Expanding Professionalism in Music and Higher Music Education

A Changing Game

Edited by Heidi Westerlund and Helena Gaunt
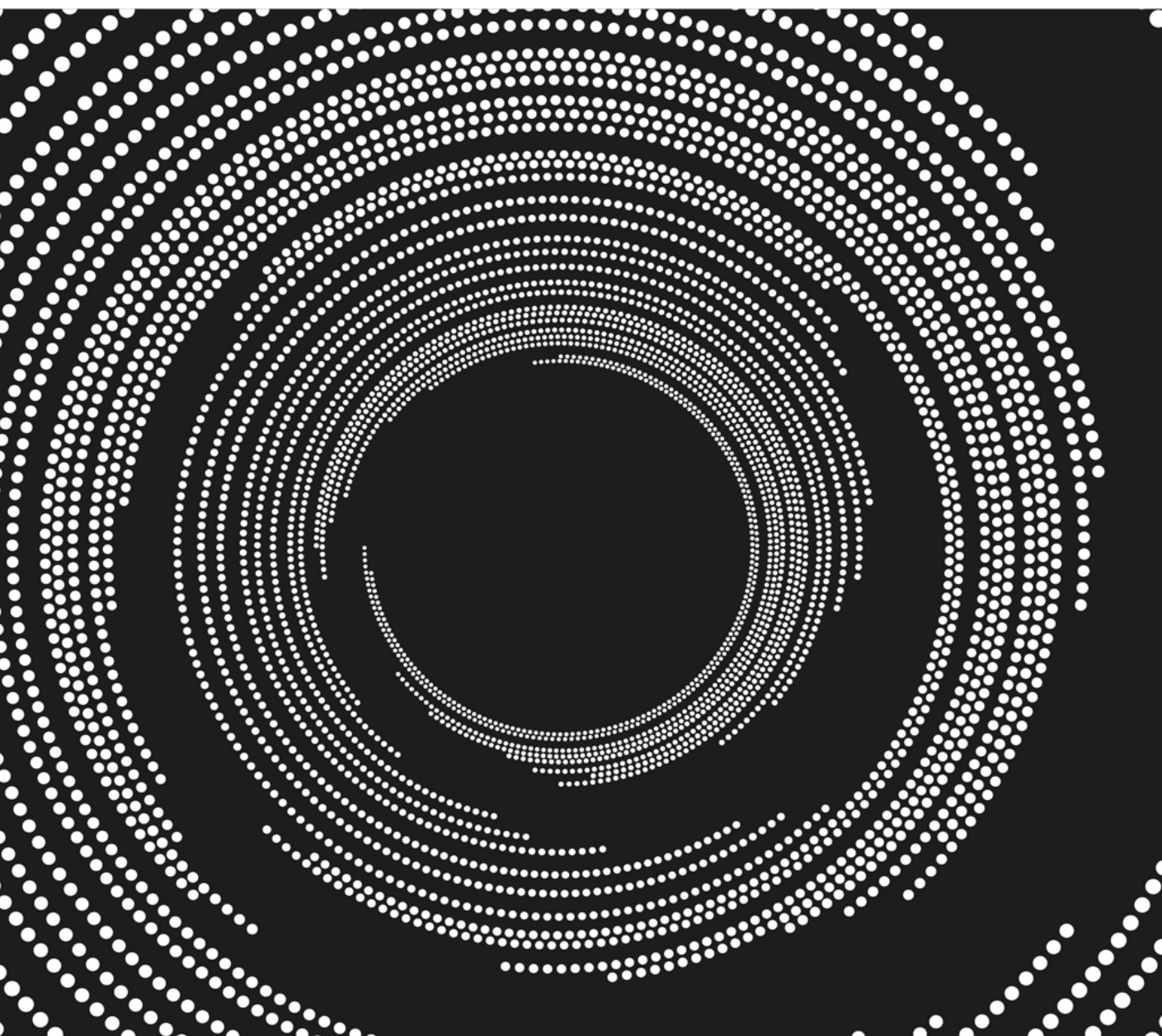
SEMPRE Studies in The Psychology of Music

Expanding Professionalism in Music and Higher Music Education

This book addresses the need to rethink the concept and enactment of professionalism in music, and how such concepts underpin professional higher music education. There is an urgent imperative to enable the potential of professional musicians in our contemporary societies to be more fully realised, recognising both intense challenges that are currently threatening some traditional music practices, and significant scope for new practices to be imagined in response to deep veins of societal need. Professionalism encompasses the conduct, aims, values, responsibilities, and ongoing development of a practising professional in the field. Professional higher music education engages both with providing future professionals with relevant education in particular craft skills, and with nurturing their visions for their work as artists in future societies. The major focus of the book is on performance traditions that have dominated professional higher education, notably western classical music.

Dr Heidi Westerlund, Professor, University of the Arts Helsinki, Sibelius Academy, Department of Music Education, Jazz and Folk Music, Finland; Honorary Professor at the University of Queensland, Australia.

Dr Helena Gaunt, Professor, Principal, Royal Welsh College of Music & Drama, UK.

SEMPRE Studies in the Psychology of Music
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The theme for the series is the psychology of music, broadly defined. Topics include (i) musical development at different ages, (ii) exceptional musical development in the context of special educational needs, (iii) musical cognition and context, (iv) culture, mind and music, (v) micro to macro perspectives on the impact of music on the individual (from neurological studies through to social psychology), (vi) the development of advanced performance skills and (vii) affective perspectives on musical learning. The series presents the implications of research findings for a wide readership, including user-groups (music teachers, policy makers, parents) as well as the international academic and research communities. This expansive embrace, in terms of both subject matter and intended audience (drawing on basic and applied research from across the globe), is the distinguishing feature of the series, and it serves SEMPRE's distinctive mission, which is to promote and ensure coherent and symbiotic links between education, music and psychology research.

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Contributors

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Dawn Bennett, John Curtin Distinguished Professor of Higher Education, School of Education, Curtin University, Curtin Academy Fellow, Adjunct Professor, Monash University, Australia.

Gemma Carey, Professor, Deputy Director (Learning and Teaching), Head of Pedagogy, Griffith University, Australia.

Leah Coutts, Acting Bachelor of Music Programme Director, Lecturer in Music Learning and Teaching, BMus First Year Coordinator, Queensland Conservatorium, Griffith University, Australia.

Karolien Dons, Researcher at Prince Claus Conservatoire, Hanze University of Applied Sciences Groningen, Netherlands.

Helena Gaunt, Professor, Principal, Royal Welsh College of Music & Drama, UK.

Liisamaija Hautsalo, Senior Researcher, University of the Arts Helsinki, Department of Music Education, Jazz and Folk Music, Finland; Docent at the University of Helsinki, Finland.

Hanna Kamensky, Doctoral researcher, University of the Arts Helsinki, Sibelius Academy, Department of Music Education, Jazz and Folk Music, Helsinki, Finland.

Ailbhe Kenny, Mary Immaculate College, University of Limerick, Ireland.

Sanna Kivijärvi, Doctoral researcher, University of the Arts Helsinki, Sibelius Academy, Department of Music Education, Jazz and Folk Music, Finland.

Taru-Anneli Koivisto, Doctoral researcher, University of the Arts Helsinki, Sibelius Academy, Department of Music Education, Jazz and Folk Music, Finland.

Tuulikki Laes, Postdoctoral researcher, University of the Arts Helsinki, Department of Music Education, Jazz and Folk Music, Finland.

Kai Lehikoinen, Director of the Center for Educational Research and Academic Development in the Arts (CERADA), University of the Arts Helsinki, Finland.

Allan Owens, Professor of Drama Education, Co-Director of RECAP and Head of International Developments, University of Chester, UK.

Anne Pässilä, Senior Researcher, LUT University, Lahti, Finland.

Anna Reid, Professor, Head of School and Dean, Sydney Conservatorium of Music, The University of Sydney, Australia.

Jennifer Rowley, Associate Professor, Programme Leader (Education) and Professional Experience Academic Coordinator, Sydney Conservatorium of Music, The University of Sydney, Australia.

Eva Sæther, Professor of Music Education, Lund University, Faculty of Fine and Performing Arts, Malmö Academy of Music, Sweden.

Katja Sutela, University of Oulu, Finland.

Katja Thomson, Lecturer and Doctoral Researcher, University of the Arts Helsinki, Sibelius Academy, Department of Music Education, Jazz and Folk Music, Finland.

Heidi Westerlund, Professor, University of the Arts Helsinki, Sibelius Academy, Department of Music Education, Jazz and Folk Music, Finland; Honorary Professor at the University of Queensland, Australia.

SEMPRE Studies in The Psychology of Music

The enormous growth of research that has been evidenced over the past three decades continues into the many different phenomena that are embraced under the psychology of music "umbrella". Growth is evidenced in new journals, books, media interest, an expansion of professional associations (both regionally and nationally, such as in Southern and Eastern Europe, Africa, Latin America, Asia), and accompanied by increasing and diverse opportunities for formal study, including within non-English-speaking countries. Such growth of interest is not only from psychologists and musicians, but also from colleagues working in the clinical sciences, neurosciences, therapies, in the lifelong health and well-being communities, philosophy, musicology, social psychology, ethnomusicology, and education across the lifespan. There is also evidence in several countries of a wider political and policy engagement with the arts in general and music in particular, such as in arts-based social prescribing for mental and physical health— addressing a need that has become more acute in 2020 with the global pandemic. Research into the potential wider benefits of music for health and well-being, for example, seem to be particularly apposite at this time of global challenge with the pandemic.

As part of this worldwide community, the Society for Education, Music and Psychology Research (SEMPRE)—looking forward to celebrating its 50th Anniversary in 2022—continues to be one of the world's leading and longstanding professional associations in the field. SEMPRE is the only international society that embraces formally an interest in the psychology of music, research, and education, seeking to promote knowledge at the interface between the twin social sciences of psychology and education with one of the world's most pervasive art forms, music. SEMPRE was founded in 1972 and has published the journals Psychology of Music since 1973 and Research Studies in Music Education since 2008, both journals now produced in partnership with SAGE (see www.sempre .org.uk/journals), *and we continue to seek new ways to reach out globally, both in print and online. These include the launch of an additional peer-reviewed, open access academic journal in 2018—*Music and Science—*which seeks to broaden*

further our audience. As a society and a charity, we recognise that there is an ongoing need to promote the latest research findings to the widest possible audience. Through more extended publication formats, especially books, we believe that we are more likely to fulfil a key component of our distinctive mission, which is to have a positive impact on individual and collective understanding, as well as on policy and practice internationally, both within and across our disciplinary boundaries. Hence, we welcome the strong collaborative partnership between SEMPRE and Routledge (formerly Ashgate Press).

The Routledge Ashgate "SEMPRE Studies in The Psychology of Music" has been designed to address this international need since its inception in 2007 (see www.sempre.org.uk/about/5-routledge-sempre-book-series *and also* www .routledge.com/SEMPRE-Studies-in-The-Psychology-of-Music/book-series/ SEMPRE)*. The theme for the series is the psychology of music, broadly defined. Topics include (amongst others): musical development and learning at different ages; musical cognition and context; applied musicology; culture, mind and music; creativity, composition, improvisation and collaboration; micro to macro perspectives on the impact of music on the individual—from neurological studies through to social psychology; the development of advanced performance skills; music learning within and across different musical genres; performance; musical behaviour and development in the context of special educational needs; music education; therapeutic applications of music; and affective perspectives on musical learning. The series seeks to present the implications of research findings for a wide readership, including user-groups (music teachers, policy makers, leaders and managers, parents and carers, music professionals working in a range of formal, non-formal, and informal settings), as well as the international academic teaching and research communities and their students. A key distinguishing feature of the series is its broad focus that draws on basic and applied research from across the globe under the umbrella of SEMPRE's distinctive mission, which is to promote and ensure coherent and symbiotic links between education, music, and psychology research. By the end of 2020, there will be 35 books in the series, with more in press.*

This particular volume in the *SEMPRE* series is titled *Expanding Professionalism in Music and Higher Music Education: A Changing Game*. The text is edited by Heidi Westerlund and Helena Gaunt, two highly experienced researchers, performers, teachers and who are recognised international leaders in the field. The collection of ten chapters seeks to provide the reader with the conceptual tools by which to interrogate the notion of professionalism in music, and of how professionalism might be deepened and developed to enrich both the lives of professional musicians and those around them. The two editors draw on their extensive experiences of leading and developing music learning in higher education—linked to their work on the ArtsEqual project in Finland (www.artsequal.fi)—a research initiative that is examining the arts and public service. The overall conception is realised in the insightful contributions from a team of expert academics from major higher education institutions in Europe and Australia. The overarching aim of the volume is on understanding and promoting a distinctive vision of what it means to

be a successful, contemporary, professional musician, someone who is adaptable, flexible, ethical, and integrated with their community and wider society. This is a timely, valuable, and welcome addition to the current debate on how best to design music studies in higher education.

Professor Graham F. Welch, UCL Institute of Education, London, 10th November 2020

Invitation

Helena Gaunt and Heidi Westerlund

This book, *Expanding Professionalism in Music and Higher Music Education: A Changing Game*, addresses the need to rethink the concept and enactment of "professionalism in music", and the ways this underpins higher music education. It stems from an urgent imperative to enable the potential of professional musicians in our contemporary societies to be more fully realised, recognising both intense challenges that are currently threatening some traditional music practices, and significant scope for new practices to be imagined in response to deep veins of societal change and need. The book seeks to illuminate expanding professionalism in music (including music education) and takes as a starting point that *game-changing is an essential element of professionalism* in contemporary contexts, where on the one hand political confidence in and public funding for the arts in recent years have dwindled, and on the other hand aspects of a zeitgeist dominated by the backdrop of wicked societal challenges call loudly for the fundamental creative, moral, and civilising dimensions of the arts. The major focus of the book is on music, particularly on performance traditions that have dominated the conservatoire higher education tradition, notably western classical music.

The book brings to the fore the notion of professionalism as a constantly evolving and transforming project that is intimately linked to an understanding of the purposes and potential of music in societies. Furthermore, the book underlines a critical role for both music education and higher music education to be proactive in creating experimental spaces in which to research and develop next practices in music, thereby supporting the professions and next generations of professionals in fulfilling their societal responsibility and promise as game changers. Thus, it suggests that "experimenting" with new ideas becomes an inherent rule of the game for higher music education. Students as emerging professionals have to be enabled proactively to develop identities as change agents.

Traditionally, professionalism has not been embraced unanimously in music. One element of this is pragmatic: while established occupations and traditional institutional contexts have been influential in the hierarchy of the profession, in practice, ways of working tend to be fragmented within specialised occupational silos; or they may be relatively short-term and project-led for many individuals, making it difficult to establish shared ground around music professionalism in general. This tendency is also seen in scholarly work in music: research has

tended to focus on special issues and niches, or to investigate radical exceptions from the mainstream, creating practices that then stay in the margins. A second element concerns intrinsic ethos: the assumption of some "shared" understanding of professionalism in music may easily be perceived to conflict with specialised expertise and the core values of artistic freedom, autonomy, and priorities that are so prized in nurturing the creativities of the disciplines. Nevertheless, we suggest that *professionalism fundamentally articulates the nature of the professional game in music—and consequently the very relationship between music professions and societies. It can therefore now, in a contemporary era, provide a powerful avenue of enquiry for music, both conceptually and in practice.*

Broadly speaking, professionalism is understood here to encompass the conduct, aims, values, responsibilities, and ongoing development of a practising professional in the field. Professionalism is concerned both with competencies and with the enacting of working practices in occupations that are inherently ethical in nature (Carr, 2014).[1] In this context, professional education in music is understood to engage both with providing future professionals with relevant education in particular craft skills, and with nurturing their visions for their work as artists in present and future societies.

Although professionalism is a thoroughly slippery term, and one that has evolved considerably and variously over time, professionalism has been understood, even from relatively early stages of its formalisation through systematic analysis, to bring together a complex spectrum of interacting elements. Certain characteristics separate professions from other occupations. These include:

- Discipline expertise, based on complex techniques and theory that usually require long study (often through higher education and not easily attained by all in society), and socialisation of novices into the culture and symbols of the profession.
- Work that responds to key social values and needs, and is therefore understood to be inherently valuable to society. Practitioners who are consequently oriented towards service in society and to clients' welfare may publicly pledge themselves to render assistance to those in need and so may have special responsibilities or duties not incumbent on others.
- High degrees of autonomy for practitioners in performing their work based on trust in their professionalism. This underpins a "licence" to practise, whether formally given by the state or more informally given by social contract.
- A mature sense of community and organisation between practitioners, aligned with a well-developed code of ethics that guides practitioner behaviour and defines the profession's core values, and processes for disciplining those in breach of these standards (Ritzer, 2004, p. 603, 1; Koehn, 1994, p. 56).

Contemporary landscapes for professional musicians suggest that there is now a compelling imperative to explore and engage with professionalism in this field, even though in recent decades this may have seemed irrelevant, or even to have presented an unhelpful distraction from the core practices and values of

the discipline. Our argument stems from two interconnecting elements. First, contemporary societal contexts are bringing rapid changes, shaking established institutions, transforming cultures, and creating a sense of "an increasingly unpredictable and uncontrollable life" (Castells, 2010, p. 27). This is as true for music as it is for other professional fields. Simply turning back to rely on past visions of the music professions is not a solution in this turbulent situation, and some more recent moves to make change, for example, by focusing on diverse repertoires and fusions between musical genres, are insufficient in and of themselves as a solution to contemporary questions and dilemmas. *Higher music education is rather being called to reconstruct its societal relationships; academies, conservatoires and universities are all being asked to re-envision their work and how they engage with students in changing societies*.

Second, it is also necessary to recognise that the fundamental issues of professionalism in music pertain not simply to questions of musicians finding employment but, in keeping with professionalism across a broad set of fields, to critical issues of societal responsibility. The music field cannot ignore a wider shift currently underway in professionalism generally, which is highlighting complex and interconnecting dimensions of societal responsibilities. Professionalism in music does not therefore simply concern academic, artistic, and technical knowledge. Professional practices in all their shapes and forms can and should be examined against professionalism with its attendant directions towards both professional responsibilities and potential. *Thus, professionalism in music, as for other art forms, opens the way to professional status, embracing newer values, ethics, and purposes, but at the same time continuing to champion specialist expertise at the heart of practice.*

We argue that the concept of "professionalism" and the ways in which it is currently undergoing considerable expansion in other fields may provide a valuable conceptual and practice-based framework through which to investigate and develop philosophical, creative, pragmatic, and moral perspectives to shape the professional music field and higher music education. Notwithstanding the fact that professionalism has been less visible and structured for the music professions compared with for example medicine and law, we argue that it offers significant potential within our complex contemporary time, characterised by unprecedented degrees of rapid change, super-diversity, urgent human and ecological needs, economic precarity, and increasing societal uncertainty. As it becomes imperative to revisit fundamental questions about the music professions, professionalism may be invaluable in exploring not only changing conditions for professionals and teachers of professional education but also the emerging potential of music in society. In this respect, professionalism may be instrumental both in facilitating the game-changing potential of music in its diverse manifestations in our societies, *and* in shaping changes to the professional game of being and becoming a professional musician in order to deliver on that potential. Professionalism, therefore, is simply something that cannot now be ignored.

The ten chapters in this book combine conceptual consideration of diverse aspects and approaches to professionalism in music with the presentation of

empirical evidence. Research examples illuminate a range of emerging professional practices that seek to expand and deepen musicians' complex engagement with key challenges in rapidly changing societies. The book is a first collective attempt to map a contemporary and future understanding of professionalism in music, in order to support growing needs amongst professional musicians, music organisations, and higher music education alike to reframe and renew their sense of purpose and values as they adapt to new contexts.

It is hoped that *Expanding Professionalism in Music and Higher Music Education* will create momentum and illustrate the need for music and higher music education institutions to raise up expanding professionalism as a dynamo of reflexive practices, and further it will help to shift professionalism into a pro-active, even activist sphere, thereby encouraging individuals and institutions to realise and envision their game-changing potential in societies. As a whole, the book argues that a shift towards expanding professionalism is an essential part of being able to evolve an understanding of the purposes and values, outputs, and outcomes of the work of professional musicians and music teachers in this era. We seek to offer an invitation to engage in dynamic contemporary professionalism in music, both individually and collectively, as a powerful engine of development for the discipline itself and for professional higher music education where the next generations of practitioners may be nurtured, thereby helping to evolve principled and sustainable practices for the future and to build appropriate status for music as one of the arts in the 21st century.

Societal change and contemporary contexts for professionalism in music

Recent decades have seen significant destabilisation of established structures of artistic production, with for example professional arts practices expanding out of concert halls, theatres, and galleries to more diverse, engaged, digital, and democratised contexts. As well as moving into a greater range of physical spaces, expansions also include evolving diverse collaborative and interdisciplinary ways of working and of utilising repertoires and shaping artistic materials, and different modes of employment and ways of using time. In many ways, little is left untouched. These expansions reach right through the music professions, from major structural and strategic levels to the micro details of interactions between people as work is brought to life.

Culture and music, however these are defined, are without doubt becoming more complex and pluralist. This is at least as important, and arguably even more important for music and the arts than it is for many other professions. It is obvious that increasing mobility and migration, and the consequential complex conditions of "super-diversity" (Vertovec, 2007, p. 1024), have created new hybrid cultural forms and individuals can no longer be seen to represent stable cultural identities. Consequently, liquidity is characteristic of this "flat" or "horizontal" world (Bauman, 2000), meaning that many of the traditional hierarchies are diluted and dismantled in favour of open participation and opportunity. This blurs structural

boundaries and threatens established value systems, providing challenges but also new opportunities for citizens, communities, and society at large, and equally for music and arts professionals. Liquidity leans towards infinity and hybrid forms, inevitably bringing with it the need to learn and practise "the art of living with difference" (Bauman, 2010, p. 151). Moreover, as the information society changes traditional hierarchies of authority, people from all backgrounds can now challenge claims to knowledge and the standards of professional work (Castells, 2000 in Solbrekke & Sugrue, 2011, p. 19). Aligned with this, criteria for "good work" can no longer necessarily be defined only by experts. Whereas in the early 20th century professional work in music tended to be viewed positively by amateurs as a means of raising the standard of local and national choral and orchestral performance (Crook, 2008), the rise of the internet and accompanying information society in the 21st century has posed a threat to this traditional understanding of expertise. The electronic and digital revolution, the global information age, the ubiquitous domination of the "cult of the amateur" (Keen, 2007), and "participatory culture" (Jenkins et al., 2009) have blurred hierarchies, changing the position and authority of experts (Crook, 2008, p. 19). The previous dichotomy between experts and amateurs may now be taken as a continuum that also impacts professional practices. The digital revolution at the same time provides potential to respond in novel ways to some of the problems of contemporary professional musicians' work, to widen access and fight against elitism. Performances from the Metropolitan Opera streamed to cinemas around the world provide an obvious example of an initiative in this direction, seeking to overturn perceptions that the work of this arts institution is only for the rich in New York. Professionals in music and higher music education can hardly be oblivious to this evolving scene.

Paradoxically, however, at the same time as technological change has made it possible for information to be more openly available in society, and while research in various professions, including music, is providing new knowledge and understandings of and for the professions, we also have an increasing understanding of the uncertainties about society as a whole. Consequently, we have to learn to (re)construct our professional visions and practice in relation to unknown futures. Moreover, social and economic inequalities are increasing rapidly (see e.g. OECD, 2017) in global capitalist economies characterised by trends towards privatised services, increasingly fluid social and cultural structures, and the apparent growth in individual freedom of choice. The rise of such inequalities, and their relationship to societal structures have also become an issue for the music professions and established music education institutions, manifesting for instance in new challenging questions about who gets access to music education in societies that look very different from 20 years ago (e.g. Väkevä et al., 2017; Laes et al., 2018; Westerlund et al., 2019). In the context of growing criticism of music and music education being in reality not for everyone but for the privileged few, what becomes the responsibility of the music professions themselves?

