Sage Gateshead staff questionnaire and the initial findings resulting from it, and also the influence of my professional lecturing role on the development of my ideas.

5.1 Initial Research Question

Following the initial review of literature, my thoughts coalesced into an enquiry centred on understanding what I perceived as the musical *culture / ecology* of Sage Gateshead, and gave rise to the following research question:

To what extent are the psychological benefits of 'musicking' transferable outside of a purely musical domain? i.e. when is a musician not a musician?

This was broken down further into three related questions:

1. What, if any, is the relationship between the 'metamotivational states' (Apter 2007) experienced during 'musicking' and other professional non-musical activity?
    a. Are these states transferable, and if so, to what extent?
    b. What, if any, is the impact on those other professional non-musical contexts?
    c. What's the difference between more or less involvement in Presentational / Participatory performance?
2. Is there any intellectual property (IP) that could be developed in relation to the findings of the research? Does 'musicking', for example, increase professional resilience by developing individuals' tolerance of higher levels of arousal and stimulation? i.e. more likely to experience high arousal as excitement rather than anxiety.

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3. What might be the implications for a musical organisation like The Sage Gateshead, employing a high proportion of musicians or individuals with a musical background? What are the implications of a musical 'culture' and working environment for musicians and non-musicians alike? How to understand it? How to contain it? How to capitalise on it?

Given the historical separation between aesthetic and praxial fields of music in western culture, I was interested in what might be learned from the situation of Sage Gateshead and the expression of its artistic programme as equally performance and participation, with these questions in mind:

- Are 'aesthetic' and 'praxial' musicking fundamentally the same thing, or are they different?
- Is it meaningful to talk about music as an organisational culture?
- If it is, how could other organisations benefit from such a culture?
- What does it mean to work as a musician across both fields of performance and participation? How do aspiring musicians learn to become adept at doing so?
- How is the tacit knowledge of working across both fields of performance and participation made explicit?

The central idea in my thinking was that the practice of *musicking* gives rise to particular psychological states which are transferable outside of those musical domains. In the case of Sage Gateshead, I was hoping to infer that the presence of higher than average numbers of musicians in the workforce gave rise to an organisational culture that was somehow 'musical' in nature. Daniel Barenboim talks about music as a 'simultaneous dialogue,' where each voice 'express[es] itself to the fullest while at the same time listening to the other' (Barenboim 2009, p.20). Recent research (Thaut et al. 2009) indicates that music can assist in developing 'executive function (EF)' i.e. 'bringing attention to bear on problems in order to mobilize greater resources to try to find creative solutions to those problems' (Wegerif 2012).

Furthermore, 'children and adults with extensive musical training show enhanced performance on a number of EF constructs compared to non-musicians, especially for cognitive flexibility, working memory, and processing speed' (Zuk et al. 2014). The idea of the collective capacity of a community of musicians running a large Arts organisation - and their *musicality* being at the heart of the organisation's dynamic and rapid growth - was appealing, not least as it chimed with my own experience of feeling that my own musicality was an influence on my day-to-day professional life.

It was a nice idea. Sadly, it was quite flawed on a number of counts, but I didn't realise that at the time. It was only in the administration of the research, and analysis of its results that I came to realise the rich complexity of the field of research I had entered.

5.2 Methods and approach

In this initial phase, I set out a detailed methodology for the research following Plowright's FraIM mixed methods research framework (Plowright 2010; Camlin 2015d), centred around an initial survey by questionnaire of the population of employees of Sage Gateshead. The intention was to analyse the resulting data, and then investigate it further through interviews, focus groups and music workshops.

5.2.1. Survey

See Portfolio Section A-i for the full report into the survey. The body of the questionnaire was designed around a series of 33 questions, the responses to which were in turn mapped against the eight metamotivational states of Apter's Reversal Theory.

5.2.1.1. Reversal Theory

Reversal Theory is a 'grand theory' of psychology 'that deals in an integrated way with a variety of topics, showing how they are related. Reversal Theory is, essentially, a theory of motivation,

emotion and personality,' (Apter 2007, p.xi) organized around four inter-related 'domains':

Telic (serious)	Conformist (obedient)	Mastery (competitive)	Autic (Self-focused)
⬇	⬇	⬇	⬇
Means-Ends	Rules	Interactions	Relationships
⬆	⬆	⬆	⬆
Paratelic (playful)	Negativistic (rebellious)	Sympathy (affectionate)	Alloic (Other-focused)
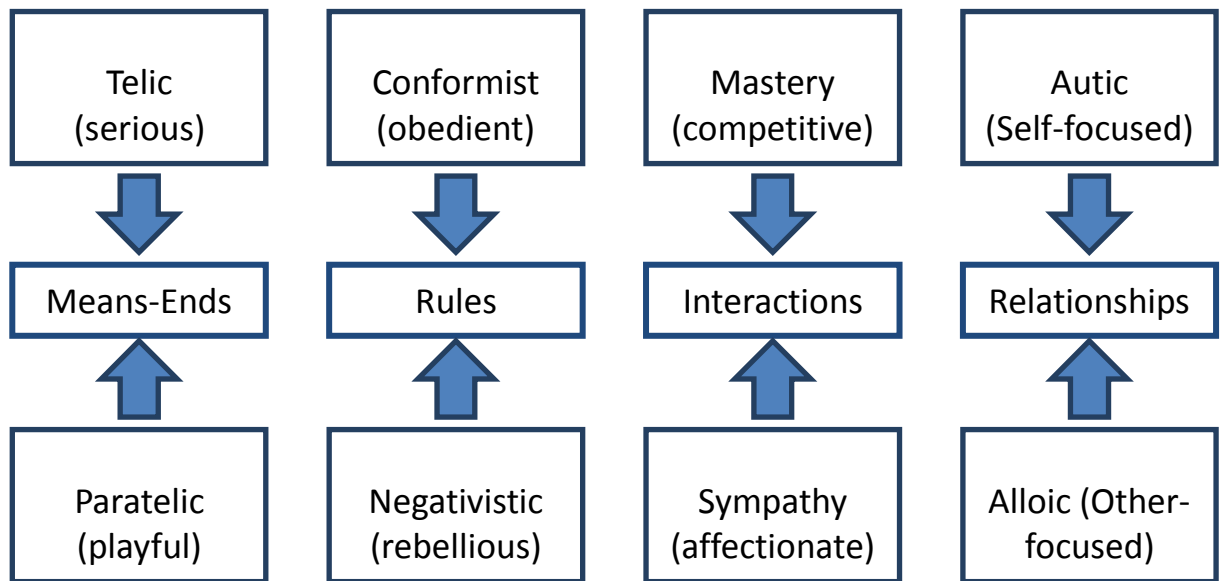
Fig.2 - Reversal Theory Domains

Each 'domain' consists of two contrasting 'metamotivational states' i.e.

> 'distinctive states of mind which experience [of the domain] in diametrically opposite ways. In everyday life we are fluctuating from one to the other, sometimes becoming delayed in one for a time, but sooner or later switching to the other for a more or less extended period before switching back again.' (Apter 2007, pp.17–18)

The questions in the survey were designed such that each metamotivational state had fourteen questions associated with it; seven questions which would indicate positively for the state, seven which would indicate negatively. Thus, each metamotivational state was weighted evenly in the results, for both positive and negative affect. Responses were scored on a five point scale from +2 to -2, giving a potential score for each state of +14 to -14.

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Respondents were asked a series of initial questions to determine any previous musical experience, and whether they were currently actively involved in music. All respondents answered the main survey questions relating to their experience of their professional life, and those currently actively involved in music answered the same questions relating to their experience of making music. Supplementary questions were asked about:

- Their frequency of attendance at 'live' music events, and the capacity in which they are involved e.g. performer, audience, production team;

- Their frequency of listening to recorded music, their listening preferences in terms of musical 'challenge', and any relationship between what they listen to, and their mood;

- Any musical qualifications (those with previous musical experience);

- Whether they considered themselves to be 'musical'

- Whether they considered themselves to be a 'musician'

- Their perceptions of any musical 'culture' at Sage Gateshead.

A total of 40 respondents from Sage Gateshead completed the questionnaire. For comparison, a modified version of the questionnaire was circulated via social media to elicit the responses of people not employed by Sage Gateshead, and a further 203 responses were elicited.

5.3 BA (Hons) Community Music

At the same time as developing the survey and analysing it, a significant part of my professional role as Head of Higher Education and Research at Sage Gateshead meant teaching undergraduate students, in particular on the BA

(Hons) Community Music programme. Although at the time I believed this to be peripheral to the core focus of my research - understanding the transferability of psychological states involved in musicking outside of musical domains – it was to become more central as the focus of my research evolved.

One of the paradoxes of the study of Community Music is that it is an 'applied' discipline. On the one hand, 'musicianship is the subject matter knowledge one must possess to be a professional music educator' (Elliott 1995, p.252) whilst at the same time, 'musicianship is necessary but hardly sufficient to professional music educator identity' (Bowman 2009b, p.119). 'Musicianship, musicality, virtuosity, artistry, and all the other necessary criteria of being a competent musician are not sufficient criteria for being successful music teachers' (Regelski 2009, p.8). Practicing as a community musician – or any music educator – requires the possession both of musical skill, and skills of structuring teaching-learning situations, and traditionally, these have been acquired separately. Undergraduate study of music has tended historically to focus on the development of the skills of musicianship, while the skills of applying that musical knowledge in teaching-learning situations has been undertaken as postgraduate study, either as a PGCE or other postgraduate study, or in some cases, simply by doing it.

Because of this, the identities of *musician* and *music educator* have traditionally been conceived as separate identities, often within oppositional terms. The traditional 'formal' route for aspiring musicians is to train first as performing musicians, and if a career as a performing musician doesn't work out, "you can always become a music teacher", which has established music education as a 'fall-back' position rather than a positive career choice:

> 'Coupled with dominant discourses placing performance as the pinnacle of success for a musician (Bennett 2008), it is not uncommon for students to feel 'second-rate' if they redefine their career aims to include activities beyond performance (Perkins 2012, p.27)

There is a philosophical shift required to overturn the traditional dichotomy between music performer and music educator. We might consider it in mathematical terms: in the traditional conception described above, music performer = x, whereas music educator = not-x i.e. *music educator* is a position defined in relation to the thing that it appears not to be. In other words, the negation of a *performing musician* is a *music educator*. However, to borrow from the logic of Slavoj Žižek (Žižek 2014, p.66), the negation of *music educator* is not a *performing musician* again, because to conceive of it in that way would be to stay within the same dichotomised position. Also, because musicianship is a pre-requisite for both music performance and music teaching, the negation of *music educator* simply couldn't be *music performer*. Rather, the negation of *music educator* is a 'portfolio' musician, or someone who is skilled in both domains of musical performance and music education. Another way of thinking about this is as an 'integrative' kind of musician, or as Tim Brown would have it, a 'T-shaped' musician, with 'a depth of skill that allows them to contribute to the creative process,' and 'a disposition for collaboration across disciplines' (Brown n.d.).

This philosophical shift in emphasis - from 'either-or' to 'neither-nor' – led me toward the notion of dialogics where meaning 'assumes at least two perspectives held together in creative tension' (Wegerif 2012, p.158), and would prove to be a key element in the rest of my research. The new conception of *musician* arising from the Community Music course was - at least in part – a result of the particular situation of its emergence within Sage Gateshead as a music organisation advocating a similar holistic function of music's power. The Community Music (CM) course at Sage Gateshead is the first such course in the UK, although CM has found its way onto other undergraduate curricula in the form of discreet modules of study. This is significant, because it represents a different way of conceiving of the skills required to practice as a musician, and I believe could only have occurred within the situation of somewhere like Sage Gateshead because of the

nature of the organisation's artistic programme, consisting of equally-weighted programmes of music performance, and music learning and participation.

The changing nature of the music industry means that 'portfolio' working for musicians is now the norm, requiring, 'the sophisticated application of a wide range of musical and generic / transferable skills, and more entrepreneurial attitudes towards work' (Hallam & Gaunt 2012, p.14), and resonates strongly with the idea of Community Musicians as 'boundary-walkers' (Higgins 2012, p.6). In turn, this is reflected in the emergence of new organisations like Sage Gateshead, committed to similar 'protean' programmes of activity. The congruence in this shift at organisational and individual levels toward more 'integrated' and holistic music practices is a striking feature of the situation of Sage Gateshead. What was becoming apparent was that a study of the ecological conditions of those entering the 'situated' context of Sage Gateshead as musicians on the Community Music course might reveal further insights into the situation they were emerging into.

5.4 Summary of Initial Approach

In this chapter, I have discussed my initial approach to the research, and the methods used in that approach. Alongside the more objective approach of a quantitative survey, the 'situated' nature of my professional situation provided a richer context for the research, which was already beginning to be shaped by it. In the next chapter, I discuss how this emerging 'dialogic' framework was affected by the findings of the survey - which proved to be inconclusive - thus requiring a deeper understanding of the subject of my research in order to be able to develop a more sophisticated conceptual framework to underpin it.

Chapter 6: The Wrong Question

Already, the focus of my research was subtly shifting, and a number of things consolidated that shift. As I discuss in this chapter, the results of the survey returned results that were not statistically significant, and this forced me to consider some of the premises and assumptions I had made in forming my initial enquiry. At the same time, other research e.g. (Costa-Giomi 2013; Mehr et al. 2013; Spelke 2014) was starting to suggest that the assumption of causality in my initial approach was unfounded. There may be a correlation between musical instruction and all kinds of things, including creativity, cognitive functioning and pro-social behaviour (Hallam 2015) but 'correlation does not imply causality', as scientists are wont to remind us. As Ben Goldacre puts it, 'I think you'll find it's a bit more complicated than that' (Goldacre 2014).

> 'The results of studies showing an association between music instruction and cognitive abilities have often been taken as evidence that music lessons improve intelligence. However, there are alternative explanations for these associations. It is possible that other personal or environmental factors mediate the relationship between music participation and intellectual abilities.' (Costa-Giomi 2013)

Rather than the idea of Sage Gateshead as an organisational 'culture' driven by the musicality of its staff, any correlation between musicality and organisational culture could equally be explained by musicality being a socio-cultural marker of the kind of professionals working in the cultural sector. In other words, it could more simply be the case that people working in organisations like Sage Gateshead or the cultural sector more broadly come from particular socioeconomic backgrounds where musical instruction is likely to have been more prevalent, and any musical aptitude may be a signifier of that background, rather than the crucial determining factor in organisational culture I believed it to be. In short, I realised I may have been asking the wrong question.

A good example of this erroneous thinking about music's power is borne out in the rise and fall of the idea of the 'Mozart Effect', first identified in the mid-90s (Rauscher et al. 1993; Rauscher et al. 1995; Rauscher & Shaw 1998) and subsequently disproved (Schellenberg 2013), where a perceived causal relationship between listening to the music of a particular composer and spatial-temporal reasoning was identified. Music may have had an impact on cognitive functioning in the study, but not in the way initially suggested: 'An alternative explanation of the Mozart effect proposes that it is mediated by the listener's emotional state, specifically arousal levels and moods, which can be modified by music listening' (Schellenberg 2013). The learning from this particular instance is about how easy it is to be mis-led by assumptions about music. For my own research, it was a clear warning to question whatever assumptions may have influenced my methodology.

6.1 Survey Results

As is evident in the appended report into my survey (see Portfolio Section A-i), the results were inconclusive, although certainly not without some interesting personal discoveries and insights.