Contemporary societal changes can thus be experienced both in terms of intense challenges and limitless potential for music. This combined experience of pressure and opportunity is familiar to many arts organisations, individual

practitioners, and higher music education institutions. Navigating the contemporary world of professional music is inevitably filled with contradictory forces that are disruptive and bewildering, creating both hope and doubt. This brings into sharp relief issues of core purpose, values, and identities for the discipline, and creates challenges in how institutions and practitioners find a rhythm and stride in adapting and balancing the tensions. It asks those directly involved as music professionals to inquire, renew, and extend their understanding as well as to adapt the practices themselves. In the end, these challenges are not simply creative or economic ones. Rather, they involve a turn towards key issues of *societal responsibility*, and the degree to which music may be able and need to engage with dilemmas of social, cultural, political, technological, and ecological change. In many ways this has been deeply troubling for higher music education that is so clearly dedicated to a focus on a pure musical craft by emphasising in its practices the historical past rather than the creative future. Pressures to expand curricula and learning environments through university partnerships, and to develop tighter connections to employers and markets, have been keenly felt. Nevertheless, with societal inequalities escalating, there can be little question that higher music education institutions are now also implicated in the need to reconsider boundaries of responsibility, and must reflect on how this form of education may relate both to global ethical concerns and local societal problems.

Current situations are also increasing the need to promote ongoing learning throughout professional musicians' working lives. This means that music professionals are less able to limit their interests to musical expertise only: they can no longer hold to an "orthodox way" in which the focus is on narrow discipline expertise and its development, and with the fundamental assumption that "there is a known societal context, working life or professional practice for which learning in educational programmes should prepare students" (Lehtinen et al., 2014, p. 201). Moreover, it is impossible as a musician to take a "neutral" stance to one's contemporary contexts. For instance, in terms of the challenges that have resulted from the rapid changes in population structure, UNESCO highlights that new challenges of "intolerance, prejudice and misunderstanding, social fragmentation, [and] violent extremism" (Mansouri, 2017, p. 3), resulting from increasing diversity and migration, are "not a matter for governments alone, but for all segments of society, including universities, civil society and the private sector" (p. 3). The exclusion of music and higher music education from such a call to be an active societal game changer is not tenable.

Drawing these points together, it is clear that ongoing change pertains to everyone in society, and calls for all professions to respond (both institutions and practitioners). For music it is also clear that traditional occupations and state-supported institutions no longer provide a stable and permanent point of reference in terms of future work, principles and values, and professional identities. Institutional structures such as concert halls, theatres, or music schools, having usually been established by nation-states as distinguishing cultural features, also need to adapt quickly to local changes in order to survive and serve late modern society (Berger & Luckmann, 1991; Luhmann, 1995). A view of such institutions

as autonomous and independent from the rest of the society, and exclusively the domain of closed isolated expert communities, cannot be justified any longer. Music institutions have to evolve much greater flexibility and develop the *craft of reconfiguration* (Senge, 1990) in how they change themselves and their relationships to other systems (cf. Luhmann, 1995), recognising that these institutions necessarily "sit within larger systems" (Senge, 1990, p. 342). It is therefore now essential to develop a reflexive connection to wider social systems and societal environments, with all their attendant complexities. And furthermore, it is necessary to develop such expanding understanding of professionalism in music that can inform professionals and higher education institutions about how professional practices can be articulated within societies reflecting more than one rationality (Vogd, 2017). This is perhaps particularly important in economically dire times.

Professionalism in music and music education

The concept of "professionalism" in music and music education has not been widely addressed in the research literature (scant examples include Bruhn, 1995; Bennett, 2008; Laes & Westerlund, 2018; Westerlund & Karlsen, 2017), although professionalism, as a scholarly field in itself, is gaining considerable attention when considered across a broader set of other professional fields (e.g. Billett, Harteis & Gruber, 2014; Sugrue & Solbrekke, 2011; Cribb & Gewirtz, 2015; Dent et al., 2016). Equally, the enactment of professionalism has remained informal and more implicit in music compared with degrees of codification and regulation within professions such as medicine and law. Music and arts practitioners more widely are more likely to talk about specific occupations, occupational roles, and institutional contexts: being a music teacher, an orchestral musician, a jazz musician, or an opera singer. In other words, they are likely to refer to "professions" as "a distinct and generic category of occupational work" (Evetts, 2014, p. 33) rather than to professionalism in music as such.

Nevertheless, the professional education of musicians has been identified as a specific scholarly field in music education with, for example, a dedicated commission under the structure of the International Society for Music Education (ISME). The Commission for the Education of the Professional Musician has long identified the drift from societal issues and in the 1990s encouraged the field to move towards "reconsidering the value of the professional musician to the community", "interaction with the public", "transcending the mainstream repertoire", experimenting with communities and considering interdisciplinary "non-typical careers in music" (Bruhn, 1995, p. 7). The Reflective Conservatoire project (Gaunt, 2016; Odam & Bannan, 2005) similarly addressed diverse pertinent issues relating to the training and education of professional musicians, combining macro perspectives looking outwards to changing forms of professional practice, their purpose, relevance, and implications for higher music education (Leech-Wilkinson, 2016; Tregear et al., 2016) with micro perspectives on pedagogies and their contribution to learning appropriate for the 21st century (Guillaumier, 2016; Smilde, 2016). Much in this latter literature has coalesced around perceived needs to strengthen

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emerging professional musicians' sense of agency and awareness as creative artists in society, and resilience in evolving professional practice over time in rapidly changing contexts (see for example Gaunt, 2017; Gaunt & Treacy, 2019; Gaunt & Westerlund, 2013).

Building on these directions, Bennett (2008) has suggested a Cultural Practice Model and a frame of *a holistic practice*, which "enables musicians to create and sustain intrinsically satisfying careers with the flexibility to meet changing personal and professional needs" (p. 1). While focusing her interest on classical musicians, Bennett argues that "[m]usicians in the twenty-first century require a broad and rapidly evolving suite of skills", they need to adopt multiple roles and "look beyond their training and experience to forge new opportunities" (p. 1). In addition, some aspects of professionalism, such as what constitutes professional discipline knowledge (see in particular Georgii-Hemming et al., 2013), how stakeholder collaboration in higher music education can expand professionalism (Laes & Westerlund, 2018), and how various ethical issues of the globalising world of diversities challenge the previous professional boundaries (Westerlund & Karlsen, 2017) have been considered in music education scholarship in relation to music teachers. However, this discussion does not address the wider need to address professionalism in music.

In arts sociology, Pascal Gielen (2009) has brought up the changing working life of artists, and the concept of a "hybrid" artist in the context of visual arts in particular. Gielen's observation that the notion of an artist as a maker of autonomous art works no longer describes the realities of working in a contemporary art world and society has many resonances with the music field. As this book illustrates, the development of professional practices and education in music and the arts does not necessarily need to be based on a dichotomous view of musical quality and secondary, extra-musical values. Rather, it underlines that expanding professional practice in music can integrate artistic, creative, technical, ethical, democratic, and socially responsible dimensions.

This book aims to articulate better how professional music making might exist *in* and *for* society and *in relation* to the rapid changes within it, and suggests that professionalism could provide much-needed conceptual avenues for musicians and higher music education students to understand and articulate the phenomenon that is indeed complex, but that also provides a potential for music professions and higher music education to be able to become a game-changing resource for cultural formation in increasingly complex contemporary societies. Part of the deep-rooted problem that needs to be addressed was already summed up in Samuel Hope's report (1995) for the ISME Commission for the Education of the Professional Musician:

> We do not suffer from a lack of study or hard work. We do not suffer from a lack of dedication to certain kinds of careers. What we *do* seem to lack, however, is an overall conception of our role in cultural formation and of the special job that we have. All of us familiar with professional education and training know that not enough musicians understand the all-one-system

concept—a short phrase to encapsulate the previous point that every musician, no matter what the size and scope of his or her community, makes a vital contribution to the whole. Somehow, our young professional musicians will need to understand connections beyond themselves and their immediate circumstances if they are to contribute to this larger effort of art and education necessary to keep art music developing and serving significant numbers of people.

(p. 204, orig. italics)

The shift identified here also aligns with general trends in professionalism literature that suggest that boundary crossing, collaboration with other disciplines and societal sectors, and more inclusive and participatory approaches to reach throughout societies inevitably bring change to the practices of all professions.

"Professionalism" as a social game

With its specific focus on music, *Expanding Professionalism in Music and Higher Music Education* attends to the literature of professionalism, considered across diverse professional domains, as being performed by those who are recognised in society to know the rules of the specific professional "game" (Bourdieu, 1985). The roots of professional responsibility can be traced through the dominant voices of the early 20th century when professions were "positioned as mediators between the state and the citizen, while being accorded particular responsibilities by the state" (Solbrekke & Sugrue, 2011, p. 12). Aligned with this, professional education or professionalisation is understood in terms of socialisation into the "game" of a specialised profession. Moreover, it is understood to be a "team sport", a social phenomenon that in practice is navigated by collective enactment (Cribb & Gewirtz, 2015, p. 131), not simply influenced or developed through individual opinions or profiles. Thus, individual practitioners become, and continue to enact, who they are professionally through their various engagements with the collective entity. Within this, mastery of the discipline, knowledge, skills, and traditions, is essential, and is often quite tightly delineated, with a clear focus on established tradition and craft.

Furthermore, professionals, however distinctive they may be as individual practitioners, gain legitimacy by being recognised as equipped with "admirable and socially valued characteristics" and offering examples of "good practice" considered worthwhile for society (Cribb & Gewirtz, 2015, p. 18). These dimensions bring in perspectives of societal status and the nature of the contract that is made by and with practitioners through their work. Professionalisation has thus been regarded as "recognition for the importance of the work, often by standardization of the education, training and qualification for practice" (Evetts, 2014, p. 34). Taking these issues together, professionalism and professionalisation bring together what can be seen as firstly more inwardly focused concerns driven by maintaining standards of established practice, knowledge and skills of a profession, and secondly more outwardly focused concerns driven by what is needed in

society and the changing demands it may have for a profession. An essential feature is the dynamic interaction and balance between these elements, and the ways in which living practice is underpinned by the inevitable tensions between them.

Embracing these tensions, it becomes evident that professionalism in music and higher music education can also be interpreted as a discourse with ideological leanings. The discourse of professionalism may for example be used as a marketing slogan, in advertising to attract new recruits, or embedded within organisational aims and objectives to motivate employees. In this sense, the discourse of professionalism has become "a powerful instrument of occupational change and social control" (Evetts, 2014, p. 35). Enactment of professionalism may also be criticised for being simply circumscribed by normative values (the inwardly focused perspectives) articulated by specific institutions and disciplines (such as schools or orchestras) in order to nurture shared professional standards and identities. The criticism here comes to be about professions being overly privileged and self-interested monopolies (p. 37). Hence, at the same time, an important distinction has been made between professionalism "from within" and professionalisation "from above", the latter being imposed on professionals without including autonomy and individual occupational control of work (p. 40–41).

Whilst professionalism, like professional work and learning, is constantly changing and challenged, a key element of the very idea can still be traced to the initial relationship between the state and professionals and to "the understanding of the social responsibility of a profession" (Minnameier, 2014, p. 58). The relationship between the two aspects—disciplinary expertise and autonomy on the one hand, and societal responsibility on the other hand—is not straightforward, and demonstrates the ways in which professionalism has evolved fluidly and has been contested over time. At some points, discipline mastery has been thought to demonstrate social responsibility in and of itself, most recently in a European context, for example, from around the middle of the 20th century after the Second World War. In this period professionalism was increasingly characterised by an emphasis on technical rationality and discipline silos, thus drawing practice away from explicit attention to societal value (Solbrekke & Sugrue, 2011). For music, as well as the other arts, this was perhaps reflected in the growing attachment to canonising artistic traditions, and to championing virtuosity, at times above artistry or communication with audiences. In music education in school contexts, this development was evidenced in music teachers' service as a nation builder changing towards an educator of knowledgeable citizens, citizens who could approach musical traditions analytically and understand the value of plurality. Discourses of expertise in music education thus moved away from social engagement, social impact, or community building. This perspective of expertise in music, evidenced in different ways depending on the specialist occupation, has been supported by a variety of theoretical articulations in which professional autonomy and the intrinsic value of music or musical practice have been the first and final priorities. As in other fields as well, until recent years technical mastery of the disciplinary knowledge and skills increasingly pulled professionalism and its discourses in music further away from concerns about social responsibility and took the preserving,

or even narrowing, of boundaries as the right direction to develop the profession and its societal value. It is the awareness of the radical changes and shifts in contemporary society that now force music, alongside other professions, to rethink its responsibilities, reimagine its practices and re-enact discourses that position higher music education in this complex society.

Expanding professionalism in music

In the light of societal change outlined above, the concept of professionalism across disciplines and its discourses are now undergoing considerable reframing and indeed expansion, embracing stronger angles of social responsibility and moral purpose than before, and encompassing more diverse individual and collective professional identities. These developments are happening as contemporary contexts for professional practice are more often than not becoming increasingly fluid and unpredictable, as well as multidisciplinary and collaborative, and new practices are emerging. An expanded concept and unfolding of professionalism are needed. New ideas are already consequently emerging, including for example "hybrid", "relational", "transformative", "democratic", "civic", "activist", and "ecological" professionalism, alongside associated competencies such as "relational agency" and "relational expertise". Arguably, there is a call for a *moral* turn in professionalism in music and higher music education (Carr, 2014, p. 13; see also Westerlund, 2017; Westerlund, 2019). Professionalism does not therefore simply concern academic and technical knowledge that gives the professional status, but revolves in particular around the "capacity to engage—albeit in the light of such learning—in civilised and/or morally principled association" (Carr, 2014, p. 13). Nevertheless, whilst such professional expansion may be seen to be necessary, it is also contended that specialist expertise should not be diluted (Edwards, 2010, p. 15). Hence, the book addresses, both conceptually and through practical examples, a burning relationship between, on the one hand, disciplinary expertise and professional autonomy, and on the other hand societal responsibility and reflexivity.

A distinction between "restricted" and "extended professionalism" has been made previously (Hoyle, 1980), in this case to highlight the difference between teachers who in their daily practices restrict their concerns and responsibilities to their own classroom practice as a sovereign expert territory, and teachers who regard professional collaboration and teamwork and following the school strategic vision as important for their teaching practice. "Extended professionals" have also been understood more broadly to be professionally proactive agents, who "take individual responsibility and initiative (rather than passing the buck) in circumstances of professional uncertainty and dilemma, and so on" (Carr, 2014, p. 19). Whilst having earlier paid attention to the significance of collaboration and collaborative learning in higher music education (Gaunt & Westerlund, 2013), here we specifically suggest the concept of "expanding professionalism" rather than extended professionalism in order to emphasise the significance of expanding the horizons of *responsibility* beyond the boundaries of an immediate work

context and even established professional networks, and of integrating *moral reflexivity and moral imagination* in terms of how one's professional work relates to wider societal issues at a local level. Expanding professionalism thus encompasses heightened awareness of, and agency in relation to, civic responsibilities in a diverse "horizontal" world, not simply in relation to the relatively narrow or "vertical" musical practice in which novices are trained to become experts.

As illuminated in this book, there is already *a moral turn* evident in ways that artists, arts institutions and higher arts education are organising and developing practice in relation to new social and cultural contexts such as arts and health or work with migrant populations. But there is also a further journey to go to reach a point where:

> the very idea of professional service is a fundamentally *moral* one; that issues and questions about the promotion of this or that aspect of human good or flourishing are central to the conduct of any and all occupations meriting professional status; and that any theoretical or technical knowledge which professional agents may indeed require for the effective prosecution of the various moral ends or goals of professional service are at least normatively secondary to or subservient of such ends.
>
> (Carr, 2014, p. 21)

At stake here is how service in society may be governed by complex hierarchies of purpose, and where music fits within the issue. Carr's suggestion, returning to Aristotelian distinctions, is that the technical mode of human reason that aims at efficient production of artefacts or artworks is necessary (musical praxis) but not sufficient for professionalism in music. Moral wisdom: *phronesis* (Aristotle, 1941b, book 2, chapter 2, p. 253 in Carr, 2014, p. 21) is also required. In this sense, a moral professional practice becomes a central issue—a professional praxis—one that can only properly be understood and enacted in relation to the social realities, networks, and societies at large.

The current urgency to reconsider and develop professionalism in music comes precisely because increasingly at hand is a question about what is considered worthwhile "good practice" and "good work" in these fields. The concept of professionalism, we contend, has important things to offer for music in contemporary societies. The professional game for music cannot simply follow the paths of the dominant directions of travel in the last century without further thought, as there is no guarantee that long-lasting traditions will continue to thrive without new engagements, collaborations, and social innovations. Our quest for rethinking the current rules of this "team sport" and "game" in music fundamentally comes out of this state of play: out of the aspects of crisis and the demise of some traditional areas of employment for musicians, on the one hand, and out of a gap between this situation and the potential for music in our contemporary societies, on the other hand. It responds to a zeitgeist that looks for a stronger re-engagement of music and the arts at the heart of complex, albeit inclusive and fair, societies. And it builds on important signals in this direction that are already coming from

emerging areas of practice, for example, in music and health, or music and criminal justice (Henley, 2016; Crossick and Kaszynska, 2016). Underlying the book's attention to professionalism, then, is a wider discussion relating to the "renegotiation of the grand bargain": rebalancing "the relationship between the professions, the state, and society" (Susskind & Susskind, 2015, p. 33) in contexts where the perceived power of professions is already in many ways failing.

By exploring how professionalism as a conceptual frame for music explains former and present developments in professional musicians' work and education, and how it may feed imagination for future change, our hope is that the book could be a significant enabler in catalysing practitioners to take the myriad of opportunities now emerging, not least those opportunities that may be able to deliver on music and music education's game-changing potential for our societies. Importantly, in this turn towards expanding professionalism, music will not be subsumed under a simple instrumental role in serving societies, nor will its purpose be reduced to wellbeing or impact on health, but rather that quality, value, and excellence of professional practices are understood from multiple heterogeneous perspectives in varying and changing institutional and inter-institutional contexts. The book therefore promotes an understanding of professionalism in music that is in the making: to be constantly renegotiated, re-evaluated, and reconstructed against the changing environment and society.

Introduction of the chapters

In bringing together diverse horizons in expanding professionalism, the chapters of this book aim to manifest and give examples of the changes and emerging shifts in thinking about professional purpose, values, and about realms and boundaries of the arts and higher arts education in relation to changing complex societies. They address the quality and excellence of practices to be understood from multiple heterogeneous perspectives, with professionalism as expertise-based social authority holding together the person of the professional, their expertise, and their social responsibility (Cribb & Gewirtz, 2015, p. 66). Importantly, these perspectives complicate rather than simplify the idea of professionalism in music and music education as their boundaries are blurred and renegotiated. Together, the chapters thus encourage all those within the music professions to reflect the boundaries of their interests and activities as well as the very legitimacy of their profession in a time of uncertainty in order to preserve professional agency and autonomy.

As already indicated above, the phenomenon of expanding professionalism is not novel as such. In Chapter 1, Liisamaija Hautsalo ("Expanding professionalism in and through Finnish local opera") considers the traditional institution of opera alongside flourishing practices of contemporary local opera practice in Finland. She examines how local opera practices engage composers, musicians, and other community participants, and highlights their connection to various aspects of social responsibility. Such local opera is made not simply *for* people but fundamentally also *with* people. Hautsalo develops an oral history to illuminate how

one church musician has expanded his professional service through local opera work, and what this opera work affords for the community. The analysis draws out important interaction between musical and social dimensions of expanding professionalism, and highlights the potential for collaboration between professional and amateur musicians. The chapter argues that expanding professionalism can enable music to be a game changer for the local community, and furthermore can change attitudes towards the whole artistic phenomenon of opera.

Currently, much professional education typically educates musicians and music teachers to serve within existing institutional structures. Little if any guidance is given towards becoming agents of change where individual professionals or groups proactively lead structural change. In Chapter 2, Tuulikki Laes, Heidi Westerlund, Eva Sæther, and Hanna Kamensky ("Practising civic professionalism through inter-professional collaboration: reconnecting quality with equality in the Nordic music school system") present three cases in Finland and Sweden where inter-professional collaboration between instrumental teachers, social workers, child care professionals, and schools have enabled such structural change, and consequently wider inclusion of children and young people in music schools. The chapter embraces the concept of civic professionalism, arguing that this combines criteria of quality (traditionally limited exclusively to musical quality) with equality. The chapter describes what it takes for instrumental teachers to work across institutional boundaries, embracing combined dimensions of quality and equality, and also how the value of musical expertise can be preserved within such inter-professional collaboration. A call to expand instrumental teachers' professionalism towards civic professionalism is identified. This is positioned within an analysis that draws out the complexity for music education institutions to understand when, and in relation to what kind of issues, to collaborate in order to address wider societal challenges, when these initially may seem to fall outside their immediate institutional realm, or indeed outside their individual teacher's immediate musical and pedagogical interests. In other words, the tensions of expanding professionalism based on technical expertise need to be understood, and a whole institution's working patterns need to be reflected against wider horizons of societal change.

Continuing the theme of professional and institutional collaboration in Chapter 3, Ailbhe Kenny ("Making space: expanding professionalism through relational university–community partnerships") focuses on how university–community partnerships can expand professionalism and professional education in music at a time when universities are increasingly expected to leave their "ivory towers" and connect more with local, national, and international communities. The need to engage higher education more strongly with a civic mission has been raised by policy-makers as well as researchers themselves in their concerns about the relevance of higher education and knowledge production in higher education. Kenny describes how, for one Irish university, partnerships have served as spaces for "place-based learning" and "interventions" in society that have challenged students and faculty staff alike to expand their professionalism. By problematising these partnership spaces, she particularly addresses a range of collaborative

and ethical aspects relevant to contemporary professionalism. The chapter goes on to suggest that by rethinking such university–community partnerships, it may be possible for higher music education itself to become a "game changer" in contemporary society.

Gemma Carey and Leah Coutts, in Chapter 4 ("Fostering transformative professionalism through curriculum changes within a Bachelor of Music"), address the need to reframe professionalism within a Bachelor of Music degree in Australia, and develop ways to nurture transformative professionalism at the programme's core. Whilst curriculum changes in higher music education are inevitably iterative and ongoing, this chapter presents an example of how a university can start the process of rethinking the relationship between professional education and societal changes through curriculum development. The chapter shows how some emerging working contexts for professional musicians, presented in other chapters of this book, can already be introduced within Bachelor level studies, and how the university curriculum can in this way contribute proactively to expanding professionalism. This does not necessarily even need to be a specialisation strand within music studies but can be framed as part of a core foundation in coming to understand the purpose and diverse potential of music in contemporary societies, and in preparing musicians for resilient, lifelong careers.

Expanding professionalism may, however, require more than new university partnerships and contexts for studies. In Chapter 5 Jennifer Rowley, Dawn Bennett, and Anna Reid ("Rewriting the score: how pre-professional musical work can develop student thinking") provide a Model of Professional Learning as a theoretical framework for students to engage in a metacognitive approach to developing their employability for future working life. By providing an account of 36 undergraduate students enrolled at an Australian university, the authors show that if students are to graduate with the full range of skills and attributes suitable for professional work as aspiring musicians, employability development within higher education must expand beyond skills alone to engage students in their cognitive and social development as capable and informed individuals, professionals, and social citizens. The chapter also illustrates ways in which there is potential for higher music education students themselves to lead change in the visions of future professional work. Universities thus need to find spaces and relationships at multiple levels for developing such metacognitive skills, including within both undergraduate and postgraduate studies.

Chapter 6 turns to the potential to address expanding professionalism in the context of inservice training programmes with musicians and artists who might already have considerable work experience. In this chapter, Kai Lehikoinen, Anne Pässilä, and Allan Owens ("Conflicting professional identities for artists in transprofessional contexts: insights from a pilot programme initiating artistic interventions in organisations") show how the arts are able to change the game in various organisational contexts in unexpected ways. As with Hautsalo's chapter, this kind of professional work carries with it potential also for changing the perception of contemporary arts and their value in society. The chapter illustrates the potential for arts-led interventions to shake up conventional and hierarchical

practices of being and belonging in organisations in constructive ways. The authors analyse reflective reports of participants in one university's pilot programme involving artistic interventions in diverse professional organisations, and show how this kind of hybrid work may challenge professional artists' identities as tensions emerge between the traditional discourse of the artist as a "free" agent and the utilitarian discourse of the artist seeking wider societal impact and change. The authors also identify ways in which artists' hybrid work prompts them to develop "expanded expertise" with new skills and competences, but also easily creates many doubts and identity conflicts. The chapter argues that the ways in which artists become enculturated into the discourses that underpin artistic practice in contemporary contexts may prevent them from working experimentally in hybrid contexts. Consequently, universities have an increasingly important responsibility to engage students critically in these discourses, examining their historical specificity and cultural particularity.

The game-changing power of music and the arts is deeply rooted in the nature of the arts themselves. Katja Sutela, Sanna Kivijärvi, and Eeva Anttila in Chapter 7 ("Moving encounters: embodied pedagogical interaction in music and dance educators' expanding professionalism") highlight the role of embodied dialogue and "ethical know-how" in pedagogical interactions in dance and music teachers' professional work. Through two illustrative examples, the chapter argues for practices in higher arts education to expand professional horizons towards recognising the significance of bodily interaction, and to develop more acute awareness of the physicality of interactions and understanding of embodied intelligence. The authors draw attention to the value of professional collaboration between music and dance in this respect. As a whole, the chapter shows that there is an unused potential in music and dance to be game changers through embodied pedagogical interaction.

Chapter 8 illustrates how music making integrated within a medicalised health care context can be a game changer, and that achieving this potential requires change and expansion for musicians' own professional game. Karolien Dons and Helena Gaunt ("Navigating power relations in a participatory music practice in a hospital") consider ways in which professional musicians trained in the western classical tradition adapt their practices in contexts of collaborative music making in a hospital. Drawing on the rich ethnographic description from a case study in the Netherlands, the chapter analyses one practice in terms of shifting power relations that the musicians encounter across both musical and interpersonal aspects of their work. The chapter argues that such shifts illuminate significant challenges as well as opportunities for the musicians' professionalism. Furthermore, it argues that in higher music education there is a need for students to develop reflective and reflexive approaches to navigating power relations in such emerging and hybrid practices, not least because these power relations so often remain tacit and yet have profound implications for the process and outcomes of the practice, artistically and ethically.

Chapter 9 continues exploring musicians' work in health care contexts by considering how the service and professional responsibility of musicians changes

when they engage in musicking with vulnerable individuals struggling with complex issues of life and death. Taru-Anneli Koivisto ("Making our way through the deep waters of life: music practitioners' professional work in neonatal intensive care units") focuses on the ways in which music may contribute to the intensive care of newborn babies in neonatal intensive care units (NICU), presenting insights from a qualitative study in Finland. The chapter indicates that an innovative practice of shared music making within this NICU environment requires new kinds of inter-professional efforts and people-centred approaches to performance. The chapter makes connections between this context and the concept of hybrid professionalism by pointing towards music practitioners' transformative experiences as they work in this unfamiliar context. Their approach to processing this transformative experience is characterised by a rich, reflective journey using extensive metaphorical language to describe the work. The chapter links the concepts of hybrid professionalism, the relational view of musicking and metaphorical processing to construct theoretical understanding of the practices in the NICU environment.

Finally, in Chapter 10, Katja Thomson ("World In Motion ensemble: my professional journey with refugee musicians and music university students") argues for the game-changing potential of music making and higher music education when recognised as political endeavours. Thomson describes how she herself, a professional musician and university teacher, became aware of a need to provide musical spaces for newly arrived refugee musicians, and that answering this need would entail her own proactive action in society. The chapter illuminates her growing reflexivity as a leader of the refugee ensemble in which various musical practices, identities, and life destinies were constantly (re-)negotiated. The chapter conceptualises this hybrid musical space as a Thirdspace, after Soja, problematising dynamics of justice and injustice within it. Through an autoethnographic description, the chapter illustrates how this particular Thirdspace challenged professionalism from multiple angles, not only musically or pedagogically, but also ethically and morally. The author recognises the need for institutions and higher music education to rethink institutional performance spaces to include the perspectives of newly arrived immigrants and refugees who want to integrate in their new context and continue music making. The chapter moves towards a plea for higher music education to embrace an activist stance and leadership role in relation to such societal issues, and to engage more fully with humanistic goals in societies that are becoming increasingly polarised.

To sum up, engaging with professionalism within the established institutional structures in music and higher music education opens up a powerful developmental path for the sustainable future of the disciplines themselves. Seeing that the relationship between disciplinary knowledge and social responsibility in music has frequently largely been tacit, taken for granted, and unexamined, developing understanding and enactment of professionalism seeks to catalyse emerging momentum for critical reflection and reflexive evolution and to promote the use of integrated social and artistic imagination (Greene, 1995). Together the chapters argue that a shift towards expanding professionalism is an essential part of being

able to evolve an understanding of the purpose and values, outputs, and outcomes of music in the 21st century.

The authors come from Europe (specifically from Finland, the UK, Ireland, Sweden, the Netherlands) and Australia. The conceptual field of the chapters is not, however, limited geographically to the above countries, since the chapters function as exemplifications that are meant to stir the imagination and support and inform the change agency of professional musicians and higher music education teachers and administrators beyond any particular context. The editors of this book have worked on the current publication under a larger research project, ArtsEqual (www.artsequal.fi), in which changing professionalism is a core research concern. To date, ArtsEqual is the largest research project in the arts and arts education sector in Finland, having involved nearly 100 researchers from the fields of music, dance, theatre, fine arts, and museums to investigate how state-funded arts services could become equally available for all citizens, and what responsibilities the arts professions and organisations have to embed equal access and opportunities within contemporary societies. ArtsEqual in itself is a symptom of an era of rapid change: the government-based funding of 6.5 million euros was granted for the research consortium to ask questions that may shake the status quo of arts institutions, require institutional practices to be rethought, and, as we argue in this book, reconstruct professional identities. The book includes established music education researchers who have already studied music professions and higher music education as well as younger scholars who are pioneering expanding professionalism from various angles. Furthermore, the co-authored chapters also illustrate the importance of collaboration between researchers in developing the discourse of professionalism for music and the importance of working across the arts and other disciplines in this respect.

Acknowledgements

Note

1 Profession and professionalism in this context of discussion are used as nouns (the notion of professional referring to an individual who belongs to a certain class or category of human occupations) and are not understood adjectivally (for instance, an arts professional acting professionally or unprofessionally) (Carr, 2014, p. 6).

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1 Expanding professionalism in and through Finnish local opera

Liisamaija Hautsalo

Opera has the potential to be a vital cultural force in contemporary societies, rather than the shadow of a former glorious art form. Realising this, however, may require greater local thinking and boundary crossing in place of preserving established traditions, state institutions, and professional boundaries. This chapter illustrates, through one case study and a musician's oral history, what the phenomenon of local opera may afford for its participants, and what it means for a church musician in Finland to cross professional boundaries in and through local opera in order to serve the community responsibly.

Opera as an art form for contemporary times is highly contested, and occasionally faces harsh criticism. The most common accusations that clearly impact professionals working in the field are its expense and elitist audiences. Issues of cost are frequently raised in the press, particularly in light of the fact that opera as an institution is often state-funded and audiences may be small. The point about audiences stems in part from the fact that opera houses have usually been located in the capital city or a metropolis, and thus are available only to a part of the population. In addition, the cost of tickets and unspoken conventions and practices, such as dress codes or sophisticated drinking manners, have been questioned. The content and repertoire of opera have also been criticised, leading to a point where opera has indeed been declared dead several times in the 20th century. The most famous of such statements put forth by philosophers Žižek and Dolar suggests that opera, "a huge relic, an enormous anachronism" (2002, p. 3), died when it became commonplace for most of the established opera houses to focus more or less exclusively on just a few classical–romantic works, portraying meanings and political contexts that appeared alien to contemporary audiences. As Till (2012, p. 18) has stated, opera has not been "a vital or culturally central art form during most of the twentieth century, let alone today". Opera houses commission only a tiny number of new works, and few of these obtain any permanent place in the repertory. In essence, then, the position and perceived values of opera as an art form in societies are far from stable.

In Finland, however, opera is not a fading or dying art form. On the contrary, a notable number of about 300 new stage works identified as operas have been commissioned, composed, and premiered since 2000, reaching a peak in 2017 when 28 new operatic works were performed. This peak is only one amongst

many, and since the 2010s an average of 12 to 27 operas have been composed each year; it is safe to conclude that opera in Finland is alive and well.[1]

The situation is even more remarkable considering that Finland is both a relatively small country in terms of population, and equally has not traditionally been considered an "opera country" (prior to 1911 there was no institutional infrastructure to support cultural enterprises such as opera, and even now, in the 21st century, the Finnish National Opera (FNO) is the only permanent opera house in the country). Finland's rich opera output is also significantly diverse in terms of scale, subject matter, and the contexts in which it is developed and performed. New opera has clearly been made with a range of different purposes. Among the multiple works composed during the first decades of the millennium there are several subgenres, styles, and forms of opera, from monumental music dramas to experimental small-scale works and children's operas. Some of the new works have been written for huge orchestras with choir and several soloists, and others for tiny chamber ensembles with one or two singers. In addition, there are operatic hybrids, which refer more to music theatre than traditional opera but have been labelled as operas. Subject matter is also varied, ranging from traditional hero operas about brave soldiers or righteous farmers to works with more current themes, such as climate change, animal rights, human trafficking, gene manipulation, suicide, or depression. Even ordinary everyday issues, such as plumbing renovation, municipality mergers, football, dieting, one-night stands, or camping have been embraced.

It is noteworthy that most of the new operas have been composed and performed outside of the FNO and the couple of established summer festivals, and have been associated with venues and locations not typical for opera at all. Opera has been performed in churches, schools, museums, shopping malls, boat harbours, old cow barns, ice stadiums, or pop-up stages in the wild—and, importantly, all over the country. Furthermore, several operas have been written for non-professional performers, and by music professionals not necessarily formally qualified as composers. Often these operas, performed in small rural settings such as in villages or towns, deal with local, historical topics. Thus, in the Finnish context, opera spreads far beyond the institutional boundaries of the national opera, or even the regional opera foundations, and the productions vary vastly in terms of styles, topics, performance sites, and even composing practices. All in all, if the criteria for a living and even flourishing operatic culture are its topicality, locality, everydayness, familiarity, earthliness, and popularity, which can all be seen as characteristics of recent Finnish opera, most of the accusations mentioned at the beginning of this chapter can be refuted.

This chapter argues that opera can indeed be a meaningful and relevant art form in contemporary societies, and one that challenges modernist institutions (Luhmann, 1995) such as prestigious opera houses through requiring local thinking and professional boundary crossing beyond the established traditional state institutions. Focusing on one case study and a professional church musician's oral history, the chapter illustrates what it means for a church musician in Finland to cross professional boundaries in and through *local opera*—a type of opera

composed and performed in rural communities for non-professionals—in order to serve the community responsibly, and what the phenomenon of local opera (Hautsalo, 2018) might afford for its participants in those areas. Through Mr Pentti Tynkkynen's (b. 1943) oral history, I explore the *multiple professional dimensions in the context of expanding professionalism* that lie at the heart of this field, and show that local opera work *expands the professional service* of a Lutheran church musician beyond the church music context. Furthermore, through creating an opera production, this expanded service supports the local community in terms of local identity, community spirit, and collaborative activities. The chapter is organised as follows: first, I examine Finnish local opera as a particular genre of community opera, and place it in context with European traditions. Second, I introduce the key concepts of the study, including *expanding professional service* and local opera as *affordance*. After introducing oral history as a methodology for exploring the manifestations of expanding professionalism, the four affordances of Tynkkynen's local opera work are explored. The chapter makes the case that opera can indeed be a vivid practice in contemporary societies. To achieve this, however, may require local thinking and the ability to cross professional boundaries related to established, traditional state institutions.

Finnish local opera work in the European context

The concept of *local opera* connects to wider formulations of *community opera*. Central to community opera is a movement in some shape or form towards social purpose and the engagement of particular groups within communities. In other words, it expands what in other contexts may be purely artistic motivations and objectives in creating opera for the stage, with explicit and proactive social concerns. In general, among the European countries, Great Britain has had the leading edge in community opera from the beginning of the 20th century. In *Beyond Britten: The Composer and the Community* (2015), edited by Wiegold and Kenyon, Moore (2015, pp. 45–73) gives an overview of British composers' relationships with communities, starting with eminent composers such as Ralph Vaughan Williams (1872–1958) and Gustav Holst (1874–1934), who "shared an explicit commitment to invigorating music-making and dance among communities beyond the middle-class drawing rooms and choral societies of the nineteenth century" (Moore, 2015, p. 47). Influential in the beginning of the 20th century, both composers saw their work "as a social, cultural project", and were committed to community music among, for instance, workers and women (Moore, 2015, p. 47). According to Moore (2015, p. 46), leading British contemporary composers have also been active in "creative learning programmes developed by musical institutions, including orchestras, conservatories, and concert halls". Opera has also been used as a tool for community productions. There have been several fundamentally amateur opera societies in Great Britain (see e.g. Finnegan, 1989), and the Aldeburgh Festival, founded by Benjamin Britten (1913–1976), has been an important centre for community opera. More recently the Glyndebourne Festival has taken a most important role in community opera in Britain (see Tearle, 2015).

One particular case was a community opera called *Dreamdragons*, created by the people of the town of Ashford under the leadership of a composer and a librettist, to explore and express their opinions about the tunnel under the English Channel that was about to be built in their backyard (Finnegan, 1989; Barber, 2015; Tearle, 2015). Importantly, as pointed out by Tearle (2015, p. 139), *Dreamdragons* actually made a difference to the socio-political situation, and the exit of the Channel Tunnel was not built in Ashford.

According to the literature mentioned earlier, in Great Britain "community opera" can refer to several types of operatic work (see Finnegan, 1989; Barber, 2015; Moore, 2015; Tearle, 2015): (1) non-professional, ordinary productions of the "easier" classics; (2) arranged and "lightened" "community versions" of operatic classics for non-professionals; (3) a new opera composed by a professional composer for children or non-professionals; (4) a new opera by a professional composer based on workshopped ideas of a special non-professional group; (5) a new opera composed by a composer or other music professional (with or without workshops), connected directly to local people's lives, local places and events, and performed by non-professionals in that location. In Finland, this last form of community opera aligns with the concept of local opera. Local opera is

> a type of opera performed in communities in the countryside mostly by non-professional performers, is tightly connected to history and people of those communities, and usually, local opera productions do not have any established institutions or societies supporting them; instead, many of the new operas have been produced by certain "pop-up" organizations which have been built up just for one opera production at a time.
>
> (Hautsalo, 2018, p. 31)

Moreover, it is typical for this popular operatic genre to coordinate and facilitate its productions through one single active and multi-tasking individual, a so-called "composer–producer", who as a local school music teacher or a church musician will often then also work as an organiser, producer, PR-manager, accompanist, vocal trainer, and conductor. Hence, local opera requires multiple boundary crossings in terms of discipline, expertise, and collaboration beyond the usual professional tasks.

One example of such a multi-tasking professional is Pentti Tynkkynen, a Lutheran church musician and cantor–organist who has, alongside his decade's work in parishes, also composed and organised 11 opera productions. Since Tynkkynen's works deal with local topics and histories, I have classified his opera compositions as *local operas*, and refer to his work overall with opera as *local opera work*. To illuminate local opera work from the perspective of a composer–producer, I will present an oral history of Tynkkynen, who has been one of the key figures working in the genre. All of his operas have been created for a specific local community, in the same way as *Dreamdragons* in Ashford, and have been performed by local participants, sometimes with the assistance of a few professionals who tend to have their roots in the same locality.

Furthermore, some of his work also clearly addresses particular contemporary political, social, and ethical dimensions, as with the work in Ashford. In general, Tynkkynen's local operas have connected people to local history and helped them to understand their roots. They have commented on the absurdity of war through the voices of ancient local war heroes, and shown through local historical events the negative impacts of poverty. In addition, by doing opera work in schools Tynkkynen has educated children on environmental topics. Thus, Tynkkynen's operas not only impact the participants through the making of the pieces, and the audiences through their enjoyment of performances, but also have wider potential to impact political and social spheres, ethical practice, and to develop activism through opera.

Key concepts: Expanding the professional service and affordances of local opera

Tynkkynen's local opera work involves him in taking a wide-ranging role as a composer–producer. He acts in *multiple professional dimensions*, not only in his official capacity as a cantor–organist. According to Sugrue and Solbrekke (2011, p. 12), the term professionalism "includes those who have completed programmes of professional preparation in higher education (or equivalent) as an entry requirement of a profession". This applies to Tynkkynen: he is a qualified church musician who has completed programmes of professional preparation in higher music education at the music academy, where the training of a cantor includes playing the organ and piano, improvising, and singing, as well as conducting choirs.

Normally, with this education, a church musician works at a parish as the leader of a church's musical activities, mostly by accompanying hymns in services and conducting choirs. However, Tynkkynen's opera work as a composer–producer has required him to develop skills over and above the traditional training of a church musician. Without the formal education of a composer, Tynkkynen has risen to the compositional challenge and has developed a range of other skills through "learning by doing". He has not only composed the actual operas, but has also trained local musicians and choirs, negotiated with supporting professional singers, arranged parts, accompanied on the organ or the piano, and conducted rehearsals and performances. In addition to the musical activities, he has taken care of financing the projects, writing articles for newspapers, and hiring professional stage directors, as well as organising volunteers to handle transportation, build the scenery, and sell coffee during the breaks in the performances. Tynkkynen has thus *expanded his professional boundaries* as a church musician far beyond the parish context, towards the entire local community, demonstrating a clear form of *expanding professionalism*.

As a Lutheran church musician, Tynkkynen also shows a strong sense of service. According to Sugrue and Solbrekke (2011, p. 13), professional responsibility "includes a sense of calling to provide service for the benefit of others, to take care of individuals as well as cater for the public welfare". Tynkkynen's

religious calling suggests that even though his local opera work is not directly connected to the church, he has brought into it some of the core values and aims of his work as a church musician—for example in wanting to serve the community, to enable people to engage with each other and work through key issues in their lives. Thus, Tynkkynen's work as a church musician connects to a concept of *expanding professional service*, which also belongs to the field of professional responsibility. In his local opera work, Tynkkynen, a man with a calling, has provided expanding professional service to his community. Or, to put it another way, by composing local opera for local people, Tynkkynen, the cantor–organist, has exceeded the traditional institutional frames of his profession and adopted the idea of professional service towards his community, which Minnameier (2014, p. 58) refers to as "the social responsibility of a profession". This crossing of professional borders is reciprocal: on the one hand, in his local opera work Tynkkynen has gone beyond the professional boundaries of a church musician, embracing multiple professional dimensions; and on the other hand, he has incorporated the Christian ideal of service into his local opera work. Such reciprocity indeed has game-changing potential.

Pursuing professional service through local opera work in ways that clearly demonstrate "taking care of individuals as well as catering for the public welfare" (Sugrue & Solbrekke, 2011, p. 13), can also be understood as what DeNora (2002, pp. 19–20) refers to as an *affordance*, originally used by psychologist James J. Gibson (2015). According to DeNora (2002), affordance is something that has been made possible for other people. Exploring affordance in the context of music (DeNora, 2002, 2011), she suggests that musical products should be viewed as "resources for producing things other than music" (DeNora, 2011, p. 50). In Tynkkynen's case, this constitutes what his local opera work makes possible—or *affords*—for the local community and its people. Thus, based on my study of Tynkkynen's oral history (Hautsalo, 2018), I will present the four affordances that his local opera work has generated: *the affordance of community spirit and collaboration*; *the affordance of building self-esteem*; *the affordance of a shared grieving process*; and *the affordance of changing perceptions of opera*.

Oral history as a methodology

The narrative approach of this study (Hautsalo, 2018) is based on research interviews with Tynkkynen, from which I constructed an *oral history* (Atkinson, 1998; Leavy, 2011); the research method is one often used in folkloristics, ethnography, and anthroposophy (see Leavy, 2011). The theoretical background for this study is found in new opera studies (see Johnson, 2007; Levin, 2007; Till, 2012; Novak, 2015), which underlines theoretical and methodological interdisciplinarity, and follows Till's perspective (2012, p. 2): "To study opera we have to study more than opera". Having interdisciplinarity as my *Leitmotiv*, I will utilise three theoretical approaches: narrative research (Atkinson, 1998; Leavy, 2011; Westerlund & Partti, 2018), professionalism studies (Sugrue & Solbrekke, 2011; Minnameier, 2014), and sociology of music (DeNora, 2002, 2011).

According to Leavy (2011, p. 4), oral history is a method of collecting narratives from individuals for the purpose of research. It is an open-ended form of interview in which the participant and the researcher collaborate, as the participant shares his or her story (Leavy, 2011, p. 13). Feminist researchers have made particular use of oral history "as a way of accessing subjugated voices" (Leavy, 2011, p. 5). In this study, I understand Tynkkynen's local opera work as "subjugated" in the context of Finnish music history and its opera narratives, as well as in the national media since his work as a composer has generally been ignored for decades. It is notable that there is plenty of research on community music (see e.g. Veblen et al., 2013), but only a little dealing with opera in communities (see, however, Finnegan, 1989; Wiegold & Kenyon, 2015; in Finland, Hannula, 2012; Hautsalo, 2018). However, it seems that there is no research at all about the significance and meanings of these community opera productions for the individuals or communities involved. This study is based on interviews approached by the method of *close reading*, used in literature and cultural studies as well as in folkloristics, in which a text will be read several times and details will be analysed in relation to the whole (see e.g. Pöysä, 2015).

The affordances of Pentti Tynkkynen's local opera work

As Tynkkynen states, his opera work has given the participants of the project opportunities to learn new musical skills (January 23, 2018): "Doing opera like this naturally includes an educational aspect" (January 23, 2018). However, in addition to musical skills, his local opera work has also become, as DeNora (2002, p. 25) puts it, a "resource for doing, thinking, and feeling 'other things'" for the participants. The four affordances he has given to his communities can thus also be understood as social and ethical dimensions of his opera work, and of his expanding professionalism and professional service.

Community spirit and collaboration

Pentti Tynkkynen's local opera work has involved many people over the years, giving them the opportunity to work together in a shared experience. Since his opera productions have sometimes involved almost all of the inhabitants of a village or a small town, his local opera work has given the affordance of solidarity and community spirit to the participants. In addition, it has taught the participants how to work together and, importantly, between generations. Choirs in particular have been the bedrock of Tynkkynen's opera work. Tynkkynen has conducted several choirs, and through this has got to know local singers well. According to Tynkkynen, the local choir singers have felt that being involved in an opera production is something meaningful:

> They are [usually] motivated to sing typical choir repertoire and perform in the church Christmas service, and birthday parties. But to be performing in an opera is a challenge, ah, we will be in an opera!
>
> (January 23, 2018)

His choir work in the parish also made it possible for him to know several generations of people. In addition to the adult choirs, he also conducted child and teenager choirs. Moreover, he has composed several roles for child singers and children's choirs. In particular, he has been thrilled by the children's capacity to learn, and also by the way the children and adults hold together.