6.1.1. Quantitative Data

In terms of the broader questions about musical experience, there was general consensus, although when it came to any differences between the 40 respondents employed at Sage Gateshead, and the rest of the respondents, there was much less difference than anticipated:

Question	% agree (whole survey)	% agree (Sage only)	Variance
I listen to music for enjoyment regularly	93%	100%	1.08
I enjoy going to live performances of	91%	95%	1.04

music			
I enjoy making music on my own	79%	76%	0.95
I enjoy making music with others	83%	76%	0.92
I consider myself to be musical	79%	76%	0.96
I consider myself to be a musician	48%	38%	0.79
Is there a relationship between your listening tastes in music, and your state of mind?	93%	89%	0.95
I have learned to play and / or sing?	91%	93%	1.01
I have a music qualification	48%	54%	1.13
I currently play and / or sing	59%	59%	1.01

The second largest variance (13%) was the proportion of people employed by Sage Gateshead with a music qualification, but this isn't really that surprising a statistic, given the circumstances. Neither is it surprising that a higher proportion of Sage Gateshead staff (100%) listen to music for enjoyment regularly. More surprising is the proportion of people who consider themselves to be 'musicians', 38% of Sage Gateshead respondents as compared to 48% of the total respondents. This probably says as much about a bias toward musicians taking the survey in the first place, but it also contradicts the idea that Sage Gateshead was a workforce of musicians.

When it came to analysing the more detailed questions mapped against Reversal Theory metamotivational states, the results were even more complex, without many areas of statistical significance.

6.1.1.1.   Scores

The questionnaire returned results with a maximum score per metamotivational state of 14, 2 points per question. As a general note of caution when interpreting this data, it's worth

noting that there were no results outside of 2 sigma standard deviation. Figures highlighted in green or red fell outside of 1 sigma standard deviation, but even so would not normally be considered statistically significant.

6.1.1.1.1. *Musicking*

During musicking, the results confirmed what one might expect. Musicians scored more highly than non-musicians in all metamotivational states:

Group	Serious	Playful	Obedient	Rebellious	Competitive	Affectionate	Self	Other
Musicians	6.2	7.1	5.2	4.4	8.2	6.8	6.0	8.7
ALL	**5.3**	**6.1**	**4.8**	**3.3**	**6.6**	**6.4**	**4.3**	**7.6**
Non-musicians	3.4	4.0	3.9	1.0	3.5	5.6	0.7	5.4

All of these variations could be explained by the simple fact that musicians have probably developed greater facility for musicking than non-musicians, and therefore have also developed greater facility for accessing a range of metamotivational states during musicking. These are simply the traits of a musician.

6.1.1.1.2. *Sage Gateshead non-musicians and non-musical respondents*

In relation to musicking, Sage Gateshead staff who identified neither as musicians nor as musical returned the only results in the survey below 1 sigma standard deviation:

Group	Serious	Playful	Obedient	Rebellious	Competitive	Affectionate	Self	Other
Sage Gateshead Non-musicians	1.0	1.3	0.7	-0.4	-0.2	1.9	-0.8	1.6
Sage Gateshead Non-musical	1.3	1.7	1.0	-0.4	-0.1	2.9	-0.9	2.3

Far from the premise that any psychological benefits of musicking might be transferable outside of musicking, these results seemed to suggest that for the non-musical staff at

Sage Gateshead, being part of the organisation had a *negative* impact on their musicality.

6.1.1.1.3. Non-musicking

During non-musicking, there was little variance at all when comparing musicians with non-musicians:

Group	Serious	Playful	Obedient	Rebellious	Competitive	Affectionate	Self	Other
Musicians	7.3	5.1	5.5	3.9	7.4	5.4	5.4	6.8
ALL	**7.5**	**4.7**	**5.3**	**3.6**	**7.6**	**5.1**	**5.1**	**6.5**
Non-musicians	7.6	4.4	5.1	3.5	7.6	4.8	5.0	6.3

For the purposes of my research, this was the most disappointing result, as it meant my central premise around transferability of psychological states outside of musical situations, was not evidenced in the data.

6.1.1.1.4. Overall

In relation to the overall scores for each of the eight metamotivational states across both fields of musicking and non-musicking, there were a number of interesting points:

Observation	Possible explanations
Everyone was more 'serious' when not musicking and more 'playful' when they were musicking	• Music encourages playfulness • Music is recreational
Non-musicians were the most 'serious' when not musicking, but also the least 'serious' when musicking	• Non-musicians use music to relax
Musicians were more 'playful' than non-musicians when musicking, but more 'serious' than non-musicians when not musicking	• Musicians' playfulness when musicking doesn't transfer outside of musicking
Musicians were more 'obedient' than non-musicians, both when musicking and when not musicking	• Musicians have to be team players • 'obedient' people are better at music

Musicians were the most 'competitive' when musicking, but the least 'competitive' when not-musicking, while non-musicians were the least 'competitive' when musicking, but the most 'competitive' when not-musicking.	• People are more competitive in their primary professional role
Everyone (except Sage Gateshead non-musicians) was more 'affectionate' when musicking	• Music is a pro-social activity

6.1.1.1.5. Differences between 'musicians' and those who considered themselves 'musical'

In terms of non-musicking, the results changed a little when comparing those who considered themselves to be 'musical' with those who didn't:

Group	Serious	Playful	Obedient	Rebellious	Competitive	Affectionate	Self	Other
Musical	7.6	5.1	5.5	4.0	7.8	5.4	5.4	6.8
ALL	**7.5**	**4.7**	**5.3**	**3.6**	**7.6**	**5.1**	**5.1**	**6.5**
Non-musical	7.2	3.7	4.6	2.8	7.2	4.3	4.6	5.7

However, none of these changes resulted in data above 1 sigma of standard deviation. Also, any variance here could be explained by the same factors which undermined the 'Mozart Effect', namely that musicality here could be interpreted as a product of other factors like SES which may also influence professional behaviour.

6.1.1.1.6. Differences between Sage and non-Sage respondents

When it came to comparing the responses of Sage Gateshead employees as opposed to non-Sage respondents in non-musicking situations, there were some interesting results:

Sage Gateshead	Serious	Playful	Obedient	Rebellious	Competitive	Affectionate	Self	Other
Musicians	8.1	5.7[1]	6.7[1]	4.2[1,6]	7.7	6.9[1,4]	5.0[2,5]	8.1[1]

Non-musicians	7.8	4.3	5.5	3.4	7.1	5.1	4.6[5]	6.5
Musical	8.1	5.0	6.0[3]	3.8[6]	7.3	5.7[3,4]	4.8[5]	7.1
Non-musical	7.6	4.5	5.8	3.4	7.5	5.7[4]	4.5[5]	7.1
ALL	**7.5**	**4.7**	**5.3**	**3.6**	**7.6**	**5.1**	**5.1**	**6.5**
Not Sage Gateshead								
Musicians	7.1	5.0	5.2	3.8[6]	7.4	5.2	5.5	6.5
Non-musicians	7.5	4.4	5.0	3.5	7.8	4.7	5.1	6.2
Musical	7.4	5.1	5.4	4.0[6]	7.9	5.3	5.5	6.7
Non-musical	7.2	3.5[7]	4.3[7]	2.7[7]	7.0	4.0[7]	4.6	5.4[7]

Although none of these results were outside of 1 sigma of standard deviation,

- Sage Gateshead musicians scored higher (>10%) on a number of states[1], and were above the mean in all bar one state[2] during non-musicking

- Similarly, Sage Gateshead 'musical' respondents scored higher (>10%) in two states[3]

- Levels of 'affection' were higher (>10%) among Sage Gateshead staff[4] except those identified as 'non-musicians'

- Responses of Sage Gateshead staff to the 'self-focused' state were all below the mean[5]

- Musical respondents all scored high on 'rebelliousness'[6]

- Non-musical respondents from outside Sage scored low (<10%) on a number of states [7]

However, as noted above, none of these results were outside of 1 sigma standard deviation, and the small sample group (11

musician respondents, and a further 5 who considered themselves musical) may not be typical of the wider Sage Gateshead population.

6.1.2. Qualitative Data

There were three questions on the questionnaire which asked for elaboration in the form of narrative, all of which elicited very interesting and rich responses:

1. Overall, do you think there is a relationship between your listening tastes in music, and your state of mind?

2. How challenging do you prefer the music you listen to?

3. Do you think there is any connection between how you are when you're listening to, playing, composing or performing music, and how you are in other professional contexts (e.g. management, admin)?

Respondents talked a lot about the impact of music on a range of things which corresponded well with current thinking about the impact of music on health and wellbeing (Ho et al. 2007; Juslin & Västfjäll 2008; Schellenberg 2013; Koelsch & Stegemann 2013; Hallam 2013; Hallam 2015), including music's affect on mood and state of arousal – assisting with relaxation, or energising its listeners - its capacity to assist concentration on other tasks, as well as perceiving a positive affect on public confidence, team work, creativity and other aspects of professional life. A more detailed breakdown of responses can be found within the full survey report, in the portfolio which accompanies this report. This rich 'ecological' data would subsequently prove invaluable.

6.1.3. Limitations

The most obvious limitation of my survey was the lack of statistical significance which it returned. If it had found any marked differences between musicians and non-musicians, they would have been easily dismissed because of this. However, the main findings did not support my 'abductive inference' about a 'musical' culture driving Sage Gateshead. On a positive note, at least the results of the survey did not contraindicate this inference.

There were other limitations too. The questionnaire had been self-designed, and did not therefore correlate with existing sociometric measures like Apter International's Telic State Dominance Measure (TDSM) or the Telic State Measure (TSM). I pursued the opportunity to corroborate my data with the TDSM for a while, but once it became apparent that my own data was inconclusive even on its own, it became a less relevant avenue to explore. Similarly, there was no psychophysiological – or other - correlate of the data collected. The only measures I had were sociometric ones, which on their own are less robust than a 'triangulation' of data with other measures would have been (Apter 2007, p.104). There was no adjustment to account for the potential musical bias of people responding via my social media networks. As a musician, I probably have more musician friends, who may in turn be more inclined to support a fellow musician researching a musical area. I had not adjusted my sampling framework to account for this.

If the survey had returned more positive results, it would have made sense to have refined a future iteration of it to account for some of these discrepancies, but the weak nature of the results forced me to conclude that it might be a fruitless avenue to explore. I undertook some further data analysis of the survey results, looking at responses across Reversal Theory *domains* as opposed to

individual metamotivational states to see if it might elicit useful data regarding 'reversibility', but again, the results were inconclusive.

More prosaically, I was forced to the rather obvious conclusion that music affects *everyone* to some extent, whether we are musicians or not, because we all listen to it. Isolating the degree to which the processes engaged when performing music differ from those engaged when we are just listening is a complex neural challenge, as the same neural circuits involved in listening are *also* activated during performance or active musicking. 'Music listening, performance, and composition engage nearly every area of the brain that we have so far identified, and involve nearly every neural subsystem' (Levitin 2008, p.9). There is some evidence of the impact of active music-making as opposed to just listening to music (Hallam 2015), but it is emergent, and dogged with questions about causality. Pursuing that line of enquiry would have taken me further from my own skills and background, my professional role, and my intentions. The question of 'evidence' was to recur, but not just yet, and not as something to tackle on my own.

Moreover, I realised that the thing I was interested in proving - that music was somehow 'good for us' outside of musical situations - was also something I already believed, and that was probably contaminating my study the most. I was setting up a flawed argument, using the intended conclusion of my argument as one of its premises, a logical non-sequitur. In essence, I was setting up an empty tautology – 'music is good for us because it's good for us,' a statement which is either self-evident, or it's meaningless, and therefore doesn't really tell us anything. I was clearly missing something.

Fortunately, it wasn't just me that was missing it. 'Quantifying the benefits [of arts and culture] and expressing them in terms of facts

and figures that can evidence the contribution made to our collective and individual lives has always presented a problem' (Arts Council England 2014, p.4), and moreover, 'we cannot demonstrate why the arts are unique in what they do' (p.4). The Arts and Humanities Research Council mid-term report on their Cultural Value project was also concluding that,

> 'For nearly three decades, the value of cultural and artistic engagement has been articulated in instrumental terms: economic impact; urban regeneration; improved educational attainment; better health; reduced unemployment; and so on. While these might well be plausible registers of the benefits of culture and art, putting culture into the straitjacket of predefined outcomes and targets of this kind has all too often led to oversimplifications about both the benefits themselves and the role of arts and culture in securing them.' (Arts & Humanities Research Council 2014)

6.2 Paradox of musical research

As I was discovering, the difference between these 'intrinsic' and 'extrinsic' benefits of arts and culture is central to understanding their value and importance. Research into music falls prey to a central paradox, which can get in the way of analysis. Music is 'ubiquitous' (Levitin 2008, p.257), and it affects everyone with the capacity to perceive it, which means that virtually all humans have a relationship with it in some way. It is also highly individualised, which means that everyone's relationship to music is different, rather like the way that action research is sometimes described, with 'features of practice that are broadly shared, while at the same time accepting that practice is hugely varied' (Reason & Bradbury 2015, p.4)

There is considerable evidence to demonstrate that individual choice surrounding music has probably the strongest influence on how it affects us

(Mitchell et al. 2006; Haake 2006; Laukka 2006; Mitchell et al. 2007; Mitchell et al. 2008; Haake 2010; Schellenberg 2013; Hallam 2013). 'Positive emotions dominated when participants were listening to music—especially in situations where the music was self-selected' (Västfjäll et al. 2013). Or as one respondent to my survey put it,

> 'I do believe there is a connection between listening tastes and state of mind, however I do not think that types of music have the same effect on different people. One person finds classical music or opera soothing, where another person may find it winds them up.' (survey respondent, 2015)

It might even be considered as non-pharmacological medicine:

> 'Individually chosen music is able to activate inhibitory pain reducing endogenous mechanisms, improve quality of life, and reduce consumption of analgesics. Adequate music has no side effects and can be combined with the usual medication.' (Bernatzky et al. 2013)

Therefore, to talk in general terms about music's power and impact is always to 'miss' the instances of the phenomena which give that statement meaning, namely the very specific impact that music has on us as individuals. Or, as Adorno puts it, 'we substitute concepts for what they represent but no concept can ever capture the richness of the reality' (Crotty 1998, p.132). Even though some of my dance practitioner friends are insulted by the aphorism that 'talking about music is like dancing about architecture'[1], the importance of finding appropriate means for understanding the Arts cannot be over-stated, especially as some believe, 'it is impossible to speak about music' (Barenboim 2009, p.5).

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[1] because they quite like to 'dance about architecture' thank you very much

6.3 Chapter Summary

In this chapter, I have outlined some of the practical and philosophical limitations of my initial approach, including the disappointingly inconclusive results of the survey, as well as some of the philosophical limitations of studying music's affect, because of the simultaneously universal and individualised nature of its experience. In the next chapter, I explain how a 'dialogic' approach enabled me to reconcile some of these apparent inconsistencies and contradictions, giving rise to a shift in focus of my research, and a re-formulation of my research question.

Chapter 7: Finding a way to 'speak about music'

In this chapter, I discuss the impact of the discourse covered in the previous chapter in re-shaping my research into a more sophisticated conception, and how the resulting revision of the research question in turn informed the emergence of a conceptual framework which has become the basis for a lot of my subsequently published work.

A central tension within the discourse surrounding the social and cultural value of the Arts in society, is that to reduce the totality of Artistic experience to its constituent parts is to miss the holistic importance of Artistic experience in phenomenological – or 'intrinsic' - terms. (Belfiore & Bennett 2010; Matarasso 1997; Times Higher Education n.d.; Perry 2013) In my research, an 'ecological' understanding of music's power (Trondalen & Ole Bonde 2013; Elliott & Silverman 2013; Ansdell & De Nora 2013; Chin & Rickard 2014) was emerging alongside similar developments in understanding of health and wellbeing:

> 'A growing interdisciplinary understanding of health and wellbeing as 'ecological' phenomena meshes perfectly with a similarly developing ecological understanding of people, music, and context. Together these perspectives show how music can provide a resource for cultivating wellbeing, understood as the positive flourishing of identity, relationship, and community.' (Ansdell & De Nora 2013)

Coupled with the realisation that 'building the link between inputs and outcomes is often impossible' (Perry 2013), the 'logic chain' way of thinking about the impact of the Arts – where planned inputs have specific and predictable outcomes - was shifting:

> 'A better understanding of what actually happens to people in their encounters with arts and culture calls for a renewed methodological rigour and an imaginative expansion of the approaches and techniques

currently used to capture cultural value.' approach (Arts & Humanities Research Council 2014)

Despite the fact that it was ultimately statistically insignificant, the findings in my survey which suggested that Sage Gateshead musicians were more playful, obedient, affectionate and other-focused in non-musicking situations than their non-Sage counterparts had made me curious. If it wasn't as simple as the levels of musicality in the organisation driving its culture, what *was* going on? Pursuing this line of thought brought me straight back to the other work I was doing with students, and their particular emergent situation as 'boundary walking' musicians.