According to Tynkkynen, taking part in a local opera production connects generations, including grandparents, parents, and children, and also supports the sense of solidarity between neighbours. In his opera productions, everything is done together:

> My point of departure when I'm making an opera, is that it is not just for grown-ups. Children and young people need to be involved. When we are learning, the children have been so excited. This is also an amazing experience for me because there has been no gap between the young and the old. It has been a positive experience, because often young people are said to walk around in torn clothes laughing at old people … There I didn't come across any [such] age gap. Elderly, middle-aged and young people, and children. And everybody participated as equal and motivated members. This has been such a positive and encouraging factor, you can't really describe it with just a few words. Superb feeling.
>
> (January 23, 2018)

His opera work thus connects the participants within productions, but equally, it also brings the audience together:

> I think one of the most significant things about the opera projects has been the way they connect people who perceive the arts differently, people of all ages. When older and younger family members have participated, it has been meaningful to all of them. It has changed attitudes, and this has even reached the neighbours. The neighbours have thought "Almighty, they all really are in the opera tonight, we should go and see how they are doing", and so forth.
>
> (January 23, 2018)

Except for certain key soloists and stage directors who have been paid, all of the others have undertaken their parts as voluntary work. Instrumentalists have worked without payment; choirs have participated for free, and also in ways other than singing, including building stages, scenery, preparing dresses, and taking care of parking (January 23, 2018).

It is not only artistic resources that have been involved: societies, associations, and local cultural authorities have also taken part. Since financial resources available have been minimal, Tynkkynen has also asked for help from such local societies and associations, often where he himself has been a member. Military garrisons have also loaned material for the productions, such as uniforms and

weapons for staging, when needed (January 23, 2018). According to him, whenever he has asked, the answers have always been positive:

> I have been a member of the Lions club and the Rotary club. Being a member [has enabled] me to present my ideas and ask if they would like to participate. And the answer has always been positive. I am also a member of the Martha organisation [Finnish home economics organisation], and I have collaborated with them because through them it has been so easy to organise the catering. I have told the Marthas[2] about the productions, and said I need some help. [The answer has been] just tell us what you need.
>
> (January 22, 2018)

Local authorities in municipalities and their culture offices have also been supportive when the topics have related to local history. Moreover, they have been attracted by the participation of famous professional soloists from the Finnish National Opera (January 23, 2018).

> With local elements so present, the municipality authorities have been supportive in organising a performance venue and taking on related administration. There has been no difficulty there.
>
> (April 24, 2018)

Tynkkynen also needed publicity to get an audience for the projects. People who have been involved in opera productions have spread the word, and the choir and other performers have likewise contributed to communications and marketing:

> In the preparation for [the opera productions] all the participants, choir, musicians, and soloists have actively communicated through their own channels that the opera is on its way.
>
> (April 24, 2018)

Other support has become from the local press. Tynkkynen has created relationships with the local newspapers by writing reviews and other texts on a regular basis (January 22, 2018), and also reporting on ongoing production efforts. As he puts it: "The media also helps. The local paper writes stories about the rehearsal process, which is central in the marketing" (April 24, 2018). When a premiere was approaching, he used to ask a simple question of local newspaper journalists: "Would you mind coming and experiencing the opera?" (January 22, 2018). According to Tynkkynen, they always said "yes" (January 22, 2018). Thus, by his local opera work Tynkkynen has made affordances for his community—for several generations of singers, players, families, friends, neighbours, audience members, members of various associations and societies, local cultural authorities, and the press—shared experiences and community spirit.

Building self-esteem

In Tynkkynen's oral history, one theme constantly returns: self-esteem. Tynkkynen underlines the significance of his opera work in nurturing the confidence of the participants. To put this into DeNora's terminology; Tynkkynen's opera work has given the participants *the affordance of improving their self-esteem*. According to Tynkkynen, participating in an opera has helped in shyness (January 23, 2018), and been seen as a prestigious enterprise as such:

> Imagine a folk fiddle player in a remote village, a fiddler sometimes playing for folk dance events, but he is [insecure] and thinks he can't really do it. I have spoken to him and said there is a part for you [to play], because you are needed in the orchestra. He wonders if he can do anything. I have then explained it to him. And he has joined the production, and after that he is no longer a fiddle player from the distant village, because he has played in an opera orchestra. And he realises, he played there just like everybody else.
>
> (January 23, 2018)

Thus, by creating a safe and supportive atmosphere for the participants in which to perform, Tynkkynen has expanded his professional service and afforded possibilities to succeed and grow spiritually for the members of his community.

The shared grieving process

According to Tynkkynen, in the small towns in which he has preferred to work, the local people have a shared history and memories that powerfully connect them (January 22, 2018). Two of his operas, *The Sinking of the Kuru* and *Huutolaistytön laulu* [*The Waif's Song*], relate the local history of two such small towns, Kuru and Hämeenkyrö. They describe tragedies local people have met with. The steamboat called Kuru sank in 1929, and almost 140 passengers were drowned (see e.g. Jutikkala, 1979). *The Sinking of the Kuru* tells about this accident. Tynkkynen defines *The Sinking of the Kuru* as "a merciful closure" for a tragic event (January 22, 2018).

Tynkkynen describes the performances of *The Sinking of the Kuru*:

> [The opera performance of the Kuru ship sinking] was very realistic. The audience was shocked, because everyone had a family member that had been lost in the disaster. I experienced it as a kind of an epiphany of the grieving process. And I can also say that it was a merciful closure, because it hasn't happened again for two to three generations. Those who knew of it, could bring their grieving to an end when they witnessed the insane forces of nature on the stage.
>
> (January 22, 2018)

> When the Kuru ship sank, with it went 138 people from Kuru. The topic was constantly present, because every household had lost a family member. Cherishing the memory increased the willingness to participate.
>
> (November 23, 2017)

According to Tynkkynen, his operas have offered a forum for shared emotions between the community members (April 24, 2018). The opera work has consoled people and offered them tools to deal with painful memories and experiences, such as sorrow. Tynkkynen has thus *afforded people a safe place to grieve.*

The other opera that has afforded consolation for a community is *The Waif's Song*, which was performed in Hämeenkyrö in 2016, and which likewise deals with its history and people. During the famine in the 1860s and a little after, orphans were sold at countryside auctions to farmers to work for their food. This has been a great source of embarrassment and shame for many generations (see Halmekoski, 2011).

> *The Waif's Song* was received excruciatingly well. Because many people were aware of their own destiny, or that their parents, or somebody else they knew had been an auction child. Growing up as an auction child was such a devastating experience already at the time, and it has never left those people. It has shaken the whole being of that person, it is possible to understand.
>
> (January 22, 2018)

> And then the issue of auction children. *The Waif's Song* has been popular in the Tampere area, and particularly in Hämeenkyrö, because there are many people who have been able to process the grief in their own life. In a way, they have managed to let go of the sorrow now that this topic has been brought up.
>
> (November 23, 2017)

> Community spirit is embodied through a local topic that people have a connection with in their memories, and through the memory or other knowledge emotions are evoked. These emotions function as a shared community experience.
>
> (April 24, 2018)

Instead of feeling grief for their beloved in isolation and alone, Tynkkynen has afforded people the possibility to share their loss, and feel the consolation of the collective.

Changing perceptions of opera

One of the main goals of Tynkkynen's opera work has been to bring opera nearer to so-called ordinary people. He has followed the principles of locality, such as composing for local amateurs and choirs, and has engaged community members outside normal musical circles. His work has changed attitudes towards opera as an art form, as well as expanding the practices of opera in general, and in this way one can say that his local opera work contributes to keeping the art form alive and flourishing. In his dedication to opera, one can even think that Tynkkynen

has extended his professional responsibility, performing a service for the art form itself:

> I believe I have made an impact that I can be proud of in the right kind of way. I have changed people's perspectives, based on the feedback I have received from these operas, and based on the enthusiasm the operas have evoked. If the word opera is mentioned in the towns I have worked in as a church musician, people don't think about a woman screaming she is dying, or she is not dying. Instead, people remember we had an opera right here.
>
> (January 22, 2018)

He has seen people's pride in their performances, and only very rarely have there been negative attitudes (November 23, 2017):

> And then there is the cottage of Vänrikki Stool (Ensign Stål), which we all care about. Visitors are taken to see it: this is where Runeberg's *Vänrikki Stool* poetry was created! Like in Laukaa and Hämeenkyrö; the community spirit is embodied in that people come to see the opera performances.
>
> (January 23, 2018)

Conclusions

In this chapter I have analysed Pentti Tynkkynen's local opera work from the perspectives of expanding professionalism and expanding professional service. I have also constructed the affordances of his local opera work for his community, through an oral history. As I have shown, the expanding professional service Tynkkynen has practised through his local opera work has also had other important effects beyond the church and parish contexts. In addition to the musical activities, it has mobilised and organised volunteers, and has involved associations, local authorities, the press, and even military garrisons. At the same time, Tynkkynen has given—or *afforded*—people positive experiences, as well as opportunities to increase their self-esteem, to be included in a community, and to grieve. Tynkkynen's local opera work offers opportunities that differ from the usual practices of opera, by affording ordinary people opportunities to do something meaningful and special together via opera, an art form that has not been seen as easily approachable or enjoyable. In addition, the local opera work has also changed attitudes towards opera for the better in the areas he has worked.

One can ask, then, why Tynkkynen's opera work has been ignored in arts publicity, as well as in academic research? Why have there been hardly any reviews or other articles in the national press over the years? One explanation could be that since Tynkkynen is a church musician but not a qualified composer, he has been blurring structural boundaries and threatened established value systems, and has thus diluted and dismantled traditional hierarchies in favour of open participation and opportunity. Or, perhaps his opera work has taken a stand on behalf of a more

extensive understanding of professionalism, which has been seen as undercutting the hegemony of the traditional and established operatic institutions and models of academic composing.

Another question that arises concerns the artistic demands for such operas. In the circumstances of local opera, it is enough that the performing itself is a pleasant and empowering experience; it is an added value if the audience also enjoys the performance. In Tynkkynen's local opera performances, the positive feelings of the participants have been supplemented by the audience's enjoyment. According to Tynkkynen, after the performance of *The Sinking of the Kuru* there were more than 800 people in the audience in a single church, and "hardly any dry eyes amongst the people" (January 23, 2018).

Tynkkynen has been a socially responsible professional, who has expanded his professionalism past his work in the parish context towards the local communities and "ordinary" Finns. In general, Tynkkynen's local opera work indicates that developing professional social responsibility might create pressure to do your work differently and imaginatively, and thinking locally might be a way to be inclusive and create participatory art forms, even for the so-called high arts. In addition, seeing music from the perspective of *affordances* helps not only to escape a one-sided artistic view of opera but also to understand the art form's power as a service for the benefit of others.

Yet, Tynkkynen is not the only one composing local operas. There are other professional musicians, and even a few academically trained composers, who have written operas for local communities in rural areas in Finland. That professional composers have started to do this is encouraging. It suggests that trained composers have also begun to understand their duty as a part of larger societal circles, and that perceptions of who can compose, perform, and listen to opera, and where it can be performed, are perhaps gradually changing. Importantly, in the context of opera as a highly contested art form, Tynkkynen and others provide an example of an opera type that clearly demonstrates relevance for its communities and, at the same time, potential for opera to flourish in general. It seems that even though opera may not be for everyone, in Finland the phenomenon of local opera has made it enjoyable and meaningful for many. This success is due, in part at least, to significant elements of expanded professionalism—as illustrated here by the case of Tynkkynen, a church cantor.

Acknowledgements

Notes

1 To be more specific, according to my statistics, which include all operas composed and first performed in Finland during 1852–2017, it seems that in the 2010s there have been operatic first performances yearly as follows: in 2010: 16; in 2011: 27; in 2012: 20; in 2013: 12; in 2014: 20; in 2015: 20; and in 2016: 16.

2   According to the Martha website (2018), "The Martha Organization is a Finnish home economics organization, founded in 1899 to promote well-being and quality of life in the home. It carries out cultural and civic education and does advocacy work in Finland".

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2 Practising civic professionalism through inter-professional collaboration

Reconnecting quality with equality in the Nordic music school system

Tuulikki Laes, Heidi Westerlund, Eva Sæther, and Hanna Kamensky

Introduction

Equality and inclusion have become paramount issues for today's public institutions, inscribed across policy frameworks and their implementation. Organisations in music education are no exception. In this chapter, we will lay the groundwork for music instrument teachers to identify their positions as *civic professionals* who strive towards reconnecting high-quality music school practices with the support and strengthening of the democratisation of society. We will propose the importance of *inter-professional collaboration*, and the potential of small *social innovations* as the keys to these endeavours. As the cases presented in this chapter derive from the Nordic countries, we will begin by describing the historical starting points for the democratic music education systems in Finland and Sweden.

Music education institutions develop in relation to a variety of societal issues, and many aspects of today's prevailing practices were initially conceived of as game-changers in their time and place. The Nordic "extracurricular" music schools in Finland and Sweden, initially established to complement music education in comprehensive schools, served as a manifestation of Nordic social democracy in the years following the Second World War (see Kristiansen, 1999). Indeed, music schools served the needs of modern society and Nordic democratic welfare, through offering equal opportunities for hundreds of thousands of children to receive high-quality tuition in musical instruments regardless of the geographical location of their homes or socio-economic status of their families. From that time until today, geographical and socio-economic accessibility has been seen as the most important criterion for equality. For instance, in the 1960s there were approximately 30 music schools in Finland (Kuha, 2017, p. 588), while the current network consists of approximately 100 music schools spread across the country, serving approximately 66,000 students in total (Luoma, 2020). Since the first legislation for the Finnish music school system was established in 1969, music schools have received state support that has

enabled the rapid growth of the affordable music school network, especially in the 1980s and 1990s (Heimonen, 2002). In other words, as music schools were initiated through public funding, and continue to be supported and regulated by national policies and public means, the ideal of equality through accessibility has always been, and still is, as relevant as the ideal of high artistic quality (Björk, 2016, pp. 1–2).

In Finland, the artistic quality of the music school network has been demonstrated through the success stories of Finnish classical musicians (ibid.). However, this justification is now losing its credibility, as contemporary societal conditions differ dramatically from those of the post-war industrial economy, and the very idea of equality within educational policies has transformed altogether. In this context, educating technically skilled and talented (Western classical) musicians according to a narrow conception of artistic quality can no longer be presented as the sole justification for the existence of music schools. Consequently, the connection between equality and quality within the publicly supported system must be revised in order to respond to new values and criteria for quality, as defined by rapidly changing, plural, and diverse societies. In other words, educational systems today need to navigate between diverse—perhaps even at times incompatible—criteria for what is understood as quality in state-funded educational systems.

While initially focused on producing skilled professional classical orchestra musicians and soloists from promising young talents (e.g. Heimonen, 2002; Hofvander Trulsson et al., 2015), the Nordic music school systems today emphasise student-centred pedagogy and inclusion of new musical repertoires and musical genres. However, the original goal of high-level artistic and technical specialisation that aims towards a professional path has remained the backdrop for music schools, thus sustaining the elitist public image of the whole system (Hofvander Trulsson et al., 2015; Väkevä et al., 2017). While allegations of elitism certainly arouse emotions within the field, according to recent reports the highest participation in music schools in the capital region, both in Finland and Sweden, is among students from families of higher education levels and socio-economic status, and mostly from non-immigrant backgrounds (Kulturskoleutredningen, 2016; Vismanen et al., 2016). The recent cultural school report from Sweden (Kulturskoleutredningen, 2016) shows that there is an urgent need for redefined national objectives for the municipal music and art schools, including the need for "broad partnerships and outreach activities with the community at large" (p. 23) in order to realise wider inclusion of diverse students. Similarly, the new national core curriculum for Basic Education in the Arts in Finland emphasises matters of inclusion and accessibility more than ever before (Finnish National Agency for Education, 2017). Geographical accessibility as a primary criterion for assessing quality, when evaluating the institutional system against the various other equality demands of a welfare society, is thus no longer sufficient, and the music schools need to reconnect their practices (quality) and institutional aims (equality) with multiple criteria. Consequently, increasing migration and global mobility, followed by rapid

changes in population structure and emerging social and political polarisation and general economic insecurity, as well as shifting understandings of inclusion and social justice in Nordic societies, position music education professionals not only as gatekeepers of artistic quality but also as key players in political democratisation processes. Along these lines, in recent music education research it has been shown that current societal changes seemingly challenge the self-serving goals and insular values of music education, including those of higher music education, which tend to focus solely on musical quality, and require individual professionals and professional networks to develop new horizons of social responsibility in a changing society (Laes et al., 2018; Westerlund et al., 2019). When considering the expectation that music schools, as well as higher education and teacher education, might act as the main catalysts for change—game-changers—in society, this development of new horizons has become even more crucial. The question remains, however: how can more general policy level suggestions for democratising processes in Nordic countries be turned into practices within music schools and music instrument teaching?

In this chapter, we argue that the (re-)definition of the quality of music education in contemporary societies requires expanding the understanding of social responsibility, not only for teachers, but also for educational institutions and wider professional networks. Through three cases in the contexts of Nordic music school networks, namely El Sistema in Malmö, Sweden, and Floora and Resonaari in Finland, we will illustrate how music educators and music education institutions are beginning to incorporate social responsibility into their practices and engage in tackling societal problems by "going back" to the idea of civic professionalism (Tonkens, 2016), thus opening up new spaces for potential positive changes in society. As a historical and rather neglected concept, civic professionalism stems back to John Dewey's (1916) call for education professionals to be in dynamic interaction with society. It highlights the need for professionals to increase their capacity to take action alongside their fellow citizens and civic institutions to promote a more democratic society, instead of lifting themselves above "the real world" through narrow and technical overspecialisation (Boyte & Fretz, 2010). Whilst contemporary discussion of civic professionalism mainly focuses on higher education in colleges and universities, similar issues of narrow specialisation versus social responsibility and technocratic versus participatory dynamics (Boyte & Fretz, 2010) can be addressed in music schools (see e.g. Björk, 2016; Westerlund et al., 2019). As a whole, this chapter calls for a new coming of civic professionalism, in other words social responsibility in and through one's professional practices, within music education as imperative to the future of music school institutions, their mission and resilience, and even survival, in contemporary society. Theoretically, the three cases selected can be seen as *social innovations* (e.g. Mangabeira Unger, 2015; Väkevä et al., 2017) of their own time that expand the manifestation of the quality of music education. All of the case descriptions highlight the practical use of *inter-professional collaboration* across sectors in problem-solving, this being one possible element in realising civic professionalism in practice.

Changing the social system through inter-professional collaboration within and across institutions

As we will argue in this chapter, encouraging teachers to strive towards civic professionalism is the key to equipping music schools with the tools to align with societal changes. Our argument is based on the idea that music schools and networks can be seen as *social systems* (Luhmann, 1995) that define their institutional boundaries through regulating their functions in a given social setting and distinguishing them from other institutions (Westerlund et al., 2019; Väkevä et al., 2017). Whereas modern nation-states once differentiated their institutional structures to develop and maintain the key functions of a society (e.g. educating musicians for certain occupations based on certain division of labour), in late modern societies these institutions are expected to develop resilience through re-evaluating their purpose and boundaries. This means that our view of institutions as closed, autonomous, and independent systems needs to expand in order to allow for flexibility in terms of how these systems can enact changes in each other (cf. Luhmann, 1995)—without losing the quality of professional practices but vice versa, in order to maintain and transform the understanding of the quality of the institution.

In recent Finnish music education research, music school teachers have been identified as key agents in initiating change on institutional and societal levels (Laes & Schmidt, 2016), with social innovations highlighted as one of the ways to initiate such change (Westerlund et al., 2019; Väkevä et al., 2017). According to organisational researchers, social innovations are efforts "to design initiatives in a particular part of society—an organisation, a practice, or an area of activity—that signal a promising path towards wider social change even as they meet a pressing need" (Mangabeira Unger, 2015, p. 233). They can be varying, serendipitous rather than systematic processes of designing initiatives in an organisation, a practice, or an area of activity "that seek to advance convert experiments designed to solve social problems into transformative ambition" (ibid). Such innovations can also be seen as catalytic events that provide new conditions for understanding social systems such as music schools (Väkevä et al., 2017). Supporting social innovations that create institutional resilience also requires the expansion of music education professionalism, in order to address the horizon for social responsibility in changing and complex societies. In considering music school networks as social systems that are sustained and cultivated according to their own self-defined institutional and professional boundaries, it can be argued that change from within the institution and by the professionals themselves may be more productive and feasible than changes imposed by institutional leaders, educational development policies, funders, or professionalisation strategies guided from above (Mausethagen & Smeby, 2016; Väkevä et al., 2017). Hence, systems change and professional autonomy can be seen as mutually constitutive.

In earlier studies rethinking teachers' social responsibilities, emphasising *active citizenship* alone has been seen as insufficient to equip future teachers to both *know* what democracy means and *recognise* what the threats to democratisation

are (Kennedy, 2010). Civic professionalism may therefore require more conscious use of *social imagination* (Greene, 1995) and *sociological thinking* (Bauman, 1990) in order to build stronger connections between personal experience and wider society and its structures, and to facilitate the (re-)imagining of societies. According to Maxine Greene (1995), social imagination is "the capacity to invent visions of what should be and what might be in our deficit society" (p. 5). Social imagination not only suggests but also requires that "we are moved to choose to repair or renew" (ibid). Thinking sociologically and using social imagination may help support music education professionals to understand life via *relationalism*, beyond issues of one's technical, musical expertise; in other words, the wider capacity to identify how people's lives are "bound up with others" (Bauman, 1990, p. 166). Such sociological thinking is creative and transformational "as there is no final resting-place where the *absolute* truth resides" (p. 167). Importantly, we argue that developing a capacity for relationalism can be seen as leading to strengthening professional autonomy rather than the opposite. In other words, expanding professionalist thinking, and for example, the understanding of what musical and artistic quality is, may therefore serve as the liberator of one's professional ethos, as the teacher sees herself as part of an ever-changing society, a world of possibilities.

Furthermore, the complexity of problems in contemporary societies may require collaboration across professional groups more than ever before. Indeed, no expert group can become the "all-purpose generalist practitioner" or "complete problem-solver" (Edwards et al., 2009, p. 10). Inter-professional collaboration may be particularly necessary in institutional situations where institutional boundaries need to be crossed in order for the system as a whole to be able to respond to new demands and problems. Hence, we argue that, from the music educator's perspective, working in contexts that overlap with other professionals through mutual problem-solving, and where everyone contributes their own expertise, may open up new spaces for civic professionalism, as becomes evident in our case descriptions later in the chapter. In addition, we will show that social innovations through inter-professional collaboration may be one significant way to create resilience and increase the quality of the Nordic music school system through expanding the understanding of what is considered quality in an educational institution.

Three cases of inter-professional collaboration in Nordic music school systems

The following case descriptions bring forward three different examples of inter-professional collaboration in music school contexts in which striving towards wider accessibility, educational equality, and social change has become a driving force (see also Mangabeira Unger, 2015, p. 233). Whereas the two Finnish cases, Floora and Resonaari, are "grass-root" teacher-driven examples of game-changing, the third example of El Sistema in Sweden shows how the need for social responsibility—as a measure of institutional quality—can be initiated from

the policy level. Both Floora and El Sistema target an "opportunity gap" (Putnam, 2015) in an increasingly unequal society, by making an effort to reach at-risk children and adolescents who, for various reasons, appear to remain systematically outside of publicly funded music school services.

Floora in Finland

Alongside the regulated position by the Finnish National Agency for Education (2017), the public financial support received by the music schools has ensured geographical accessibility in all larger municipalities of Finland. However, recent reports have raised the issue of the rather clear ethnic, cultural, and socio-economic homogeneity of the student population within the Finnish music school system (e.g. Vismanen et al., 2016). The growing socio-economic disparities between families and living areas in Finland have made this setting even more blatant. The Floora project was initiated in 2013 by a group of individual music school instrument teachers who became conscious of their own elitist position in this societal situation.

Inter-professional collaboration across different professional and institutional sectors became the key for the initiation of Floora. Reaching the children of recently migrated families, or children whose families did not know about the possibility of studying music in government-supported music schools, required collaboration with public schools and school administrators, policymakers, and various funders, but most importantly with social workers and regional child welfare departments. Together with these collaborators, the teachers were able to create an alternative strategy for the skill-based entrance examination of the music schools in a way that meant they could reach children who had systematically been left outside the music school system. This strategy was based on the multi-professional evaluation of the needs of the children and families by professionals in schools and social and healthcare services, and its purpose was to use the existing music school network as a platform to integrate new students into the one-on-one instrumental teaching programme through bypassing the traditional entrance examination, which would have been in many cases too tense and difficult a situation for many of the Floora students. The new access strategy initiated by Floora also created tension in some of the participating music schools, as some of the school leaders did not feel comfortable with making exceptions to their own policies. This was solved by founding a separate association (www.amabilery.fi) to run the processes, consisting of two instrumental teachers, a funding expert, and an organisational expert. A significant turn took place in 2014 when the culture and leisure sector of the City of Helsinki granted funding for Floora. This collaboration created a tripartite collaboration between the city culture sector, child welfare sector, and the Amabile association, with a set of teachers who had permission from their principals to initiate the project within their music schools. With additional funding from private foundations as well as the Ministry of Education and Culture, new teachers were able to join in, and the project expanded to include several areas in Finland, simultaneously creating new

forms of professional collaboration between comprehensive schools, social and healthcare, and the third sector.

Pedagogically, music tuition in Floora does not differ from the conventional one-on-one tuition in the Finnish music schools. The one-on-one lessons were preserved as a core activity from the beginning and were seen as a more suitable practice compared to group tuition. In some early-phase child–parent group tuition situations, identifications of varying socio-economic backgrounds occurred when the parents, coming from vastly different backgrounds, met in the music school. The Floora teachers concluded that these situations may potentially jeopardise the families' right to anonymity, as their children may be recognised as "Floora students", selected for the school according to their social status. However, one-on-one tuition also had some unexpected strengths, since the children, who often came from a challenging home environment, were given dedicated, individualised time and attention by an adult. Nevertheless, Floora has not been realised without problems. Despite the positive potential, some leaders have expressed their concern over "losing the artistic quality" and "musical outcomes" when too much of the teachers' time is dedicated to students who have not been selected through entrance examinations that test their musical abilities. More than a few teachers stopped working voluntarily for Floora in the beginning of the project due to this pressure from the school's leadership, and with a feeling of failure in their attempts to combine the outspoken social values of Floora and the expectations of musical quality in educational outcomes. At the same time, with the help of inter-professional collaboration, over six years approximately 180 children have participated in music school tuition in 16 music schools in ten different municipalities, and with 70 teachers representing several different instruments and musical genres beyond Western classical music. Floora has shown that the somewhat naïve principle of "free choice" in terms of who gets to study in music schools is not enough to bridge the growing opportunity gap between the children from better-off families and those coming from less privileged backgrounds.

Resonaari in Finland

If "free choice" is one of the assumptions that prevent music schools from adapting to changing criteria of quality and equality, another is the normalisation principle, in other words the mainstreaming ideal where *special* students are placed in *normal* students' classrooms. The normalisation principle has guided general educational policy and political decision-making in Nordic countries (Kristiansen, 1999) and music schools, in which this principle still tends to maintain a distinction between those who are and those who are not able to become professional musicians within the music school system, based on their capacity to learn and perform music (Laes, 2017). Situated within the Finnish national network of music schools since early 2000s, the Resonaari Music Centre in Helsinki has pioneered what an alternative music school could look like, based on an alternative set of pedagogies and policy, and tailored towards a particular kind of student population (Laes, 2017). Many of Resonaari's students have previously

been excluded from other music schools based on their age, ability, or physical or cognitive characteristics—or simply due to their unwillingness to study music through conventional methods and structures.

Over the last 20 years, Resonaari has become a centre of practise-based activity, and a development unit that also hosts a network for professionals working with music in cross-disciplinary fields, and organises continuing education and training for professionals in the fields of music education, therapy, social services, healthcare, and more. Resonaari has managed to create a unique shared space for inter-professional encounters between music educators, music therapists, and care professionals who want to combine elements of music and music pedagogy in their work with differently abled persons. Rather than being restricted to music therapy elements in the music education of "special needs students", Resonaari's founders and teachers (who are music educators and music therapists) have actively built a policy environment that facilitates Resonaari in breaking structural, professional, and political silos between music education and music therapy, disability services, and the educational sector. Through this, Resonaari has created its own reinterpretations of *quality*, underpinned particularly by criteria relating to pedagogical interaction, accessible music learning, and ethical responsibility (Laes & Schmidt, 2016). This idea of flexible professionalism with a policy-savvy attitude can be seen to align with the definition of civic professionals who do not only follow their professional interests or maintain their professional boundaries but also "promote public goals such as social justice" (Tonkens, 2016)—in this case, to challenge the conventional and ableist understandings of who can become a musician. Indeed, the school's mission to enhance a democratic cultural revolution exemplifies the importance of disposing of professional silos and of turning to focus on building collaboration towards larger, shared goals.

In striving towards a more inclusive society as a whole, Resonaari has also developed a proactive stance on creating connections for their students between the music school and the outside world (Laes & Schmidt, 2016) by supporting and encouraging them to become actively performing musicians and musical agents, for example in concerts where they perform with popular artists. Furthermore, Resonaari has established a training programme supporting professional musicianship for people with disabilities. This programme entails former students of Resonaari studying and working as assistant teachers within the music school, as well as performing and working as music instructors elsewhere. This programme has also led to a collaboration with higher education, as the musicians have worked as visiting teachers in a course for music teacher students at the Sibelius Academy. This collaboration has opened up new perspectives on professionalism that challenge the traditional musico-pedagogical practices in music teacher education. The encounters between Resonaari's professional musicians and future music educators at the Sibelius Academy has allowed for new diverse, non-hierarchical expert perspectives and positions, where those who are traditionally relegated to marginalised positions are taking a leading role (Laes & Westerlund, 2018). Resonaari's case shows how music educators in particular may affect social change through embracing disability within their practices instead of relegating

it to the "special" sections of therapy or special education, thus creating more equal opportunities for students with disabilities to become visible and active agents and leaders in society as music professionals (Laes, 2017). In this respect, Resonaari's work has shown how including differently abled students within a "mainstream" system and developing alternative teaching methodologies may assist the social imagination of teachers in other music schools, helping them to reflect and consider who to teach, what to teach, and how to teach. Thus, the boundaries of music instrument teacher professionalism, as well as the definitions of musical and pedagogical quality, have been expanded.

El Sistema in Sweden

Our third case is an example of how space and location matters in music education. El Sistema in Malmö, Sweden, initiated in 2013, is an important initiative designed both to counteract increasing segregation in the city, and to pave the way for institutional changes in the municipal Arts and Music School. The Swedish El Sistema is an offspring of the original Venezuelan music education system that started in 1975, aiming to combat poverty and to offer music education for children in the streets. As such, the idea of classical music tuition as a means to "save" at-risk children, and the assumption that democracy can be promoted by giving all children the right to develop expressive tools, has not only given El Sistema many followers but has also raised critical concerns. For example, Geoffrey Baker (2014) suggests that El Sistema orchestrates youth into submission rather than liberating them, and that Western art music is not the ultimate tool for music education in a society characterised by cultural diversity. Although this critique can be answered by pointing out the need for intercultural interaction and integration, the concern needs to be kept in mind even in Malmö, where the original idea of El Sistema has been integrated into local starting points and has been used to expand and transform the established practices of the local music school. The demographic situation in Malmö, a city where 182 countries (Malmo .se, 2019) are represented, and 46% of the 333,000 inhabitants (Malmo.se, 2019) have a foreign background (SCB, 2019), has been a challenge to the municipal Art and Music School, which according to its mission should serve all citizens (Lorensson, 2013). A closer look at the statistics shows that among those aged under 24 in Malmö, 19% were born abroad (SCB, 2019). Since the implementation of El Sistema, the music school in Malmö has been able to include children from all backgrounds in the targeted public schools. In addition, it seems that the persistent work in socially vulnerable areas of the city has been politically convincing, as the public funding of music education is now firmly directed to the city's poor areas. As a whole, the El Sistema activities can be seen to align with the policy recommendations introduced in 2016 in the national report for the reformation of cultural schools (Kulturskoleutredningen, 2016).

At the core of Malmö El Sistema is the growing web of contacts and partnerships between the institutions involved: a new inter-professional collaboration between El Sistema music teachers, school leaders from the Arts and Music School

and elementary schools, as well as musicians from the local symphony orchestra. Thanks to the collaboration with the Malmö Symphony Orchestra (MSO), the concert hall Malmö Live, and the selected elementary schools, the El Sistema activities facilitate the largest orchestra for children in Malmö. Furthermore, the collaboration has made it possible for the El Sistema children to attract new audiences to the municipal concert hall. The musicians in the orchestra no longer consider their work to be limited to concert halls but make regular visits to the children in their schools, demonstrating their instruments, playing, and talking about music and their musical lives. And music teachers meet the children in their elementary school environment three times a week, in this way breaking the normal music school practice in Sweden, where children are expected to travel to a music school for their weekly one-on-one instrumental lesson.

However, this inter-professional collaboration has not been painless, as teachers needed to radically rethink their own practices when trying to combine the artistic–educational objectives with the new social goals of their work. Studies with El Sistema leaders and teachers (Sæther, 2020; Sæther, 2016) reveal that challenges and sometimes difficult decisions have been a recurring theme in these discussions, and that working in culturally diverse settings has brought up unexpected situations. Equally, the leadership team of El Sistema, working within the municipal music school, had to find a balance between the need to stimulate change and how best to handle the dissonances that tend to occur when new strategies for widened participation are implemented. Consequently, inter-professional collaboration within Malmö El Sistema is evidenced in several ways that required expanding the music school's established professional practice.

Encouraging more intense contact with the parents has also been a high priority. The teachers have therefore engaged not just with intense lessons with new students but also with continuous discussions on their own work with colleagues. Inspired by shared challenges and by working together in pairs in the music classroom, the teachers have developed a new appreciation for the ethical commitment of their work and are also constantly revisiting their own value systems. For instance, whilst sometimes tiring of the public rhetoric relating to El Sistema, the teachers have avoided talking about "us" and "them", or "immigrant children", but rather created a more inclusive discourse of "children from Malmö". Moreover, the development of group teaching methods, the need for outreach concerts, and the political expectations of generating "social impact" alongside the development of musical skills, have all pushed both the teachers and the leaders out of their comfort zones. Simultaneously experimenting with the new initiative and running an established institution has meant that the strategy had to grow slowly. According to the El Sistema leaders, the key to this ethical work has been perseverance and being a regular part of the municipal Arts and Music School, instead of a temporary project. Moreover, alongside their strong commitment towards marginalised groups, the leaders have developed a sense of ownership and shared responsibilities with the staff of the music school as a whole.

Malmö El Sistema calls for civic professionalism in music education, where quality includes "a challenging and changing epistemology" (Kulturskoleutredningen,

2016, p. 173). Co-reflection within Malmö El Sistema can be seen as strengthening the participating teachers' capacity to use their imagination in a new way in order to strengthen their sense of professional autonomy. Within this evolving language of civic professionalism, high quality is characterised by a broad range of activities, representing both contemporary artistic expression and cultural heritage, made available to all children irrespective of background or geographical residence. As stated in the policy documents, achieving this kind of high quality requires institutional boundary-crossing through structured collaboration with other institutions, and serves to strengthen the broader civic dimensions of arts education (Kulturskoleutredningen, 2016).

A way forward: reconnecting quality and equality in music education systems

In this chapter, we have argued that developing civic professionalism through inter-professional collaboration may be one way for music schools to meet the challenges of contemporary society in active and creative ways—to bridge the policy–practice gap in terms of what quality in music education systems means in the 21st century. Through wider and more conscious engagement with sociological imagination, and by working across institutional systems' borders with other professionals, music schools may widen their practical means to reconnect quality with equality. Returning to the crucial question of equality and quality requires encouraging music teachers to use their imagination to increase access to music education systems; to take the risk of breaking institutional path-dependency; to experiment with new solutions for including new groups of students; and to develop the courage to push initiatives towards novel collaborations between the different professional groups and disciplines, stakeholders, and sectors with whose cooperation tackling wider societal problems becomes more feasible.

Although inter-professional collaboration entails an overlapping of different professional practices to encourage mutual problem-solving, it does not make specialist expertise less important. Rather, collaboration beyond the bounds of one's own profession may open up greater awareness of the limits of one's own expertise, and an understanding of "when to work with others" (Edwards et al., 2009, pp. 10–11). This creates new spaces for a better understanding of the challenges and potential of shared contexts and goals, such as those developed by Floora, Resonaari, or El Sistema. In the case of Floora, collaboration with the social work sector brought new learners from diverse backgrounds to music schools and changed practices in terms of selection criteria and to whom education was made accessible. However, teachers in the Floora project have not necessarily had the need for significant pedagogical changes in their work. Collaboration between different sectors provided opportunities for teachers to be in dynamic interaction with broader society. As teachers both in Floora and Resonaari concretely realised, building a policy-savvy and influential leadership requires "co-dependency" with actors from other professional fields (Schmidt, 2020). At its best, this co-dependency and inter-professional collaboration carries the potential for creating more profound and effective systems

change than what could otherwise be realised by one institution or professional community alone. Such systems change in turn serves each professional field, helping them to increase their social responsibility and responsiveness to societal needs, and hence creating the needed organisational resilience in established institutions.

The work and developed practices of the music teachers in the chosen cases, as well as the concomitant changes in the institutional systems, raise further questions: what kind of leadership is required for institutions to generate social innovations? How might civic professionalism be introduced to higher music education structures? Where are the places in higher music curricula to "think sociologically", so that future teachers can develop the capacity to identify how their own lives and other people's lives integrate with each other? How could social imagination, as the capacity to envision "what might be", as articulated by Maxine Greene, become part of the education of musicians and music teachers? In what ways might higher music education students develop systems thinking within music education, and take notice of when to collaborate with other professionals in their work?

Systems level thinking may indeed help with reconstructing the education of future musicians and music teachers, to reach beyond existing degrees, job markets, and aesthetic purposes in order to recognise how multiple dimensions of quality already intertwine in musical practices. In the Nordic context, equality and quality as core issues in educational politics continue to challenge music education systems, pushing forward new imaginative solutions and game-changing collaborations that can transform the limiting aspects of a narrow expertise culture in music professions towards civic professionalism.

Acknowledgements

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3 Making space

Expanding professionalism through relational university–community partnerships

Ailbhe Kenny

Introduction

This chapter critically explores university–community partnerships as a means of expanding professionalism in higher arts education. Such partnerships have become an increasingly pervasive feature in higher education more generally, viewed as fundamentally a "good thing". The discussion here seeks to problematise how professionalism can be challenged and expanded through partnership "spaces" off-campus—not just in the physical sense of linking town and gown, but also in relational ways that develop collaborative approaches to arts engagement, teaching, research, and learning. Higher education currently stands against a global backdrop of increasingly destabilised political systems, where issues such as mass migration, climate change, left-right extremism, invasive technology, pandemics, and "post-truth" media invoke outrage on a daily basis (Bauman, 2010). Adopting a relational approach to education, through partnership spaces, allows universities to plan and teach for uncertain times (Gordon, 2007) and "supercomplexity" (Barnett, 2012). Challenges abound for the institution, staff, and students when partnerships become a feature of the changing mission and purpose of universities. Being outward-facing, university–community partnerships can become an obvious arena to explore and develop expanding professionalism across disciplines, institutional structures, research agendas, and various student cohorts. Extending teaching, research, and learning opportunities beyond the university "ivory tower" and into society more broadly defined (acknowledged as being in a perpetual state of change) is thus an ideal space within which to prepare for unknowns and connect with diverse communities. It could be argued, in fact, that it is *the* space in which a truly expanded vision for professionalism in the arts and education can be realised.

Problematising partnership spaces in higher arts education

University–community partnerships often act as a key feature of the overall societal and educational missions of universities. The learning within these partnership spaces can inform expanding professionalism through relational experiences; as Griffiths notes, it is "the kinds of personal and community relations that sustain

learners and teachers alike, as they create a good life together" (2013, p. 248). This chapter is particularly concerned with how professionalism is expanding for those "inside" the university (staff and students) by going "outside" the university. The term "ivory tower" is often used to perpetuate the myth of an elitist, sheltered, and secluded world of academia. Yet, within ever-increasing networked and complex societies, this notion of such an isolated academic space has become redundant (Boyer, 1990; Rodin, 2007). Universities increasingly "cross over" into "new fields" for place-based forms of teaching, collaborative learning, research, and knowledge exchange, and as a result are redefining their role within society.

Making such partnership spaces is not always altruistic in nature, of course, with many partnerships formed as "for-profit" campus companies, spin-outs, or incubators. Henkel explains, "higher education systems now need organisations and workforces that embody values, forms of knowledge, structures, and relationships that are more varied than, and do not necessarily sit comfortably with, those of academe if they are to meet contemporary demands" (2010, p. 7). Whether money-making or not, university–community partnerships then constitute a major response to expanding professionalism required to connect courses, academics and students to the "real world".

In this book's call to consider the "game-changing" potential of partnership spaces in higher arts education, Pierre Bourdieu's field theory is worth considering. For Bourdieu, a field is a social space, involving networks or configurations of relational positions, "the social world can be represented as a space … Agents and groups of agents are thus defined by their relative positions within that space" (Bourdieu, 1985, p. 724). Within these fields, particular practices are (re)produced by agents and institutions, playing by and within "the rules of the game". For Bourdieu, the *practice* itself results from social structures within a particular *field* interacting with one's *habitus* (embodied ways of thinking, being, and doing). In thinking with and beyond Bourdieu in relation to partnership spaces for higher education, Marginson's (2008) suggestion that the boundaries between fields are much more permeable than imbued by Bourdieu is also useful to note. What happens when one leaves the "ivory tower"? When one encounters a less familiar "field"? Reay et al. (2005) contend that such experiences can lead to transformational change, but can also potentially lead to much uncertainty and ambivalence. Hence, there is much to be understood, questioned, and developed when universities traverse into new fields attempting to build bridges through relational partnership spaces and perhaps by doing so, "change the game".

In seeking to address the increasingly social and inclusive imperatives for higher arts education, this chapter is concerned with university–community partnerships that are not-for-profit, that reflect the multiplicity of learning, teaching, and research opportunities within diverse contexts such as projects in schools, hospitals, museums, concert halls, or family services. Such "authentic" experiences can offer unique professional and personal development spaces to both students and staff in higher education and there is a growing body of research in this area (Bartolome, 2013; Brophy, 2011; Burton & Greher, 2011; Conkling, 2007; Kenny, 2014, 2018; Power & Bennett, 2015). Such spaces are also multi-layered,

complex, and involve risk. Maxine Greene frequently argues for "real-life" experiences to foster "wide-awakeness" (1995, 2001), to take "risks" and enter into dialogues "where nothing stays the same" (1995, p. 16). As such, she presents arts education specifically as holding a unique way to revive the "democratic imagination" (1995), particularly when one enters into a communicative space with the "other". Adopting this lens, knowledge can be created through partnership experiences, thus potentially expanding professionalism through learning relationally. This resonates strongly with the concept of "relational professionalism" (Bonilla, 2017; Phelan, 2001; Reeves, 2010; Ward, 2010), where education privileges engaged relationships, or relationality with others, but also in turn with the self. For Bhabha (1994), hybridity, or a "third space," occurs where two or more individuals/cultures/moments interact to create a new phenomenon. This "third space" then establishes new social, political, and cultural potential, opening up to new modes of thought and ways of being. Akin to Bhabha's concept of "third space", university–community partnership spaces are in essence designed for such relationality and expanding professionalism.

Identity change and development is a key part of expanding professionalism within these "third spaces". The academic world of close-knit "tribes" (Becher, 1989) has essentially been disbanded within the contemporary university where identities in higher education are now viewed as multiple, constantly in flux, and contextualised (Henkel, 2010; Taylor, 2008). As such, the various spaces and differing relationships within them form and inform these identities. Henkel explains, "identity is conceptualised as a project or continuous process of construction, deconstruction, and reconstruction in the context of multiple and shifting collectives and relationships" (2010, p. 10). A framework for learning from and within diverse and expanded communities is all-important then, and university–community partnerships hold much potential for what Taylor describes as "creative commons for identity assemblage" (2008, p. 38).

University–community partnership spaces take a "place-based learning" approach (Ellsworth, 2005), acting as a means to construct knowledge, make meaning and inform emerging identities within immersive, contextualised spaces. Pushing Bhaba's ideas about "third spaces" to be more context-dependent within "places", Ellsworth (2005) provides interesting insights in her arguments about places of learning as "embodied experiences". As such, she describes "pedagogical pivot points" as facilitating "moments of becoming" or "the force through which we come to have the surprising, incomplete knowings, ideas and sensations that undo us and set us in motion towards an open future" (2005, pp. 17–18). This also has strong echoes with Greene's concept of "wide-awakeness" discussed earlier. Furthermore, Ellsworth espouses for learning experiences to be inter-relational, putting "the inside and outside in relation" (ibid. p. 37), where through engagement with the "outside world" learners can gain sensitivity to context, broaden social awareness, examine their perceptions, and open up to self-change.

Connections between such open learning experiences, espousing relational professionalism, and understanding education as "risk" (Biesta, 2013) are also highly relevant to consider when working in partnership. As social contexts are

always in flux, Biesta claims a true educational encounter is one that is open and therefore "risky" and "weak"; "It is beyond our control and fundamentally out of our hands … when we keep education open anything can happen, anything can arrive" (2013, p. 23). Within university–community partnerships, the ground is ripe for such an "open education" due to both the unpredictable but also collaborative nature of such experiences. Yet, Biesta (2017) also argues that it is not enough to simply be exposed within interventions; one must also participate dialogically to "learn from" the encounter. He argues that external relationships facilitate us to move towards "grown-up-ness", not in a developmental sense, but rather as a mature, ethical, and agentic approach to human existence, "to live in the world, without occupying the centre of the world" (2017, p. 9). University–community partnerships demand such a dialogical process, such relational professionalism, where communication, responsiveness, and responsibility are central to the endeavour.

While university–community partnerships espouse collaborative and equal modes of working, to actually achieve meaningful partnership as part of expanding professionalism requires, firstly, an ethical approach. By their nature, these partnerships are in fact interventions. Interventions *by* whom and *for* whom are important issues therefore to avoid the "rational community" (Biesta 2006, pp. 60–70) further marginalising and/or objectifying the "other". Nichols and Sullivan (2016) share a caveat in this regard where they found the potential for such partnerships to perpetuate stereotypes amongst university students. They encountered a troubling ethical dilemma in bringing white, middle-class students to a detention centre which housed predominantly black working-class juveniles, thus reinforcing the divide further. Within arts projects, there can also be a tendency towards "victory narratives" (Kenny & Christophersen, 2018) or a prevailing "goodness discourse" (Christophersen, 2013) in their set up, execution, and reporting. To address this, one must continually ask in our efforts towards an open and inclusive education, are we in fact engaging in exclusionary acts? What are the ethical implications of working in "risky" partnerships? How are tensions negotiated in practice around how such partnerships operate and their value to the institution/the individual?