The sociologist Richard Sennett has observed that psychologically, the competitive worlds of 'performing' music, and the more cooperative one of 'participating' in it, can be quite different. This difference often catches out the 'hotshot' performer who rises to the top of their field by seeing off fierce competition, only to find that they lack the cooperative and empathic skills needed to actually practice in their chosen field: 'nothing has prepared them to attend to others. Though they may know their own part perfectly, in rehearsal they have to learn the ego-busting art of listening, turning outward' (Sennett 2012, pp.13–14).

Because 'facilitating others' learning in turn facilitates one's own learning' (Schön & Argyris 1992, p.92) it makes sense that the practice of facilitating others' learning can also be important in developing the empathic skills of cooperation required to thrive in a music industry where those skills are ever more vital.

7.1 Emergence of Conceptual Framework

And here is where the two aspects of my research – my curiosity about the ecology and musical 'culture' of Sage Gateshead, and my work with the students who were learning their craft within that culture – finally fell into place in a single conceptual framework. I realised that the students on the

Community Music course were engaged in a very similar endeavour as the organisation itself – developing agency in a 'creative tension' between the worlds of musical performance and music learning & participation, and conceiving / constructing a professional identity for themselves in relation to those two worlds.

The emergence of this particular perspective might be considered a situational phenomenon. The organisation's commitment to *all* music, and the resulting programme of activities across performance and learning & participation is huge: over 400 performances each year; over 20,000 annual participants, in a wide breadth of music genres, from orchestral to urban and all points in between. The sheer scale of activity represents a 'critical mass' of contradictory and sometimes competing tensions – both musical and cultural. These tensions can be resolved through a dialogic perspective, where none of the constituent parts are ignored. When *all* music is being championed, a conception has to be found to integrate the many implied differences in form and genre, without diminishing any of them; this conception is dialogical in its essence.

In a smaller programme, there would not be the same imperative for this integration, because the artistic focus is likely to be on one specialist aspect or another. Very few Arts organisations try to be 'all things to all people', but instead build up a reputation for a specialist practice, and by doing it very well. In many music organisations, there is also often therefore an implicit artistic imbalance between what gets described as the 'core' artistic programme – what happens on the stage in front of an audience – and 'outreach' i.e. the educational or participation programme. We can see this as an imbalance between 'aesthetic' and 'praxial' forms of music. The establishment of a holistic artistic programme comprising both of these elements is what drives the dialogue between them. Furthermore, it requires significant levels of each activity to drive this dialogic integration, rather like the necessary critical mass of uranium which drives nuclear fission.

It is into this 'creative tension' that students on the Community Music course find themselves propelled. The philosophical shift from 'core' and 'outreach' to a more integrated perspective is a similar shift to that of '*musician* vs. *music educator*' to '*portfolio musician*' described above. All of the students have to learn about each other's practices and approach, and in doing so, they become more rounded musicians able to develop a 'portfolio' of work across multiple fields, and learn the skills of dialogue in the process. In this context, what I mean by *dialogue* is the epistemological skills of dialogue as much as the conversational, learning 'for' dialogue as much as learning 'through' it (Wegerif 2012).

7.2 Revision of Research Question

In response to these emergent insights and deeper understanding, it became clear that my initial research question had out-grown its usefulness. The focus of the initial research question on simple transfer between domains betrayed a relatively simple understanding of what is, in fact, quite a complex phenomenon, as described above. Through discussion with my supervisors, the research question now evolved into a more sophisticated framing of the subject:

An investigation into the value of developing an artistic programme which integrates the aesthetic, the praxial and the social dimensions of an art form, specifically music, and the implications of such development on the training of emerging music practitioners.

While it might seem unusual to change a research question part way through a piece of research, this is not inconsistent with the principles of action research (Coghlan & Brannick 2014; McNiff 2013; Cook 2009), representing an increasing level of sophistication in the enquiry as it proceeds.

7.3 Conceptual Framework

The shifting of focus of the research question, and the revised emphasis on 'integrative' or 'dialogic' conceptions, supported the subsequent emergence of the conceptual framework which has since became a consistent feature of my thinking, and my published work. My earliest iterations of this conceptual framework (Camlin 2015h; Camlin n.d.) used the notion of dialogics to show the two fields of music performance and music learning & participation held in a 'creative tension' with each other. I imagined a continuum between these two fields, within a broader 'constellation' of theoretical perspectives, which then reached out beyond the field of participation, to less 'musical' fields of broader social impact beyond:
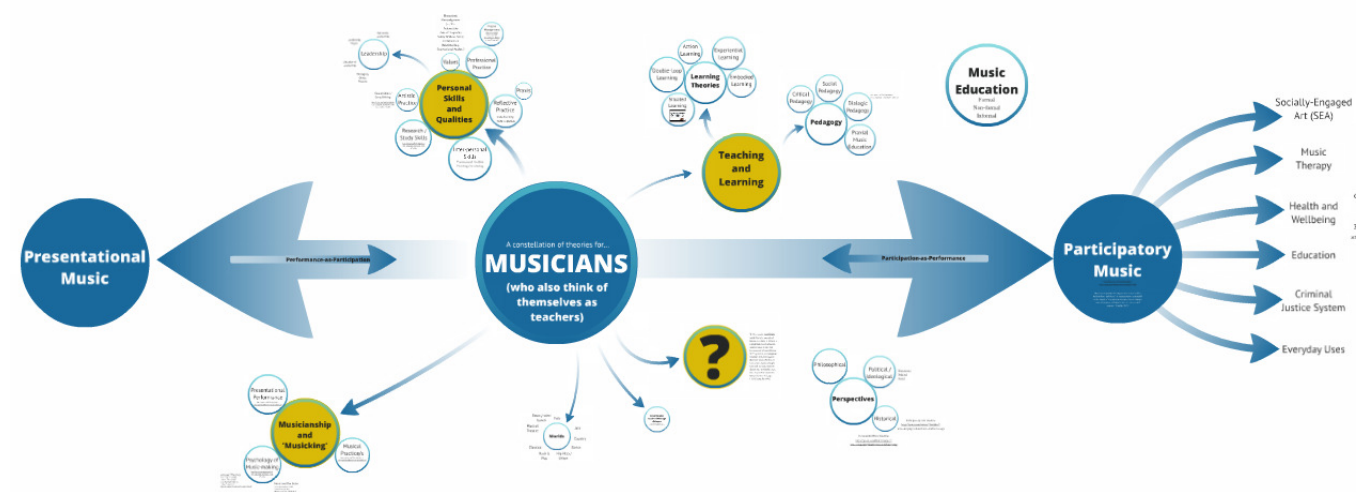

Fig.3 - First iteration of conceptual framework

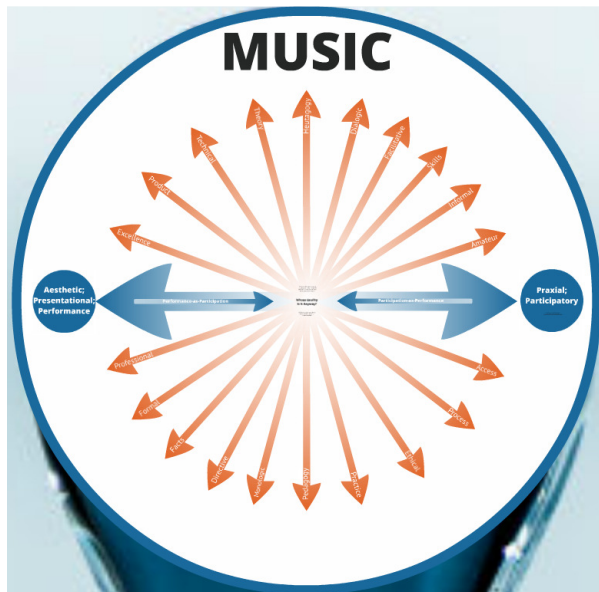The second iteration (Camlin n.d.) showed a similar dialogic 'creative tension' between fields,

Fig. 4a - second iteration of conceptual framework

but with the social impact of music appearing as the ripples arising from this 'creative tension':

Fig. 4b - second iteration of conceptual framework

The centrality of the 'social impact' of music in this iteration recognises the fact that, without it, music can lack the vitality that gives it its essential meaning. According to Daniel Barenboim, exclusively aesthetic forms of music can become, 'a community made up of artists and audience that is an ivory-tower community, because both have lost a great part of the connection between music and everything else' (Rusbridger 2013, p.210), while participation in music practices that do not resonate with people's situations and personal aspirations can be equally disengaging for participants / learners, as recognized in the UK's Music Manifesto (Department for Education 2004) and all that followed it.