Encounters in the "real world"

I present here a series of insights from my own "creative commons" (Taylor, 2008) using a reflexive practice lens. Taking a Freirean stance—particularly in his view of education as "cultural action" itself (Freire, 1985)—these "encounters" consider the emancipatory, social, and political imperative within educational acts, thus offering potential pathways and possibilities for transformation through relational partnership spaces. This approach resonates with Sharon Todd's appeal to culturally reimagine education, "to engage in the imaginative spaces that can be created in bringing socially engaged art practice into conversation with educational practice" (2018, p. 976). Drawing from a collection of case studies, projects, and personal reflections, these insights are drawn from mine and my students' encounters of partnership working over the last decade. In doing so,

three distinct themes are presented for discussion in the spirit of making meaning from university–community partnerships and "connecting the dots" to expanding professionalism:

 (1) disruption through partnership;
 (2) intervention and identity;
 (3) reflexive practice for critical engagement.

All encounters are contextually placed at Mary Immaculate College, University of Limerick, Ireland. The projects referred to include a university children's choir, a transnational partnership, and an after-school music project (each project has its own distinct ethical clearance). These specific projects are selected for the challenges and opportunities that each brought forth for expanding professionalism and to highlight the inherent problematics of university–community partnerships. While these experiences are context-specific, they also serve to inform broader thinking about how university–community partnerships might paradigmatically bridge the worlds of arts and education, theory and practice, as well as "town and gown" to holistically address a new, expanding professionalism for higher arts education.

Disruption through partnership

Some university–community initiatives target minority or "marginalised" groups. These represent a broadening out of spaces for learning, interaction, and engagement coupled with a social justice remit. The MIC Children's Choir provides a good example of this (see www.youtube.com/watch?v=890Gm24Uvb4). This children's choir initiative links the university and surrounding Limerick city schools from urban areas of socio-economic disadvantage. The partnership choral initiative involves approximately 14 student volunteers and 150 children each year from across five primary schools. A qualitative case study of the partnership, carried out over the first two years, examined the musical, pedagogical, social, and affective aspects of the initiative for all participants (Kenny et al., 2016). The extent to which such an initiative tackled third-level elitism and affected student–teacher awareness of this was also investigated (Kenny, 2018). From a student learning and expanding professionalism perspective, the student volunteers had to confront their "habitus" (Bourdieu, 1985, 1986), in this scenario, their internalised stereotypes and assumptions in relation to disadvantaged areas in the city where they study. For instance, the students had low expectations regarding the children's ability to learn and enthusiasm for singing. Once engaged, "in relation" with the children, school, and context, they quickly realised that their biases were false. Furthermore, the initiative challenged the students to reflect on their own economic, cultural, and social "capital" (Bourdieu, 1986), specifically in relation to their access to and participation in education to date:

> all of the students noted the children's interest in what each of the students did at college, how one "got in" and what happens within its walls. This was

quite a revelation for the students as college life was an assumed future pathway for them growing up.

(Kenny, 2018, p. 212)

In this way, the students' engagement with these communities demonstrated the multifaceted role of a choral/community learning experience. It was not just about choral leadership skill-building; the initiative also informed their values, judgements, and beliefs as emerging arts educators with the aim of also in turn shaping and expanding their professional practices and identities.

The MIC Children's Choir had the opportunity to broaden out its partnership working to include an arts-in-education experience with university composer in residence, Anne-Marie O'Farrell (see annemarieofarrell.com). A specially commissioned contemporary classical piece was met with some scepticism from students, children, and class teachers alike. Frequently, the research uncovered that the children wanted to sing more popular music and "easier" repertoire. One child commented on the piece, "I get very confused with that" and another noted, "it was actually really hard … you'd be doing one song and then you'd be in another song the next minute" (Kenny et al., 2016, p. 20). The steep learning curve encountered was vindicated, however, through the large-scale staged performance of the work. One student claimed, "I learned a lot about how to prepare the children for a performance and make sure everything runs smoothly on the day. Also that it is okay for them to make mistakes in the performance" (ibid. p. 31). Furthermore, the students were confronted with working with challenging material, pushing their artistic boundaries, building their own musical repertoires and future repertoire choices for the classroom through the experience, thus expanding their professionalism:

> It took a lot of work to try and make it accessible to them [the children], and it was good from my point of view to be able to teach something that isn't immediately motivating in itself because that is part of teaching, you know everything that you teach isn't going to be loved by children.
>
> (ibid., p. 31)

Such partnerships disrupt, acting as "an altered chord" (Christophersen & Kenny, 2018) due to the fact that one enters the space of another. Artist residencies within university settings continue to develop opportunities to work in this way (see for example Freer, 2007; May, O'Donoghue & Irwin, 2014), widening further the potential interactions for students, lecturers, and professional staff within universities. Exposure to the unfamiliar or "other" is not always comfortable. In this sense, the encounter with a contemporary composer for the Children's Choir is what Biesta would call a "risk" (2013), where participants were challenged to collaborate across multiple partners (namely, teachers, students, children, university lecturers, and a living composer). Furthermore, the artistic material itself challenged all partners to engage with something new, unfamiliar, uncomfortable, and in a very tangible way, never even heard before. Not only then were they engaged

in learning something "new from the outside" (Biesta, 2013, p. 44), but they were literally creating a new piece of art, relationally.

Intervention and identity

As stated earlier, university–community partnerships can be viewed as "interventions" within society, and so the imperative to do "something good" is emphasised often. The complex nature of such partnerships facilitates (or arguably promotes) the potential for heightening opportunities for "othering". Yet, as Biesta argues, such "weakness" is core to education (2013). Applying this stance to higher arts education, then, dealing with the conversations and tensions that arise from real-world learning partnerships is fundamental to ongoing professional development and professional identity formation. Within a contemporary view of academic multiple and shifting identities, as part of expanding professionalism, such experiences inform one's academic identity "as an ongoing, troubled and conflictual domain" (Taylor, 2008, p. 27).

University transnational partnerships offer alternative ways of being in and visions of the world, not to mention the numerous ethical dilemmas they present. This is not just the case for student exchange but also staff exchange. I have been fortunate enough to engage with several of these partnerships over the past decade, each one challenging both my professional practices, ethical approaches, and personal development in different ways. Westerlund and Karlsen claim (2017, p. 84), such partnerships require us "to identify our own personal and professional understandings, and to constantly and critically re-examine and test them in relation to those in the international and majority-world". To offer one example, I was involved in the Zambia–Ireland Teacher Education Partnership (ZITEP) for four years. The project was initiated in 2007 as a partnership between Irish and Zambian Colleges of Education with financial support from Irish Aid and the Department of Education and Skills, Ireland. The overall goal was to improve the quality of teacher education in Zambia through reciprocal exchanges between Zambian and Irish college lecturers as well as through action research projects.

During my time in the programme the "partnership" element of ZITEP (even highlighted in its very nomenclature) troubled me. How could it be considered a partnership when one party clearly held more "power" than the other? The financial power is of course obvious: 60% of the Zambian population live below the poverty line, while Ireland is considered one of the richest nations in Europe. However, power does not lie in money alone. The programme's overriding aim was to raise the quality of teacher education in Zambia—that we Irish participants might learn something to inform our own teacher education development was rarely imagined. The project itself then could be viewed as an act of "symbolic violence" (Bourdieu & Wacquant, 1992), where there were obvious taken-for-granted ways of thinking and behaving. As a result, administrative and structural challenges abounded, which in some instances undermined the initiative completely. These challenges manifested in various ways, from last-minute cancelled

visits to a refusal to free up Zambian lecturers to attend professional development sessions, for instance.

That is not the full story, however. While reciprocity was lacking "at the top", the professional and personal relationships developed between the Zambian and Irish lecturers "on the ground" tell a different tale. A relational approach to the partnership was indeed present at this level of interaction, built up through a mutual exchange of knowledge/resources, peer observations of each other's classes, co-planning, co-teaching, and co-reflection of workshops and lectures, culminating in acting as co-researchers on action research projects (leading to joint conference presentations and co-written research reports). Furthermore, meals were shared, arts practices mutually engaged in and glasses of local beer raised together. Taking a Greene lens to reflect on this time, there was an "opening up" to multiple realities and narratives through the experiences shared (2001, p. 54):

> The proper way to encounter another person is to be open to them, to be ready to see new dimensions, new facets of the other, to recognise the possibility of some fresh perception or understanding, so you may know the other better, appreciate that person more variously.

While hierarchical and patriarchal stances often blocked progress within the initiative (no doubt aggravated by the clear power imbalances), the "ethics" of the interactions were much more nuanced in practice than originally planned for in policy. The actual "partnership" element existed amongst the one-to-one professional relationships formed, and so contributed to expanding professionalism for the individuals involved despite the institutional challenges. In these "on the ground" acts of reciprocity, in these "third spaces" (Bhabha, 1994), our academic identities were constructed and reconstructed in response to the context and relationships engaged in.

Reflexive practice for critical engagement

While active, "situated" experiences are espoused within university–community partnerships, the importance of reflexive practice during and after these experiences has been well argued for in previous studies with emerging arts educators (Kenny, 2018, 2017, 2014). It has been noted (Kenny et al., 2015, p. 166), "both practical participatory arts experiences and reflective approaches to teaching and learning the arts are fundamental to informing emergent teacher identities as well as values and approaches to teaching the arts in schools". Taking a relational approach to professionalism, the need to consider the complex movements, relationships, and interactions within partnership spaces is called for in order for professional learning to occur (Bonilla, 2017; Reeves, 2010). This is an ongoing process often requiring dynamic flexibility during the actual partnership experiences themselves, as well as post-activity.

The value of such reflexive practice is highlighted in one particular study carried out with student arts educators in an after-school music project (Kenny, 2014). This

was a music education partnership between the university, a community resource agency, and a school—a university–community partnership. The case study problematised the development of a "community of musical practice" (Kenny, 2016) between the university students and children as well as the complexities around the shared practices formed. Amongst other qualitative research methods, the student participant reflective logs were a key form of data used in the analysis. These logs revealed deep insights on leadership, problem solving, roles assumed, participation, and enjoyment, which all helped to characterise the partnership process investigated. Furthermore, akin to the MIC Children's Choir study (Kenny, 2018; Kenny et al., 2016), engaging with marginalised schools challenged the students' perceptions and stereotypes about "disadvantaged" communities, thus informing their emerging professional identities and practices. One student wrote (Kenny, 2014, p. 404):

> my expectations were a bit low to be honest, and I thought the children wouldn't respond at all due to being from a disadvantaged school. But when I went out there, the children were dying to learn music and it got me really motivated to get the best out of them for the weeks that we were there. Over the weeks, my expectations grew and it got me thinking, what could I do next?

Required professional flexibility within learning situations was an aspect all of the students wrote about in their reflective logs. It was revealed (Kenny, 2014, p. 404): "We had to change our original plans as a result of each workshop, we adapted our approaches". This project capitalised on relational modes of working from multiple partners to inform their emerging professional selves. Firstly, the students themselves taught the children in a group of six. This required (and perhaps even forced) co-planning, co-teaching, and co-reflection. While time-consuming, this ensured significant degrees of reflexivity due to the high frequency of dialogue (and so relationality) required in order to carry out the project. The children were very much partners in this learning process too. Responding to context and to the children's learning "in the moment" came about from actual interaction, again reinforcing the importance of dialogical engagement to inform growing relational professionalism. A final layer of partnership working was of course in the overall project management that existed between the university, resource organisation, and school. Again, multiple conversations and co-reflection was core at this level to ensure effective delivery and capitalise on relational expertise. Therefore, the multiplicity of learning, teaching, and reflexive interactions in this project illustrates strongly the potential impact of partnership working for expanding professionalism for the many partners involved.

Conclusion

The discussion and "encounters in the real world" presented in this chapter seek to inform key questions that relate to university–community partnership's impact on expanding professionalism in relational terms, how they inform and shape identities, the ethical considerations required within such "disruptions", and the role of

reflexivity to foster critical engagement. Biesta argues cogently for educational space to be a "worldy space", to transform professional practices claiming, "It *teaches* you something that is fundamental about human existence, namely *that you are not alone*" (2018, p. 16). University–community partnerships, as illustrated, can act as a "worldy space" to both re-frame and expand the mission of higher arts education. In looking outwards, university staff and students can use such partnership experiences to move beyond the traditional dominant binaries of master/apprentice and town/gown, to develop more collaborative and "situated" forms of arts engagement, teaching, and learning. Such a shift sees a relational professionalism that is focused on context, negotiated through actual interaction from multiple partners, embraces uncertainty, and blurs the boundaries of a (false) teacher-learner dichotomy.

We are witnessing a contemporary changing mission and purpose for higher education. University–community partnerships are a key feature of this in their setup as being outward-facing, embracing the complexity of societal experiences beyond the campus boundary walls. Such partnerships, then, are ideal spaces in which an expanded vision for professionalism in the arts can be realised. However, despite the robust evidence and rapid development of these "worldy" partnership spaces, university–community projects can often sit on the periphery of "core" business. Taking a macro view, projects are typically short-term, underfunded, and rely heavily on a small number of individuals to drive them. This is particularly the case with not-for-profit arts-focused partnerships (for example, two of the projects reported on in this chapter no longer exist). While the continuous roll-out of university–community partnerships is welcome, such projects need to move away from piecemeal implementation to become more formally institutionalised within existing university structures. Only then can partnership sustainability and long-term benefits be realised.

Leaving "ivory towers" in favour of partnership encounters organically opens up a dialogue about the "spaces" where teaching, research and learning can occur and the value of situated, practice-based forms of knowledge. Greene advocates for educators to "seek out multiple excellences, to think of academic rigour in connection with the cultivation of qualities of mind in diverse domains" (1995, p. 179). University–community partnerships are thus proposed as offering enormous potential for "pedagogical pivot points" (Ellsworth, 2005), where one engages with an "outside world", in order to reengage with an "inside world". Professional (and personal) identity construction is therefore both individual and collective through partnership working in a plural, complex landscape. Through such a relational lens, we are better able as arts educators to facilitate dialogical university–community partnership approaches and thus offer "risky", "worldy" spaces (Biesta, 2018, 2013) in expanding professionalism within higher arts education. We cannot do it alone.

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4 Fostering transformative professionalism through curriculum changes within a Bachelor of Music

Gemma Carey and Leah Coutts

Introduction

Higher music education (HME) has traditionally prepared graduates for performance/creation-based professions. Music educators and researchers have, however, recently advocated for the need to expand professionalism beyond discipline-specific knowledge and skills, to developing well rounded, socially informed graduates who can contribute to society and create meaningful and sustainable livelihoods (Bennett, 2019). As HME pedagogues and researchers Willingham and Carruthers (2018) explain,

> the single-minded cultivation of personal capital that once typified conservatoire and conservatoire-like instruction—simply becoming better at playing an instrument, for example, and learning the history and theory that is a prerequisite to informed interpretation—can fall short of contemporary societal expectations and needs.
>
> (p. 595)

In addition to being skilled practitioners, 21st-century musicians are required to be autonomous and agile learners (Bridgstock & Hearn, 2012) who are socially responsible and engaged (Bartleet, & Carfoot, 2014; Crossick, 2018) and possess strong leadership and entrepreneurial capabilities (Bennett et al., 2015).

This necessitates a shift in the conceptualisation of professionalism towards *transformative professionalism* (Sachs, 2003), with a focus on lifelong learning, critical engagement, collaboration, and being driven by moral and social purpose. Such an objective requires institutions to implement an innovative, transformative, and holistic approach to curriculum design and pedagogy that equips students with skills and attributes required to thrive and adapt in today's society. How then might HME achieve this objective?

Expanding professionalism in HME

While many institutions still rely on a traditional curriculum and pedagogical practices which support music students who aspire to become full-time

performers/creators (Bennett, 2019; Tolmie, 2014), this narrow focus does not reflect the reality of graduate needs and in fact can become an impediment to graduate success. Graduates are often faced with managing "multiple concurrent roles" (Bennett, 2019, p. 4), requiring a broadening of learning opportunities that enable them to seek and create a portfolio career. Over the last decade there has been general academic consensus (e.g. Bartleet et al., 2012; Creech et al., 2008) that HME should prepare students for performative musical outcomes, while also developing their *entrepreneurial professionalism* (Dent et al., 2016) whereby they are equipped to manage their own livelihoods.

In response to this need, a number of UK, European, and Australian HME institutions have designed and incorporated music business and industry courses to help students acquire the business acumen required for entrepreneurship and career management. These courses typically include topics such as self-management and promotion, networking, financial management, and grant writing (Tolmie, 2013). Work integrated learning (WIL) opportunities and internship programmes are also gaining popularity as a means to providing industry experience to students in a variety of settings.

While these topics and opportunities provide relevant knowledge and experiences through which to develop career skills, Bartleet and Carfoot (2014) argue that musicians ideally also need to connect music to "broader agendas, such as social justice and an ethics of care". Further to this, Crossick (2018), a renowned HME and policy expert, argues for the fostering of community and cultural engagement and for using music for social purposes, such as health, rehabilitation, and criminal justice. As Grant (2018) explains,

> When a tertiary curriculum offers students opportunities to develop their social, moral, and ethical values alongside disciplinary knowledge and skills, students more readily grasp the potential usefulness of their learning. They are empowered and mobilised to put their knowledge and skills to the benefit of people's lives, including their own. They become a force for social good.
>
> (p. 1)

The concept of professionalism, therefore, arguably needs to extend beyond career management skills, to include engagement with communities in a socially responsible and ethical manner. This requires musicians, through their engagement with the arts, to learn about social responsibility, including cultural and social sensitivity, and to develop skills that enable them to contribute meaningfully to the communities in which they move (Elliott, 2012; Elliott et al., 2016). Grant (2019) further argues that "a socially engaged tertiary education improves learning outcomes for students, with concomitant benefits for universities and society at large" (p. 388). HME institutions are consequently realising the urgency of embedding opportunities for social responsibility and engagement within their programmes.

A number of HME institutions have developed Bachelor of Community Music degrees (e.g. Wilfrid Laurier University, Canada; University of Sunderland, UK), which focus on community outreach and community music teaching skills. Others

are embedding within existing Bachelor of Music degrees, courses, or community engagement opportunities, which may include collaborative performance projects or community outreach experiences. While not diminishing the importance of traditional courses such as music history and theory, the above community engagement experiences place learning within a broader social context, requiring students to increase their interpersonal and intercultural understanding (Bartleet et al., 2012). This type of learning potentially has a profound effect on the development of society. As Mockler (2005) argues, "the best and most important teaching is that which sees its aim as the transformation of society through the contribution it makes to the formation of human beings who think critically, act ethically and seek justice through their lives" (p. 733). Thus, HME institutions may begin to recognise the need to develop in students professionalism that extends beyond discipline-specific knowledge and skills that include those that are more transformative (Sachs, 2003).

Transformative professionalism (Sachs, 2003) is grounded in Mezirow's (2003) conceptualisation of *transformative learning*, which emphasises the need to think, reflect, and engage critically to enhance one's ability to develop and learn autonomously and collaboratively in meaningful ways (Carey, et al., 2017). While this term was originally coined in relation to teacher professional development, its fundamental values reflect the changing nature of graduate needs and are therefore relevant to discuss in relation to developing professionalism within a HME context.

Developing transformative professionalism

The fundamental values within Sach's (2003) conception of transformative professionalism, which are discussed in more detail below, include learning; participation; collaboration; cooperation; and activism.

Learning: Learning within this context refers to a "process of becoming" (Wenger, 1998, in Sachs, 2003, p. 31) that transforms who we are, what we can do and where we place our focus. In this way, transformative professionalism involves ongoing renewal of practice through lifelong learning, requiring the ability to think and reflect critically (Mezirow, 2009). Equipping students with the skills, attributes, and mindsets required for such critical insight is key to developing their capacity for transformative professionalism.

Participation: Transformative professionalism supports individuals to develop as "active agents" (Sachs, 2003, p. 32) who participate fully and openly with the communities in which they operate. Transforming how people relate to one another requires challenging the hierarchical structures that traditionally restrict autonomy and impede the creation of the culture of support fundamental to transformative professionalism.

Collaboration: Collaboration extends participation to include joint decision-making. Sachs (2003) cautions that this requires "time, careful negotiation, trust and effective communication" (p. 32), which are all skills that can be

cultivated. Such collaboration has the ability to result in mutual learning and transformation of all involved.

Cooperation: Cooperation, whereby learning from and with one another results in collective expertise, facilitates the development of the trust required for collaboration. This places learning from and with one another at the centre of transformative professionalism. Crucial to the development of each of these values are openness, flexibility, reliability, resilience, and adaptability, which in turn enhance joint decision-making, critical thinking and reflection, problem-solving, effective communication and interpretation of contexts and consequences (Baxter & King, 2004).

Activism: The final value for transformative professionalism is activism, which empowers people to become change agents with social or moral advocacy at their core. Here, the skills and attributes outlined in the other four values are channelled into community engagement or social responsibility with the aim of contributing to positive social change.

As Sachs (2003) explains, while these values may individually not result in transformative professionalism, "Taken together these specify what it means to be a socially responsible and active professional for the new millennium" (p. 30). Forming the foundation for transformative professionalism, these values empower individuals to be active and engaged practitioners who use their craft—in this case music—to contribute meaningfully to the communities in which they work.

For HME, developing transformative professionalism thus requires going beyond consideration of *what* course content and discipline-specific knowledge and skills are taught (though this is certainly one aspect) to focusing on *how* curricula are delivered and the opportunities and learning environments cultivated to support students in developing transformative professionalism.

Transformative pedagogies

Transformative pedagogy is an effective approach to developing how skills and principles are embedded in transformative professionalism. It focuses on engaging students in the learning process, thereby developing autonomy and ownership of learning (Carey et al., 2013). With a focus on active student participation, student–teacher and student–student collaboration and cooperation, aligning with the above values, transformative pedagogy encourages students to draw on their prior knowledge, examine arguments logically and critically, and to monitor their own progress as they learn (Entwistle, 2009). Researchers and pedagogues have asserted that this focus on the learning process, as opposed to discipline-specific knowledge acquisition alone, enhances student agency, cognitive maturity, and flexibility (Biggs, 2011; Carey et al., 2013; Gaunt & Westerlund, 2016). The focus on ways of being, knowing, and interacting also prepares students to participate meaningfully within various social contexts, contributing to creating positive social change through activism.

Transformative pedagogy also removes traditional restrictions over where learning occurs, and challenges the typical teacher–student hierarchies found in formal education contexts, by placing the student experience at the heart of learning activities. Recognising the role that experiential learning (Kolb, 1984) plays in stimulating critical reflection and action, teachers utilising transformative pedagogy seek authentic learning environments that connect students to real-life scenarios and provide a platform for students to engage, reflect, and transform through participating and collaborating with others (Wiggins & McTighe, 2005). This student-led active learning approach thus aims to cultivate transformative professionalism in students.

While employing a transformative pedagogical approach within individual courses is the responsibility of individual teachers, in order for graduates to be knowledgeable, skilled, and ethically and socially informed, a holistic program approach is required. Such an approach requires the creation of extended learning opportunities that enhance, rather than dilute, students' performative music learning outcomes. Through embedding ways of knowing and being into a range of contexts and opportunities presented in courses *across* a Bachelor of Music degree in a guided and cumulative manner, such an approach may enhance students' ability to apply the skills and knowledge learned within a contemporary society.

The following case explores one Australian conservatoire's attempt to realise this objective.

Case: Queensland Conservatorium Griffith University

Griffith University is an innovative university in Brisbane, Queensland, Australia that values progressive approaches to education. From its inception in 1971, Griffith University has acknowledged that professional environments and requirements constantly evolve, and that universities need to "equip their students to adapt and lead positive change for the future" (Griffith University Academic Plan, n.d.). More recently, its 2020 agenda places "students and innovative teaching and learning practices at the core of [its] activities" (Griffith University Strategic Plan). The university at large acknowledges the expanding professionalism expectations of all industries and the need to actively engage students in educational experiences that promote social responsibility and an ability to adapt. Its core commitment is to provide dynamic, challenging, and stimulating learning environments that enable students to realise their potential through actively transforming and creating their own futures. As outlined in the Graduate Attributes, Griffith University aspires to produce graduates who are knowledgeable and skilled, with critical judgement; effective communicators and collaborators; innovative, creative, and entrepreneurial; socially responsible and engaged in their communities; and effective in culturally diverse and international environments.