It was through discussion of the framework with students that the third, and final, iteration developed. The importance of the three dimensions – performance (aesthetic); participation (praxial); social impact - was clear, but the relationship between them wasn't. Social impact can be achieved through either field of music; it doesn't require both of them for a musical experience to be transformative. People can, and do, derive immense pleasure from participation in instances of musical participation where the aesthetic quality of the music produced is not what the experience is about (Turino 2008). Similarly, as previously discussed, simply listening to music – either 'live' or recorded – can have a profound affect on the listener without having to participate in anything more than wearing a pair of headphones and pressing 'play'.

7.4 Music in Three Dimensions

The final iteration of the model can be expressed in quite simple terms, that music has three distinct dimensions through which its value can be measured: the aesthetic dimension, the praxial dimension, and the dimension of social impact. The value of each of these dimensions can be considered in isolation, but it is in their inter-relationship that the holistic, or ecological, value of music can be best understood.
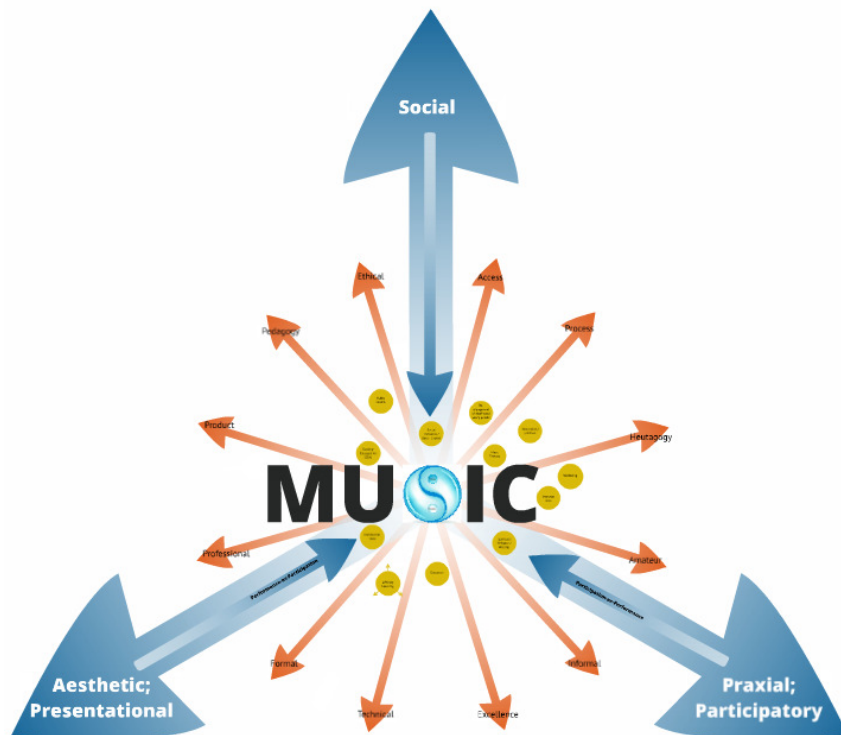
Fig. 5 - Music in Three Dimensions

In the model, the blue arrows represent each of these three dimensions, and the simultaneous 'pull' both outward and inwards: outwards toward the realisation of each dimension's full value – musical excellence, access and inclusion, transformational or 'strong' (Gabrielsson 2011) experiences through music – and inwards toward the other two dimensions. Rather than any one of these dimensions taking precedence over the other, the model emphasises an integration of these three dimensions in a state of 'creative tension' with each other. Too much emphasis on any one, to the exclusion of the other two, leads ultimately to a one-dimensional perspective on – and experience of - music.

The red arrows represent the various traditional dichotomies – access vs. excellence; product vs. process; technical vs. ethical etc. - which are resolved through this dialogic approach (Camlin 2015h, p.10).

The small yellow circles provide examples of possible instances of *musicking* – e.g. commercial music, lifelong learning, education, music therapy and so forth – and their position within the model as being 'pulled' or strengthened by the tensile force of the surrounding three dimensions on them. Any musical practice could be located within the model by placing it physically in relation to the 'pull' exerted upon it by each of the three dimensions. Ideas for its development could then be informed by reflecting on how to bring it closer to a desired dimension.

For example, a community choir might start as an adult education class, set up to generate income for a remote Arts Centre, and to get local older people out of their houses and back into the community. Its aspirations might be broadly praxial – involving as many older people in the community as possible – and social – creating opportunities for isolated individuals for social bonding and to impact positively on their mood and wellbeing. Over time, the group settles into a stable group, and the opportunity to perform at the local village fete brings with it the third dimension into play – the aesthetic quality of the music they produce. So in time, the choir moves from the axis somewhere between participation and social impact, and is drawn further toward the centre of the diagram by the 'gravitational pull' of the aesthetic demands on the music they produce, as the day of the performance approaches.

I'd urge the reader to test the model out with their own examples.

A music practitioner – or an organisation, even - might also locate themselves within the model in relation to the three dimensions, in terms of the relative importance of them within their current practice, as a way of critically reflecting on such practice. Workshop processes, as well as coaching and mentoring frameworks, might help individuals to 'frame' reflective questions to provoke critical insights. Hence, at the centre of the model, and indeed in the 's' at the centre of the word 'music' itself, is a representation of Robin Nelson's conception of *praxis* as 'theory imbricated

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within practice, or what some call intelligent practice or material thinking' (Nelson 2013, p.4). As discussed earlier, praxis – or 'reflection and action upon the world in order to transform it' (Freire 1970, p.33) – is an essential pre-requisite for learning. Without it, the model is static and fixed, but *praxis* transforms it into a shifting, changing, 'living' correlate of practice.

7.5 Professional Projects

The development of this model has been the product of five years' professional practice, study and research in the field of music education at Sage Gateshead, and represents the bringing together of a number of aspects of my professional practice. The knowledge I have acquired through research has directly informed much of the professional work that I have undertaken as part of my role at Sage Gateshead while conducting this research. In turn, much of the learning from these professional projects has fed the development of my ideas.

As well as the Music Lab project (Sage Gateshead n.d.) mentioned earlier, I have also contributed to Paul Hamlyn Foundation's national ArtWorks project, largely because of the development of my ideas about dialogics in relation to artist training. As well as leading on ArtWorks NE's Peer Artist Learning project (Camlin 2012a; Camlin 2012b; Camlin n.d.) (Portfolio Section B-i) I was a lead deliverer on ArtWorks NE short courses for participatory artists, and set up the Participatory Arts Learning Scheme (PALS). I contributed a blog to the national project (Camlin 2014b) and gave a number of papers to ArtWorks conferences (see (Camlin 2015a; Camlin 2015b; Camlin 2015c)).