The Queensland Conservatorium Griffith University (QCGU) is one school within Griffith University with an enrolment of approximately 600 undergraduate students across three majors: Performance; Popular Music and Creative Music

Technologies. The mission of QCGU is to explore holistic ways of supporting emerging musicians and cultivating the skills required for 21st century transformative professionalism, with the primary aim of ensuring "graduates are highly skilled, musically adaptable and equipped to enter professional life as a creative and flexible twenty-first century musician". This mission requires a commitment to regularly researching, reviewing, and refining degrees offered to ensure they consistently and continually reflect the needs of the broader field.

QCGU undergoes regular reviews through which formal feedback from a range of stakeholders, including students, staff and the Industry Advisory Board, and informal feedback from relevant organisations and committee board members, is provided (for a history of QCGU's reviews and outcomes, see Carey & Lebler, 2012) to ensure they remain relevant and evolve according to the changing needs of graduates. Internally there are also rigorous processes of curriculum and pedagogy renewal with each iteration of its courses. Through the reviewing, planning, and implementation process, convenors and educators have access to curriculum design consultants and a range of professional development workshops aimed at enhancing pedagogical practices and course design. These are offered through the GU Learning Futures department, whose role in part is to support educators and students to innovate using evidence-based collaborative practices.

In a recent (2017) internal audit of the three-year Bachelor of Music degree, course offerings were reviewed to ensure they aligned strongly with the aims of the degree. Through this process, an international benchmarking exercise, led by the Deputy Director (Learning & Teaching) was undertaken to assess how course offerings at QCGU compared with other renowned international universities. It is evident that there is not one uniform structure to a Bachelor of Music, with other institutions also currently revising and broadening the scope of their course offerings to reflect 21st century demands. Recently, for example, the music department at Harvard University made a "radical departure from [their] previous very strict, defined, and academic curriculum, which was based heavily in theory and musicology" (Tilton, in Leifer, 2017, para. 12). Their aim is to prepare students for continued learning beyond their degree by focusing on the learning process (Robin, 2017).

Each Bachelor of Music degree analysed during the audit featured varying mandatory requirements in relation to performance, history, music theory, and aural courses, as well as different combinations of non-mandatory courses. Some degrees integrate entrepreneurial and/or community engagement courses; others do not. With this apparent flexibility in framework and approach, the review process provided an opportunity to rethink QGCU's traditional degree structure. Through research, extensive consultation with Heads of Area, course convenors, faculty colleagues, student feedback, and other stakeholders over time, there was a general consensus that there was an opportunity and need to embed further transformative learning experiences into the degree through community engagement and professional practice. This led to a reconfiguration of compulsory credit points required for music literature and theory/aural for completion of a music degree, with 25% of compulsory credit points dedicated to electives. Through

this process, it was important to ensure learning objectives and outcomes of the Bachelor of Music were not compromised, and were indeed strengthened by any changes made. It also led to a purposeful development of transformative professionalism through four broad categories of courses: performance practice; music literature/research; mobility degrees; and professional practice.

Performance practice

During their degree (with the exception of Creative Music Technologies majors), all students enrol in performance study, which typically involves a weekly one-to-one lesson and/or ensemble studies and performance workshops. While traditionally the master–apprentice one-to-one lineage portrays students as passive recipients of their teacher's knowledge and instruction, a transformative pedagogical approach recognises one-to-one lessons as an opportunity to cultivate students as independent, autonomous learners (Carey et al., 2017; Carey & Coutts, 2019; Coutts, 2019; Smilde, 2018). While acknowledging that developing musical and technical ability is central to performance practice, it is also vital to foster students' autonomy and their higher order thinking skills through reflective practices (Carey & Coutts, 2019). Through adopting a transformative pedagogical approach to lessons and workshops, the aim is to increase autonomy, critical thinking, and reflection (Carey et al., 2013), which, as Glazer, Abbott and Harris (2004) explain, contribute to professional growth.

One of the ways in which QCGU students are required to engage in a reflective process is through documenting their performance learning in a Performance Studies Portfolio (PSP) or journal in the first year of their studies. The aim of the PSP is to "capture reflection on a range of student activities and experiences associated with their performance studies" (Carey et al., 2017, p. 102), in order to develop agency and the capacity to problem solve through guided critical reflection tasks. Recognising the need to cultivate a collaborative and supportive learning culture, these tasks first require students to participate in musical and peer review activities and to reflect on their experiences and the guidance and feedback received. This collaborative and reflective approach to learning exemplifies the culture of transformative professionalism, and works to break down the traditionally competitive culture typified in conservatoires globally (Gaunt & Westerlund, 2016). This peer support is central to collaboration and cooperation (Sachs, 2003), and, as Mezirow (2003) argues, reflection is at the heart of meaning making, intentional learning, and problem-solving. Taken together, this approach is integral to preparing 21st-century students to become agile learners both throughout and beyond their degree.

While the PSP aims to offer support through guided questions within the journals, students also attend a seminar during the first week of their academic year, which introduces them to the notion and understanding of reflective practice and its process. Although the depth of responses in this process inevitably varies between students, PSPs have been found to develop student autonomy, increase shared responsibility through encouraging peer problem-solving, and to increase

clarity and confidence in student learning through goal-setting and discussions with their teachers (Carey et al., 2017).

In addition to standard performance opportunities through concert programmes and recitals, students in second and third year are provided with opportunities to utilise their performance skills within a range of community settings. Engaging with communities in settings such as children's hospitals, nursing homes, and schools through projects and/or elective courses increases students' awareness of contexts where their music-making may be of value and can lead to developing activist values. As Luce (2001) explains, these kinds of activities enable students to "translate how others make sense of themselves and their role in the world into a new, socially constructed knowledge-based community" (p. 21). H. J. Minors and colleagues (2017) describe this as "critical artistry … whereby students develop new insights and skills that are critically understood within the context of their new experiences, to develop artistic maturity and embrace challenge" (p. 462). They argue that this "in turn promotes their own artistic identity through continual applied practice" (p. 462), as well as developing resilience and the capacity to lead through innovation.

Reciprocity is also integral to connecting with communities through music. For example, in the children's hospital context, students learn to engage with, and respond to, patients, parents, nurses, and other hospital staff, which in turn develops empathy and authentic ways to connect with audiences. Through engaging with communities through their artistic practices, students are working *with* the audiences rather than *for* them. This provides transformative learning experiences underpinned by participation, collaboration, and cooperation, and develops skills and attributes that would be much less likely to develop in traditional performance contexts.

Individual instrumental lessons, peer activities partnered with reflective journaling, and authentic community music engagement are three very different but complementary learning experiences offered to students at QCGU to foster the development of transformative professionalism in relation to their musicianship. In each learning context, students and teachers alike are required to challenge traditional learning settings and hierarchies, to focus on collaboration, participation, and active and authentic learning, and, in doing so, to expand their focus beyond the development of musical skills.

Music literature courses

While situated learning in the form of community-based performance opportunities contributes to the development of social awareness and collaboration skills, classroom-based courses also prepare students to engage in a variety of contexts. By developing academic and research skills that enable students to understand and reflect on information through a range of perspectives, QCGU music literature courses encourage students to connect contextual and societal information to their practice as musicians. Using disciplinary knowledge and skills gained through research-based learning may also help students to develop creative, innovative,

and entrepreneurial approaches to professionalism. While a diverse range of music literature courses, underpinned by a strong research orientation, have always been embedded in the QCGU curriculum, more recently these have been reconsidered to include those that focus on exploring the function of music within a variety of contemporary societal contexts and musicians' roles in informing and contributing to social change.

The first of these courses, Exploring Music, aims to introduce students to the impact of contemporary issues (including the political, social, cultural, economic, and technological) on music in today's Australian society. It brings together a diverse cohort—including instrumental, vocal, jazz, classical, opera, popular music, music technology, and composition students—and therefore requires an inclusive pedagogical approach to engage students with their learning. Through sharing their experiences and perceptions of different musical styles and issues with their peers, students are encouraged to become aware of their musical, cultural, and social biases and to consider alternate perspectives. As Mezirow (2003) explains, this can lead to transformation of assumptions and increased curiosity, leading to greater engagement with learning.

Two further literature courses, Music & Society and Music Across Cultures, are electives that build on Exploring Music. They offer global perspectives on the diverse roles of music and music-making in human societies and cultures, and challenge assumptions about the very nature of music and the role it can play in social change. The courses encourage students to explore social issues of personal interest, highlighting musicians' responsibilities in advocating for and creating social change, developing the activist lens of transformative professionalism. Students are also provided with opportunities to hear the experiences of, and create music with, musicians from non-Western backgrounds (see Grant & Learning Futures, 2018, for an example), with interactions being facilitated by the lecturer to ensure appropriate cultural sensitivity is employed throughout the exchange (Elliott, 2012).

Mobility programmes

QCGU students are afforded several practice-based, situated learning opportunities through a Global Local Music Project. The central aim of this project is to immerse students in a cultural context other than their own within Australia or abroad, thereby extending their cultural experiences. Through this immersive trip, students are involved in musical practices and/or practice-led music research projects that highlight a range of different environmental and social issues to their own. Students musically explore important cultural, social, and/or political issues in the location visited, which manifests in the form of a community-led project, music performance, recording, or publication. The aim is not to simply share music with others, but through the process to reciprocally learn about self and others, to give back and to receive, to foster and nurture a sense of community and to continue to develop critical reflection and social awareness.

One initiative within Global Local is a community service-learning programme that focuses on fostering meaningful collaborations between universities and Indigenous Australian communities (Bartleet, 2011). Participating students spend two weeks in remote Central Australia, where they work with local Indigenous people to record and write albums, manage community festivals, stage and record performances, or run school holiday programmes. The founder and leader of this initiative explains that "centrality of relationship building is crucial when working with Indigenous communities" (Bartleet, 2011, p. 20) and that mutuality and reciprocity are of prime importance (Bartleet et al., 2014). She laments that "university courses rarely venture beyond the walls of their institutions like this, and consequently students and Indigenous musicians are seldom given the opportunity to build meaningful relationships with one another" (Bartleet & Carfoot, 2014, p. 131).

Such opportunities are an important aspect of students' professional development, as they foster connections between theory and practice, cognitive and affective learning, and colleges and communities (Butin, 2006). Bartleet and Carfoot (2014) argue these experiences change how students operate as artists, replacing the inherent competitiveness of the industry with openness and reciprocity. This fosters in students an "ethic of care" (Lines, 2018, p. 392), whereby experiences not only develop technical skills, performance, and rehearsal approaches, but also cultivate new ideas and create connections that are socially, culturally, and ethically strong. This has "immense transformational potential as a sustained, immersive, and consequential pedagogical practice" (Butin, 2006, p. 474).

A further mobility opportunity presented to students is an immersion trip that focuses on developing students' capacity to engage meaningfully with specific cultural destinations in Australia, the Asia Pacific, or abroad. The convenor, Dr Catherine Grant, argues that this extends beyond learning *about* different societies and cultures, and "demands an ability to be reflexive, to apprehend and understand one's own self and society and culture in relation to those 'others'" (Grant, 2017, p. 7), aligning strongly with transformative professionalism, and exemplifying how each of the first four values (learning, participation, collaboration, and cooperation) culminate in activism. In investigating students' experiences, Grant (2017) found this opportunity contributed to: the development of students' global awareness and understanding; a growing understanding of self and their societies; and a cultivated sense of social responsibility. Specifically, her research revealed that students became aware of their own privilege, of social injustice such as poverty and gender inequalities, and issues of human rights and the complexities involved through factors such as education and politics.

The trip also "provoked their deep consideration of their own personal and professional roles and responsibilities, present and future, local and global" (Grant, 2017, p. 9). This paradigm shift in the potential for their own musical and professional goals and identity led students to become aware of and experience new contexts through which to engage with other musicians, to reach and interact with different audiences, such as school children and local communities, and start to consider what musical career paths might be open to them of which they were previously unaware.

The suite of music literature courses and mobility opportunities discussed above place music as a change agent and as an expression of cultural and social identity. As Grant (2019) explains, such learning not only cultivates the values, attitudes, and skills needed to foster social engagement and responsibility, but also provides students with "the best chances of forging meaningful, socially engaged lives during and after their studies—and more than this, of being 'empowered and critically reflective about current society so that they may not only live in it, but transform it'" (Whyte, 2009, p. 319).

Professional practice

In acknowledging that musicians are often required to self-manage, self-promote, and create their own performance, teaching, and other opportunities, QCGU offers a suite of three progressive (sequenced) courses, titled My Life as a Musician (MLaaM) as well as pedagogy courses and musicians' health. These courses focus on a range of topics relating to entrepreneurial professionalism to assist students to develop and manage a portfolio career (see Tolmie, 2017). Topics include career identity and understanding of self; professional conduct; effective time management; current affairs and arts policy; leadership; and human resource management.

In parallel with these courses, students have the opportunity to select from an extensive range of electives that align with their career aspirations, including further courses in performance, music literature/history, music theory/aural, composition, music technology, instrumental or vocal pedagogy, and individual research and performance projects. Combined, the courses students complete throughout their Bachelor of Music enable them to develop deep music skills while also developing their transformative professionalism, equipping them with the skills to be socially engaged and responsible while developing their career pathways.

Professional development of academic staff

Just as students require support to build their transformative professionalism, one of the constant challenges for HME institutions is to ensure that teachers are provided with support and development opportunities necessary to deliver innovative curricula design. While teachers are experts in their field—and this expertise is

Table 4.1 Overview of selected core Bachelor of Music courses at QCGU

Performance		Music literature/mobility		Professional practise
One-to-one lessons	Workshops	Exploring Music		My Life as a Musician
Concert programmes	Recitals	Music and Society	Music Across Cultures	Pedagogy/Musicians' Health
Community outreach performances		Project study	Global Local mobility project	Internships

something to draw on and celebrate—it is recognised that learning and teaching is an ever-evolving field and that the non-musical attributes and skills students need are changing. It is thus vital for institutions and teachers to continually reflect on and adapt pedagogical approaches to ensure they align with the needs of graduates and are underpinned by pedagogical theory and scholarship (Mausethagen & Smeby, 2016) and the values of transformative professionalism (Sachs, 2003; Mockler, 2005).

As with pedagogy, there is also a need to shift from traditional professional development opportunities to those that are more transformative (Sachs, 2003). As Avis (2005) argues, this is because traditional approaches to professional development, which focus on performativity and accountability to external results, tend to "stifle innovation and encourage deeply conservative practices" (p. 213). Furthermore, such opportunities are often perceived as evaluative (Bell & Mladenovic, 2008) or undermining professional autonomy (Gosling, 2002), most often resulting in low engagement and preventing many teachers from taking responsibility for their own professional growth (Glazer et al., 2004). Thus, effective professional development opportunities are those that are transformative; that require teachers to be proactive and responsible; that embrace learning, participation, collaboration, and cooperation; that focus on student engagement and learning, and risk-taking by both the teacher and the students; and which, extending to activism, advocate for and create positive changes within teaching practices (Sachs, 2003). In this way, innovation builds from the foundations, rather than being imposed from the top, and fosters the same skill set and approaches to professional growth that teachers aim to cultivate in students.

Transformative professional development requires the support of university leadership in cultivating a trusting and safe environment, which encourages teaching staff to step out of their comfort zones and to question their practices in collaboration with others. Mockler (2005) describes this as "courageous leadership", which on both school and system levels not only tolerates risk-taking but embraces it as a path to authentic relationships, critical and innovative practice, and ongoing growth and transformation. QCGU therefore provides opportunities for teachers to collaboratively share their teaching expertise and professional practice with their peers, and, through reflective discussions, to develop deeper awareness and insights into their practice (Carey et al., 2018; Burwell et al., 2017). These opportunities range from initiatives such as peer-to-peer collaborations and workshops, to larger events such as symposia and professional development retreats.

Given the importance of personal autonomy and self-responsibility for effective engagement, it has been important to ensure that participation in collaborative opportunities provided is voluntary. While this has meant that not all teachers have engaged, it is acknowledged that creating shifts in culture takes time. Increasing teacher participation in professional development has required a commitment on behalf of leadership to provide ongoing opportunities, encouragement, and support through the creation of space, resources, and acknowledgement of time in teachers' workloads, and this has led to growth in engagement.

Since its inception in 2011, many colleagues involved in professional development activities have become advocates for the activities through their own positive experiences and growth. Likewise, teachers are gradually becoming more comfortable in sharing their practices and exploring different teaching models as a result. Positive feedback from participating staff has indicated benefits, including gaining a heightened awareness of their current teaching practices; discovering new pedagogical insights to inform their future teaching; increasing their awareness of teaching methodologies; discussing teaching strategies with peers; breaking down feelings of professional isolation; finding new solutions to challenges faced; and putting the needs of the student first (Carey et al., 2018).

Ultimately, transformative professionalism—the ability to think, reflect, and act critically, to engage deliberately and contribute meaningfully with an ethic of care, and to be willing and able to adapt to and create positive change—needs to be fostered at all levels, from students to teachers to leadership. Arguably, without this synergy, it will be more difficult, if not impossible to achieve.

Closing thoughts

This chapter has provided an outline of one university's response to developing music students' transformative professionalism within its Bachelor of Music degree. While not necessarily a blueprint, transformative approaches to learning and teaching within HME go some way towards developing students' professionalism and ensuring that music graduates are equipped with the ability to manage their own livelihoods and to meaningfully contribute to society.

The approach outlined highlights a shift in focus from discipline-specific knowledge and skill acquisition only, to developing students' social responsibility, leadership, and entrepreneurial capabilities. Through reflective practice opportunities, situated community learning experiences, and engagement in class activities and discussions, students are challenged to expand their understanding of global topics. Furthermore, they are equipped with a set of transferable skills and attributes that enable them to be adaptable and resilient problem-solvers as they navigate their world beyond graduation.

In order for QCGU's commitment to developing students' professionalism to be effective, it is essential to continually reflect on programme offerings, adapting as necessary to ensure they align with the latest research and scholarship. It is also imperative that educators are open to developing their teaching practices, exploring transformative pedagogical approaches, and adapting in accordance with the changing 21st-century HME landscape and to develop their own transformative professionalism. To this end, the case highlights the need to provide professional development opportunities that encourage and empower teachers to collaborate, share their practices, take risks, and innovate within their classes.

While the courses within the Bachelor of Music at QCGU are likely to change over time, by adherence to the fundamental principles of continuous and critical review of curriculum design, research-informed courses, and professional

development for educators, QCGU can at least ensure that changes continue to be informed, deliberate, and in service of students' needs.

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5 Rewriting the score

How pre-professional work and employability development can improve student thinking

Jennifer Rowley, Dawn Bennett, and Anna Reid

Background: Expanding professionalism

The introductory chapter of this book provides a valuable argument for the concept of expanding professionalism as a driving force in today's training of performing artists. In particular, the authors highlight the ways in which professionalism is increasingly understood to encompass, for example, inter-professional learning, collaborative professionalism, and democratic professionalism. In this chapter we pick up these points through an understanding of six literacies defined by Bennett (2019) as underpinning the professional and individual identity work required to create and sustain employability.

There is a fundamental social and moral turn in the expansion of professionalism proposed in this volume in that it creates a significant change for the performing and creative arts disciplines, adding to the established issues of technical mastery and artistic know-how and having the potential to contribute significantly to the employability agenda of higher music education. It is not unusual for students entering undergraduate music studies to be conscious of what lies ahead in terms of possible career outcomes. School-based and community music making experiences will have already engaged them in musical experiences and styles, which often become the intrinsic motivation to pursue higher education music. Each style and genre can be associated with possible forms of professional work, but an understanding of what these forms of work might entail often comes only after students start their tertiary studies. Students may, for example, find that there is simply not enough music work that focuses on their particular form of expertise. They may discover that their early career aspirations have shifted. They may also realise that in the face of fierce competition for work they have to re-assess their career thinking (Bennett & Hennekam, 2018).

In this chapter we explore how these ideas change for students as they become pre-professional musicians heading towards their professional careers. We position the chapter in line with previous research with similar cohorts, which shows that active identity formation plays an important component in the transition into a professional world (Lau, 2019). We pay particular attention to the ways in which student musicians seek to bridge the gap between theory and practice and to develop skills in re-orienting their learning as career relevance is realised (Reid et al., 2019).

Almost 10,000 students are enrolled in Australian music programmes. As graduates their music work is likely to be organised on a *portfolio* and non-linear basis and to involve multiple concurrent roles (Bridgstock et al., 2015). In line with more general labour market trends, these roles will be variously full or part-time, project-based or permanent, hourly paid casual work, and/or self-employed. It is of course possible for musicians to work as full-time company employees however there are far fewer such positions than applicants (Bennett, 2008; Burland & Davidson, 2004; Gembris, 2004). Rather, many graduates make multiple attempts to establish their careers within a sector rife with persistent inequalities featuring both vertical and horizontal segregation (Bennett & Bridgstock, 2015; Scharff, 2018).

This situation highlights the need for institutions to prepare students for the complex work they are likely to encounter as graduates. However, student experiences are rather personal as the sum of their life experience forms their ontological perspective on who they are as musicians and music workers. Taking this perspective, we wonder about the contribution of higher education and the potential labour market to students' sense of being and self, and how these ideas combine to create a professional identity. As Bennet and Bridgstock (2015) suggest, an awareness of the complexities of the musical labour market may also help higher education professionals to target learning experiences that will contribute to student professional identity.

Labour market precarity is not unique to the performing arts; recent research reveals that 89% of Britons changed jobs between the years 2013 and 2018 (ONS [GB], 2018) and 2,000,000 Australians (around 8% of the population) are known to start new jobs and change industries each year in Australia (DIISRT, 2013). Aspiring performing artists need to determine where and how they will shape their careers in line with their values and those of their socio-cultural context. And to succeed, they need to know both how to predict what to learn and how to learn it (Bennett, 2019).

Within this context there is growing acceptance that emerging professionals must engage in explicit discussion about future learning and work during their tertiary studies. Indeed, the tertiary institutions responsible for educating aspiring performing artists need to rise to the challenge and embed career development learning into the curriculum. The focus of this chapter is what needs to change in higher music education if we are to help students to understand and develop the expanded professionalism required to negotiate graduate life.

Theoretical framework

Shown in Figure 5.1, Reid et al.'s (2011) Model of Professional Learning provided a model of professional learning that could be adapted to highlight the research and practice in arts education directly related to tertiary studies and professionalism. The model enabled us to address the urgency to expand our thinking about professionalism and, as a community of practitioners responsible for preparing graduates for the real world of work, to provide the very best industry experiences possible.
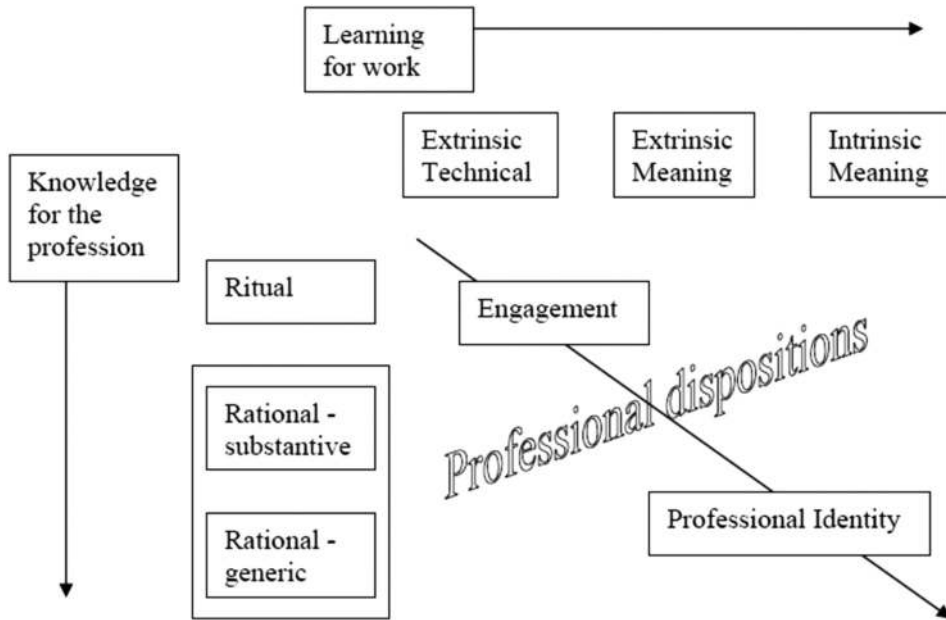
Figure 5.1 Model of Professional Learning (Reid et al., 2011).