As Head of Higher Education and research at Sage Gateshead, I lead a small management team which has established a network of research events at Sage Gateshead, including the curation of the annual Everyone Deserves Music symposium of community music, which has drawn delegates and speakers from across the UK, including Francois Matarasso

(Matarasso 2014) and Natalie Bennett, leader of the UK Green Party. In 2015, we have established a series of academic conferences with Northumbria University around the themes of music and wellbeing, which in turn has also informed a research proposal to Arts Council England on the theme of developing a methodology for measuring neurological – and other - correlates of the 'experienced' benefits of *musicking* within the organisation's practices.

7.6 Published articles

I have had a number of articles published of my work relating to this research, as set out in Section B – Published Work of the appended portfolio. In summary, I set out my main ideas about dialogics as a frame for understanding CM practice in a peer-reviewed article for the International Journal of Community Music (Camlin 2015f) – see Portfolio Section B-iii - and have a chapter appearing in the forthcoming Oxford Handbook of Community Music (OHCM) (Camlin 2017) – see Portfolio Section C-ii - detailing Sage Gateshead's approach to musician training - currently under peer review. A further piece outlining a dialogic approach to understanding 'quality' in participatory settings is published in the Journal of Arts and Communities ArtWorks Special Edition (Camlin 2015h) – see Portfolio Section B-iv. I have other articles published in Sounding Board, the UK's professional journal for community musicians (Camlin 2012c; Camlin 2014e) - see Portfolio Section B-ii as well as a number of commissioned blog posts (Camlin 2014b; Camlin 2014a) - see Portfolio Section B-viii.

In Section C of the appended portfolio, I have other articles in various stage of development or peer review (Camlin 2012d; Camlin 2015g) see Portfolio Sections C-i, C-iii and C-iv respectively.

7.7 Chapter Summary

In this chapter, I have outlined the evolution of the conceptual framework of 'music in three dimensions' which has become the cornerstone of my current

thinking, and my contribution to the field of music, Community Music and music education. I have explained how the findings of my initial approach informed a revision to my research focus, giving rise to a new research question and consequent conceptual framework, which in turn have formed the conceptual basis for my published work. In the next chapter, I evaluate the success of my doctoral research, its limitations and its impact.

Chapter 8: Evaluation

Perhaps the most obvious thing to note about this research project is how much it has shifted over its course. I started with a fairly straightforward 'abductive inference' about the transferability of musicality between domains, and concluded with a sophisticated conception of 'music in three dimensions' which has been successfully published in a number of peer-reviewed publications (Camlin 2015h; Camlin 2015f; Camlin 2017) reports and academic papers (Camlin 2012b; Camlin 2015g). In itself, this is good evidence of how successfully the project has evolved.

8.1 Personal impact

Within my own practice as a musician and music educator, I have developed a much stronger critical awareness of the issues raised within my doctoral research, and I believe it has made me a stronger and more effective practitioner in many ways. When leading groups, I am much more aware of the 'creative tension' between performance and participation, and how to navigate the 'dialogic space' created by this tension. With students in higher education, I am able to offer robust advice and guidance in terms of their own conceptual development and understanding, and with colleagues, I am able to provide a critical perspective on matters, and raise the level of critical discourse to more sophisticated levels. Evidence of this critical reflection on my practice can be found in extracts from my weekly journal entries – see Portfolio Section G – as well as in the documentation surrounding the development of my research – see Portfolio Section I.

A key point of learning for me from undertaking this research has been in developing a much stronger understanding of the complexity of 'measurement', and the need for more robust methodologies that can provide hard metrical evidence without sacrificing the rich ecological data that comes from qualitative investigation into people's 'lived experience' of the Arts. The qualitative responses to my survey could have been taken as

validating my initial hypothesis about the transferability of musicality between domains, but this was not borne out in the quantitative data, which forced me to re-consider the value of a purely qualitative approach. Similarly, the qualitative data reveals a good deal about people's actual experience of music, so cannot be dismissed.

Undertaking this research has convinced me of the importance of robust research design in developing a more sophisticated understanding of the benefit and value of the Arts. There *are* measurable benefits of participation in the Arts e.g. changes in hormone levels, but the problems of a purely metrical approach doesn't account for people's experience of those changes. Similarly, there are phenomenological benefits of participation in the Arts e.g. perceived cognitive functioning, but the problem of a purely phenomenological approach is that there may be other possible explanations of the experienced phenomena i.e. *correlation does not imply causation*. Hence the need within Arts research for integrated approaches that blend metrical and phenomenological data. This evolution in my understanding has made me a better teacher, a more critically reflective senior leader in the Arts, and more qualified to fulfil my role as Head of Higher Education and Research within a large cultural institution, where I can influence the direction of future research development.

The impact of this research goes beyond my own practice, however.

8.2 Within Sage Gateshead

My research has directly informed the development of the undergraduate programmes I am responsible for – see Portfolio Sections E-ii and E-iii, enhancing quality in both the delivery and design of the programmes. Outside my immediate professional responsibility, Sage Gateshead's revised business plan 2015-18 – see Portfolio Section D-iii - represents a move toward a more integrated approach to research, and a willingness to engage in more research-based practice, as evidenced by a strategic aim to

develop an 'evidence base demonstrating social impact of [Sage Gateshead's] offer', including a number of attendant objectives highlighted in the appended document:

- 'Embed and share evidence-based and research-informed practice and contribute to sectoral knowledge of the social value of the arts through partnerships and specific events

- Capitalise on the assets and knowledge of Sage Gateshead by increasing the use of our practitioners as external trainers, presenters and researchers

- Improve our approach to capturing robust data, evidence, research and evaluation in order to make better L&P programming choices, drive continuous improvement, build new markets and explore new sources of income to improve resilience

- Invest in research and development of new funding and business models to support L&P work

- Maintain L&P programme quality and reputation at the highest level, with well-trained staff in place confidently delivering learning and participation opportunities informed by robust research evidence.' (Sage Gateshead 2015)

I believe that some of these shifts in emphasis of research priorities are a result of my influence on the organisation's practices and thinking.

This increased willingness on the part of Sage Gateshead to engage in research-based practice is exemplified by a recent Arts Council Research Grants bid which I initiated (Camlin 2015e) – see Portfolio Section D-ii. Bearing in mind the methodological challenges described above, this project was conceived to use the research knowledge of a network of more established researchers than myself, from HE institutions across the UK – to

design an over-arching methodology for collecting meaningful, measurable data from the large population of 20,000 Sage Gateshead music participants, over a period of years, thereby providing a number of things that the sector most lacks – longitudinal studies of extensive qualitative data with measurable neurobiological correlates of a large research population, and with high ecological validity. It is simply not possible that without this piece of research and the development of my academic skills and knowledge, that I would have been able to bring that bid together. As it happens, the bid was unsuccessful. However, the future opportunity for Sage Gateshead to contribute to a more robust understanding of the impact and value of the Arts on people and society has clearly increased.

8.3 Outside of Sage Gateshead

I hope that my work demonstrates that there is a value in developing a dialogic perspective on Arts practices, and this has been reflected in the interest shown for these ideas within my community of practice, both inside and outside Sage Gateshead. I have used quantitative and qualitative research to develop insights into the particular situation of Sage Gateshead and the musicians who train within its practices, and these insights have led to the evolution of new conceptions of those practices, including the articulation of a new perspective on music. My ideas have been developed within national Arts projects, published in international academic journals, and informed curriculum development at Sage Gateshead and a number of other Higher Education institutions, including University of Sunderland, Trinity-Laban conservatoire, Durham University and Northumbria University. Citations of my contribution to the national ArtWorks debate can be found in Portfolio Sections H-i, H-ii and H-iii.

It was disappointing that my initial line of enquiry did not produce the results I was hoping for, but the resulting philosophical enquiry revealed far more than I could have hoped for. The implications for my community of practice are a more sophisticated understanding of that practice, and represent a

praxial 'turn' in Participatory Arts that has been historically neglected. One anonymous peer review of my recent article in the International Journal of Community Music (Camlin 2015f) commented:

> 'The article is a significant and up-to-date contribution to the conceptual and ideological framework of community music practice and as such will be read with great interest by community musicians and those responsible for the training of practitioners. The references are broad and relevant and the argument is consistent and coherent with no hint of one-sidedness (in line with the central theme of the article).' (anonymous peer review 2014)

I very much hope to continue contributing to knowledge in this way, and am excited at the possibilities this research project has revealed for me.

8.4 Limitations: A Note of Caution

On that note, it is worth acknowledging that the model and ideas presented herein have emerged from out of the particular situation of Sage Gateshead, and might be seen as one of the outcomes of developing an Arts organisation whose expressed artistic purpose spans both performance and learning / participation with equal artistic distribution of weight, and finance. They are my perceptions of them, but they are Sage Gateshead's practices. Hence it feels both valid and appropriate to suggest that Sage Gateshead's artistic programme represents a philosophical shift toward a more integrative model of music, where the aesthetic, praxial and social dimensions of music are of equal – or at least comparative – value. As such, Sage Gateshead's artistic programme offers a significant contribution to current debates around cultural value, and heralds the emergence of a refreshed paradigm of music in western society which emphasises music's holistic value.

For the most part, it is a practical integration of these three dimensions of music's value that is manifest through the delivery of its programmes, rather than an express purpose by the organisation to champion a new conceptual

paradigm of holistic music. The strength of the organisation's efficacy has traditionally been in the practical delivery of its programmes, rather than the articulation of more philosophical or theoretical standpoints such as those presented here. This reveals a central contradictory tension implicit within my work, namely that – at least, for some - to conceive of artistic practices in conceptual terms is to begin the process of separation between theory and practice, which is in itself to miss the significance of their imbricated totality. Or as Pablo Helguera says, 'to impose a sort of methodology, or "school of thought," onto the practice would only create an interpretation of art-making that the next artist will inevitably challenge, as part of the natural dynamics of art' (Helguera 2011)

Sage Gateshead is very much a practical music organisation, and it is therefore appropriate that the realisation of its mission and purpose is in its practices, much in the same way that Chernoff describes the 'imbrication' of musical excellence in non-Western – specifically African – cultures:

> 'African music does not become the subject of abstract and systematic discussions about morality and ethics, and people do not become analytical about the fundamental social themes displayed in the music: the point is to participate in the appropriate way.' (Chernoff 1981, p.153)

This is very much why I emphasise this model as a 'situated' one, and why I also describe it as unstable. It represents the self-funded academic journey of one musician in a particular situation of a large music organisation in the UK, as they move from being a practitioner to a 'practitioner-researcher' (Nelson 2013, p.8), and any inferred shift in attitude toward organisational *praxis* can only be considered tentative at best, and at least, temporary. Changes in management, policy, programming, culture or ecology could all destabilise the conditions for building on the learning from this research, and in the current unstable economic climate, anything is possible. In terms of developing a more robust organisational *praxis,* where the sophistication of

its diversity of practices is matched with an equally sophisticated linguistic and conceptual underpinning, this is perhaps an area for future development, only fully realisable when a greater proportion of its practitioners have sufficient access to the means of postgraduate study to be able to articulate their practices in stronger conceptual and theoretical terms, as well as through their ongoing practical excellence.

However, that is not to say that the learning from this research is restricted to an understanding the situation of Sage Gateshead alone. As I discuss in Sage Gateshead's recent application to Arts Council's Research Grants project – see Portfolio Section D-ii, this kind of 'situated' approach to research might provide a valid way of transforming the 'productive' knowledge of any Arts organisation into more useful, explicit knowledge:

> 'Focusing on understanding the knowledge from the internal perspective of an Arts organisation will lead to a deeper understanding between the cultural sector and the HE sector. We make the assumption that the perspectives which develop 'within' Sage Gateshead programmes will be qualitatively different to those that are formed through external observation of them, and therefore more 'ecologically valid' (Cohen et al. 2011), as they involve participants and practitioners more closely in the research of such practices. This project seeks to capitalise on this 'withness' (Shotter 2011) knowledge, drawing on the experience and expertise of external research partners to qualify and validate insights which emerge from 'within' our organisational practices.' (Camlin 2015e, p.7)

This overall approach to undertaking research from within the 'situated' perspective of an Arts organisation's practices might, over time, prove to be a very useful means not only of 'professionalising' the tacit knowledge of the cultural sector in the UK through an emergent sectoral *praxis*, but of strengthening the relationships between the HE and cultural sector, and

ultimately result in more sophisticated and robust methodologies for understanding the value and impact of the arts on people and society.

Chapter 9: Conclusions

To re-iterate, the contribution of this piece of research to the field of Arts and culture - specifically music, music education and Community Music (CM) - can be summarised as follows:

- The articulation of a new perspective on music which re-integrates three dimensions of music's value in a holistic way: the aesthetic dimension; the praxial dimension; the dimension of social impact;
- The proposition of a dialogic frame as the means for conceiving of, and advancing that re-integration, recognising the ecological importance of the situatedness of individual instances of music;
- A deeper understanding of how new music practitioners can develop an individual *praxis* within that framework;
- A greater understanding of how Arts organisations, and the cultural sector more widely, can transform the 'tacit knowledge' of particular Arts practices into a more robust *praxis*, through critical, academic reflection on those practices.

9.1 Learning Outcomes

I believe the work undertaken and the conclusions reached satisfy the required learning outcomes of this programme of study:

PDC501 Learning Outcome	Evidence
K1. Deep understanding of the recent developments in their profession nationally and internationally	Research is grounded in a comprehensive review of recent literature, and contributes to the development of that body of literature.
K2. Deep understanding of current theoretical frameworks and approaches which have direct relevance to their own	The report proposes an alternative dialogic means of conceiving of music which resolves some of the

professional context	traditional dichotomous positions associated with the practice and study of music.
S1. Make a significant contribution to practice within their chosen field	Especially in the field of musician training, through the development of undergraduate programmes situated within a cultural institution.
S2. Apply theory and research methodology within the workplace, and feel comfortable in integrating different approaches to address "messy" multidisciplinary problems in a rigorous yet practical manner	Evidenced through the integration of ideas and concepts into teaching materials, curriculum design and wider discussion of practice within professional settings.
S3. Recognise budgetary, political, strategic, ethical and social issues when addressing issues within the workplace	Evidenced within literature review, ethical underpinning of workplace survey, and increased research emphasis within Sage Gateshead business plan
S4. Reflect of their own work, and on themselves, and thus operate as a truly reflective independent practitioner	Evidenced within the action research approach to research design and subsequent changes in inquiry arising from emergent findings, and especially within personal journal extracts
S5. Present and defend an original and coherent body of work which demonstrates, reflects upon, and evaluates the impact upon practice which they have personally made	Throughout the report an appended portfolio

I believe that the development of the ideas and models contained herein requires ongoing dialogue in a number of ways. The dialogue I have started here needs widening 'through bringing in new voices' (Wegerif 2012) i.e. supporting other Arts practitioners to make similar journeys toward becoming

'practitioner-researchers', and finding new ways of turning the 'tacit' knowledge contained in their practices into explicit knowledge. It also requires a deepening dialogue 'through reflection on assumptions' (Wegerif 2012), so that a critically reflective Arts sector can develop ever more robust understandings of the value of what we do.

To return to my original aim, my initial interest was in developing a better understanding of the professional culture and ecology of Sage Gateshead, and that has certainly been achieved. Although the focus of my research changed substantially, the resulting insights, concepts and learning have revealed a much deeper richness of knowledge than my original enquiry imagined. Even within Sage Gateshead, my professional role is concerned with one small part of a much larger ecology. My research may have revealed a 'map' for understanding this ecology in the form of a conceptual framework, but as we know, 'the map is not the territory'(Korzybski 1933). I believe that the potential knowledge contained within Sage Gateshead's practices is much larger than what my own modest research could possibly have revealed. In research terms, the hundreds of other musicians employed by the organisation, the thousands of practical situations of music-making occurring on an annual basis, and the tens of thousands of people participating in those practical situations represents a 'goldmine' of 'new knowledge' that is waiting to be mined. In turn, applying the same principles of situated 'action' research to other Arts organisations will reveal similar levels of untapped new knowledge, the mining of which could build an evidence base for the value of Arts and Culture for people and society that would help to preserve its future as an intrinsic human right.

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