We note that it is common to encounter resistance to the term professionalism when thinking about the practising artist, partly because many people have a restricted view of purpose and success in the arts. We propose that the Model of Professional Learning provides a framework for viewing the developing and expanded professionalism of performing artists. In other words, it is not the concept of professional work that we are seeking to redefine but rather how students experience work and anticipate how graduate work will be formed and characterised. The research questions for this study were:

1. In what ways does the Model of Professional Learning impact professional career preparation?
2. How can we support music students to connect with employers in innovative ways?

As stated, the chapter derives its theoretical perspective from a Model of Professional Learning (Reid et al., 2011) that shows how pre-professional students experience *becoming* a professional. Professional formation is a process of identity formation comprising learners' knowledge *for* their potential profession as well as their stance towards work itself. In the model, the orthogonal aspects of *learning for work* and *knowledge for the profession* are mediated by the affordances of their learning situations as well as a gradual development of *professional dispositions* as they progress from study into work. Learners do not pass through these stages timeously but develop, change, and mould their views as they encounter different situations as learners and workers, or simply through living.

The orthogonal aspects of the model generate some interesting ideas about a learner's personal stance *towards* work and also the sort of work that it is. The space between these dimensions represents the idea of professional dispositions—for example, creativity, ethics, sustainability and cross-cultural sensitivity—that expert students develop and will make greater use of in their working lives. The diagonal direction refers to concepts of identity relating to an experienced student and novice professional, and to engagement with studies and profession. The model combines the two aspects of learning for professional work and knowledge in the specific discipline and profession, interacting in the notions of identity and engagement.

The arrows also represent a certain hierarchy of experience and knowledge. In the horizontal dimension, the narrowest conception of learning, discipline, and the relationships between them, the *extrinsic technical*, is contained in the broader *extrinsic meaning* conception, which in turn is subsumed by the most expansive *intrinsic meaning* view. In the vertical dimension, the most limited *ritual* knowledge can be viewed as specific knowledge whose function has not (yet) been explained and usually involves repetition of seemingly essential tasks (such as writing out key signatures by hand); this is then contained in the *rational substantive* knowledge of a particular discipline (for instance, classical harmonic practice); this in its turn is included in the notion of *rational generic* knowledge, whose application is broader than the particular discipline (such as writing/playing music as a form of communication). The diagonal line in the model denotes the increasing engagement with university studies and the professional role, and the development of concepts of identity as an experienced student and a novice professional.

How we connect the orthogonal model to a wider theory (e.g. to that of a "learning profession") demonstrates the impact of significant "others" in the development of professionals. This in fact allows connections between the novice to professional trajectory and what unfolds within a lifelong professional career to become more explicit.

An important concept behind the development of the theoretical model is that the model was derived from *students'* descriptions of their understanding and experience of learning and how they experienced their early work (Reid et al., 2011). The top left-hand side of the model represents students who had a rather limited understanding of their potential profession, which in turn limited the ways in which they went about preparing for their profession. Conversely, students who had a clear and informed understanding of their future work were able to focus on the forms of learning that would facilitate their entry into work. Those students who could be represented in the lower right side of the model simply had very much wider and richer learning experiences on which to draw. Curiously, understanding what future work is about impacted their deep approach to learning during formal studies. Students who did not have an idea of the complexity and possibilities of future work were limited in their approach to learning.

Of interest, Reid and colleagues (2011) found that the discipline and habitual approaches to teaching in that discipline formed students' impressions of what

was of key importance for their future profession; students who experienced a limiting form of pedagogy also demonstrated a limited agency when they entered their new work environments. Similarly, when the pedagogical approach focused more on broad, meaningful, creative ways of encountering the discipline, student agency was also expanded, readying them for their new profession. The pedagogical dilemma then is how to engage students with formal activities that will enable them to understand the complexity of their future profession and the ways in which they develop agentic thinking for their future life and work.

The use of Bennett's (2018) employABILITY framework with our current cohort of students provided a strengths-based means by which students could develop a reflective approach and agentic thinking. The framework redefines employability within the higher education (tertiary) context as a strength-based, metacognitive approach to employability development delivered within the existing curriculum. The approach prompts students to understand why they think the way they think, how to critique and learn the unfamiliar, and how their values, beliefs and assumptions can inform and be informed by their learning, lives, and careers. Rather than focus on learners' potential to be employed and directed by others, the approach focuses on learners' ability to create and sustain meaningful work across the career lifespan. This "employability thinking" (Bennett 2019) is as relevant to workers in traditional, full-time employment with a single employer as it is to workers who combine multiple roles to create portfolios of work, as is so often the case in music. In the study reported here, students' ability to reimagine what their musical world could mean and how their own capabilities and creativity could be utilised is evident in their responses.

Undergraduate music students transition to career professional

Unpacking music students' stories of transitioning from an expert student to novice professional can release the essential ingredients required in creating an individual's recipe for achieving personal career goals (Rowley et al., 2017). Through internships and formal, mandatory practicums such as professional experience placements, students experience the "space" between formal study and the world that may contain their future career or job.

In line with the congruence between informed normative conceptions and developmental goals (Heckhausen, 1997), the transition between these spaces is more effective for students who utilise their agency and information to maximise the opportunities afforded to them. There is a corresponding need to challenge students to transform their thinking from one space (e.g. expert learner) to another (pre-professional) using the knowledge and capabilities developed throughout their music studies and experiences. Alongside this is the need for students to develop an awareness of their competence or expertise in relation to professional norms. As educators, scaffolding this awareness—particularly when students question their efficacy and achievement goals—demands explicit conversations through with students can begin to realise who they are and what they are becoming as a professional.

Creativity

The preparation of music students includes creativity as an essential artistic and professional graduate disposition, often related to high-quality student outcomes. Our previous research suggests that creativity is a "bundle" of elements that incorporates personal ability, process, and product. Creativity is not a single simply understood and enacted thing and our research (Bennett et al., 2015) recognises that creation, creativity, and creativities focus on individual, group, disciplinary, and inter/intra-disciplinary environments.

Creativity can be understood as a characteristic of a person—but this is domain specific as some people can be inclined to creative thinking, or sewing, or art, or mathematics, and so on. By "domain specific", however, we mean that others that have know-how in that domain recognise it as having the spark of something novel. Creativity can also be an artefact of group-work and group-thinking. Within this orientation, creativity is something that is generated through negotiated action toward a novel outcome.

Creativity recognises the multiplicity of different elements (persons, processes, products, social environments, etc.) that encapsulate the novel in all its forms. For pre-professional and professional musicians, creativity (in all its forms) becomes a means of distinguishing one musician from another. Professional musicians have a work advantage if they are recognised to have an element of difference, novelty, or innovation. But how do students develop creativity in the context of preparation for the world of work? We posited that by working with strength-based employability resources, our students have a better chance of deliberately targeting creativity as a professional disposition that is key to their future employability.

Development of identity

As the Model of Professional Learning indicates, students' musical identity develops during their tertiary studies. In the context of learning we can expect that students' musical identity will change during their studies and that this identity will inform their future professional thinking. Juuti and Littleton (2010) analysed tertiary music students' early experiences of music study to understand the processes in becoming a musician and found that the transition in identity is relational to "self". Knowles (1992), in a study focusing on pre-service teachers, emphasised the importance of teachers' sense of "self" to ensuring the development of a positive teacher identity. This is because teacher identity is constructed from what we learn in pre-service teacher education and how we were taught as school students. In another study of "self", Viczko and Wright (2010) explored the ambiguity surrounding the identity transformation of graduate students who "become" teacher educators as a way of fostering educative understanding of professional identity. Viczko and Wright noted that students' self-perceptions of teaching styles develop in relation to specific learning contexts as they come to see themselves as a professional in music education: that is, an individual professional identity. Students' development of their musical identity as "pre-service" contributes to the ways in which they will be able to engage with professional work.

The nature of professional work in the creative and performing arts, including music, demonstrates the need for students to develop multiple competencies outside their discipline's traditional trajectory. For example, musicians often hold a portfolio of roles which combine to create full-time work (performance, teaching, administration, etc.). Therefore, as the professional musician emerges they may find the need for capabilities such as the capacity to create and manage a small business, the resilience to sustain intermittent and complex work, the social awareness and creativity needed to generate opportunities within and beyond the arts sector, and acceptance that a sustainable career is likely to involve work unrelated to the arts (Reid et al., 2019).

Multiple authors note that arts graduates, in fact, report not having the broad range of knowledge or experience required upon graduation (Bull, 2018; Comunian et al., 2015; Young et al., 2019). We assert that music educators need to adapt their thinking and consequently their preparation of music graduates so that aspiring musicians understand the realities of work for today's professional musician. It is only through talking about and providing opportunities in professional practice that we might all better understand what graduate work might look like and how students prepare for it.

The nature of music work such as that described above presents considerable challenges to graduates' sense of professional self and their identity. Solomonides and Reid (2009) observed that the presence of identity as simultaneously singular and multiple is seen in both practising and aspiring musicians. As such, a student's sense of being and sense of transformation form the ontological core of identity and engagement, and around this are epistemological spokes such as professional knowledge, discipline knowledge, and engagement. Students who are imagining and preparing for a professional career will think about extrinsic factors such as how to manage a job or career. They will also engage in thoughts about the intrinsic aspects of self and identity. The synergies between professional learning preparation and a "sense of self", and possibly an "ideal self", commit students to seeking an answer to who they are (Rowley & Munday, 2014).

It is vital, therefore, that students develop a sense of self and that this emerges as a core component of professional preparation in higher education creative and performing arts programmes. Despite the increasing prevalence of precarious, non-standard work, however, little attention has been paid to graduates who encounter discontinuous work identities or how they otherwise deviate from socially scripted or highly institutionalised trajectories (Fugate et al., 2004). Moving beyond theoretical perspectives, we wondered how students experience employability and how this might be understood through the materials they produced during engagement with a formal employability programme.

Procedures

The study described in this chapter explores tertiary music students' employability profiles from participating students who were enrolled at a city conservatorium in Australia. Of the 36 students, seven were enrolled in their master's degree, four

were in their honours (fourth) year and 25 were undergraduate music majors (28 female and 12 male). The students were soon to engage in an industry internship, or placement. Twenty-seven students identified as music performance majors, four as music composition majors, and five as music education majors; two students were undertaking double degrees with a second major outside music.

Students responded to Bennett's (2019) social cognitive measure of perceived employability, creating personalised profiles using an online self-assessment tool comprised of 135 items and five open response questions (see Bennett & Ananthram, 2021). Quantitative data were analysed using SPSS v16 to determine the weighted mean of each employability traits. The literacies, traits and open questions are summarised to follow:

Basic literacy
> Career thinking, personal self-efficacy, and academic self-efficacy;

Rhetorical literacy
> Interpersonal skills, disciplinary and digital knowledge, skills, and practices;

Personal and critical literacy
> Problem solving, decision-making, goal setting, and goal achievement;

Emotional literacy
> Recognising, understanding, and responding to the feelings of self and others;

Occupational literacy
> Informed career thinking, lifestyle choices, career commitment, and flexibility;

Ethical, cultural, and social literacy
> Ethically, culturally, and socially acceptable behaviours and values.

Open questions:

Q1: Please tell us about your work and career until now.
Q2: Why did you choose your major (discipline)?
Q3: How long do you think you'll work in your major (discipline), once you graduate?
Q4: Beyond your studies, what are you doing to prepare for graduate life and work?
Q5: If you were designing your degree programme, what would you change or add?

Following Strauss and Corbin (1990), analysis of the open data began with complete readings of each case. Inductive coding revealed themes for which the researchers may not have looked (Rivas, 2012) and the initial codebook was modified in line with each new case. Next, the authors coded the entire dataset deductively, using the Model of Professional Learning. The initial codebook and deductive analysis were then combined. Ethical approvals were obtained prior to the study and students had the choice not to include their responses in the research dataset.

Results: Occupational literacy

Shown at Figure 5.2, students were relatively confident in each of the six broad domains, or literacies. They were least confident in the area of occupational literacy, which relates to career awareness and occupational flexibility and commitment.

Students' open responses confirm that they are aware of the precarious nature of music careers and frustrated that they don't know how best to prepare themselves. The following quote is illustrative of this sentiment.

> Most of us don't know what we're doing and we're all really scared because we want to be successful but fear the worst.

This student is describing the lack of a compass and has implications for how educators might adopt a scaffolded approach to career orientation. Without a guided sense of what's next, many students felt unprepared to navigate the impending future away from their studies and into the real world of musicians' work. One of our students wrote:

> I think most students, particularly undergraduate, are just terrified of the future and the unknown re. careers and employment. Almost every day I feel pretty intense pressure and fear about not getting employment in the industry I love.

The student's comment demonstrates the importance of undertaking explicit career development work. The early interest in music genre and style is supplanted
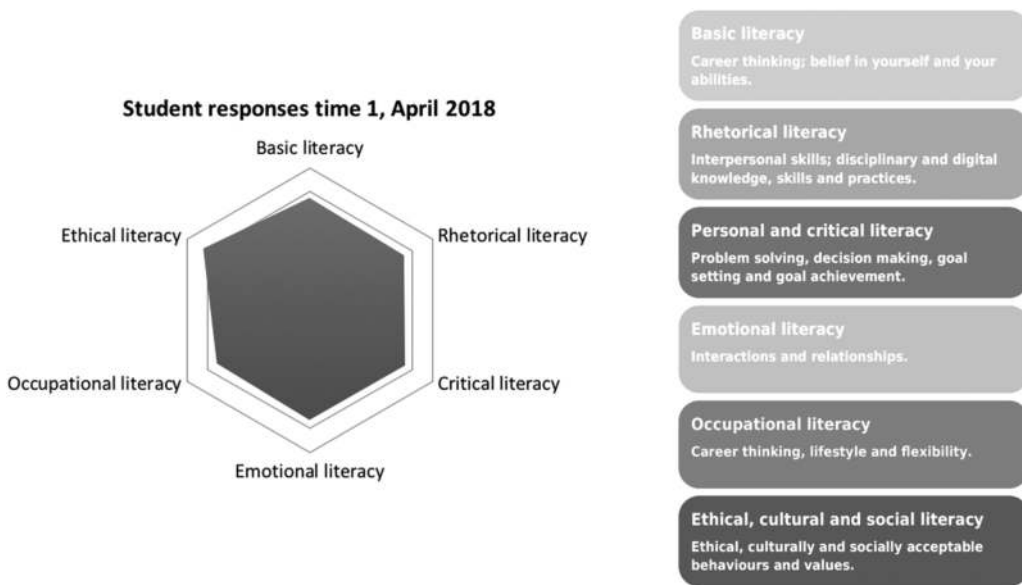
Figure 5.2 Confidence levels at time 1, pre-placement (n=36).

towards the end of tertiary study with the concerns of making a livelihood. Understanding this dilemma as educators ensures that we can address student concerns directly. Another of our students wrote:

> Students tend to be pressured by university choices and financial stability for the future. We need to understand this but still encourage a creative lifestyle despite negative connotations surrounding arts as a career.

Students' concerns about the future highlight their readiness for explicit career development learning, including that which takes them outside their genres and familiar contexts and into society. Students' comments about what they would change in their degree programmes revealed more practical aspects relating to subject and teacher choices. A realistic viewpoint or this next student demonstrates how aware they are of the challenge ahead:

> Students need to be equipped on how to face the real world. Too often they become specialist in their field but they don't know how to manage money, how to be able to live a sustainable and great life. But instead, in our field we all look down and make jokes like "no work in music …"

Throughout tertiary training, student musicians are afforded opportunities to think critically as they prepare compositions, research performative techniques to improve their practice, and seek out new challenges. In reality, proactive transitions away from traditional forms of employment are relatively rare in music. In higher education, the responsibility of preparing students for their future lives and work has rested largely with the student and not with the institution. We suggest that students need to feel confident in their own musical and professional identity so that they can allow the two to guide them securely into future work.

Discussion of results: Creating professional ideals and values

Understanding social categorisation (stratification), gender, culture, and workplace norms are all key components in the mix for successful work. It is not enough to simply be an excellent craftsperson (musician, composer, educator, etc.); graduates must also have a honed set of professional capabilities that ensure a broad understanding of others. In fact, professional identity includes acquiring insight into professional functioning (practices) and creating professional ideals and values. This can be defined as attitudes, values, knowledge, beliefs, and skills that are common among a professional group of people who have a skillset in common.

Musical identity refers to the way music is seen in the development of individual identity (MacDonald et al., 2002). Musical identity does not refer to musical likes or dislikes and is influenced by self-concept and is constructed (and re-constructed) by making comparisons with others. As a result, identities in music are often based on social categories and/or cultural musical practices, as may be evident in music students who study in conservatoires (MacDonald et al., 2002). To

develop self-awareness and artistic identity, says Bennett (2016b, p. 14), students must come to realise who they might become in the future: "only by questioning the dominant narratives can students learn how to navigate careers that demand an entrepreneurial and resilient mindset". The indication here is that the professional identity formation of a musician is not an automatic realisation and that aspiring creative workers require explicit guidance.

Bennett (2009) reported the competency of musicians in professional practice by noting the skills required by music students to engage in a sustainable career. Throughout the transition from expert learner to beginning professional it is seen that identity is consistently re-fined (Rowley et al., 2017). Through well-designed curriculum and scaffolded learning experiences, students will begin to value their professional practice and take ownership of their knowledge as this not only enhances their view of self-worth but also leads them towards enhancing their self-concept and related internal rewards and external capabilities.

The provocation in the title of this chapter is to "rewrite the score". The score can be understood as students' trajectories into work. Traditionally this has generated tertiary studies focused on individual musical (technical) competence and the development of expertise in specific musical genres. Using the Model of Professional Learning we can see how students' learning environment contributes to the development of a professional identity. The employABILITY framework, meanwhile, has provided a practical means for students to reflect on musical practice in relation to the exigencies of work and to exercise their developmental agency by using a strength-based approach. As a result, the students are better prepared to rewrite the score.

In viewing the results from a theoretical lens we note that, in general, social cognitive theory holds that other person variables such as outcome expectations and personal goals also play important roles in helping people to guide their own behaviour. Outcome expectations can be thought of as beliefs about the outcomes of various courses of action, whereas goals involve one's determination or intention to pursue a particular course of action. These additional social cognitive variables have received far less attention than has self-efficacy in relation to academic progress in STEM fields.

In an effort to incorporate a wider range of social cognitive mechanisms and processes in the study of academic and career behaviour, Lent, Brown, and Hackett (1994) developed social cognitive career theory (SCCT). Lent et al. (2016) later applied the social cognitive model of career self-management to career exploration and decision-making. The authors concluded that students perceive the process of career decision-making in less complex terms than do theorists and careers counsellors: indeed, they found that many students bypass intentional career exploration or limit their thinking to a few salient options. Moreover, students embark on an ongoing assessment of self and career information without necessarily reconciling the two.

Our study suggests that reconciling self and career is a crucial and neglected aspect of career decision-making. The importance of understanding the professional self in tandem with career decision-making is exactly what Lent et al. (2016)

argue by determining the effects of learning are directly related to future career thinking and are cognitively mediated. This can be directly related to results from this study as basically we need a systematic and explicit approach to employability that is mindful of students' developmental stages and open to exploration.

Conclusion: Creating a personalised employability profile

Through an exploration of the data we have been led to determine that the transitioning from student to professional is a complex task that requires scaffolded support and opportunities for authentic work placement opportunities that promote professional skills development such as leadership, a pre-disposition to sharing talent (for example, mentoring), expertise, and learning practices with others in preparation for future careers in music (Rowley & Bennett, 2016). Through a re-imaging of future "self" within a domain of multiple identities, students identified individual abilities emerging as a result of professional practice opportunities (see also Bennett & Ferns, 2017) to explore employability through the process of creating a personalised employability profile before their internship experience.

Adequately scaffolded work-integrated-learning through formal internship programmes provides curriculum enhancement allowing the sample group of undergraduate music students to image their future "self" and to engage in the space between expert student and novice professional (e.g. autonomy, intrinsic motivation, self-efficacy, etc.). The inclusion of some form of experiential learning in the education of professional musicians (for example an internship) can have an impact on the development of the professional as it has the capacity to enable student musicians to develop essential, transferable skills such as workplace negotiation, oral and written communication, teamwork, and problem solving. Moreover, students are enabled to reimagine what their musical professional world might look like and how their own capabilities and creativity might emerge as they begin work. We note at this point that skills identified by employers as being vital to a successful transition to a career are the same skills identified by practising musicians as vital to leading complex careers within and beyond the music industry, often from the point of graduation.

The comments reported in this chapter suggest that students are seeking opportunities to develop broader profiles and capacities, but in order to do this the potential roles need to come into view. Whereas the arts are undoubtedly a game changer, students' preparation to undertake the role of change agent is currently insufficient. A well-structured and explicit exploration of professionalism would better prepare students as both future professionals and future change agents – individuals who are equipped to write the score on which their future decision making is based.

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6 Conflicting professional identities for artists in transprofessional contexts

Insights from a pilot programme initiating artistic interventions in organisations

Kai Lehikoinen, Anne Pässilä, and Allan Owens

Introduction

Traditionally, professional artists have spent years refining their professional skills for specific practices. Such education into specialised expertise has focused on investigating artistic ideas and expressing creativity, imagination, and emotion to create works of art for audiences to experience. While this continues to be of primary importance, the world of work for artists is changing. Artists are being called to work in unfamiliar settings and, for example, to collaborate in transprofessional contexts on the boundaries between professional disciplines where ideas from the arts cross-fertilise with expertise in other fields such as health care, social work, and business. Consequently, artists need to develop new professional skills and competencies integrated with their primary artistic ones, and an equally new understanding of what being an artist can be in the contemporary creative economy (Revelli, 2018; Hautamäki & Oksanen, 2011). These demands inevitably raise questions about artists' professional identity, which we understand here as "professional self-concept based on attributes, beliefs, values, motives, and experiences" (Slay & Smith, 2011, p. 86), and furthermore as a phenomenon that is complex, individual, affected by contextual circumstances, and inclined to transform over time (Sutherland & Markauskaite, 2012).

Ariane Berthoin Antal (2015) acknowledges the challenge of professional identity issues when artists engage in artistic interventions in organisations. She argues that artists' professional identities and also responsibilities are geared towards some fundamental values in the arts, and that it is vital for artists to maintain such values as they collaborate with other professions. However, while it is important for artists to be in touch with their artistic orientation and identity when expanding their professionalism to work in new contexts, there is evidence that suggests that an overly fixed view of what constitutes being an artist can hinder such expansion. It is difficult enough within a single discipline to blend the roles of the artist, teacher, and researcher, as Alan Thornton (2013) states about emergent professionals in the field of arts education. It can be even more challenging to blend professional roles as one moves from the arts to work in a transprofessional mix of disciplines.

In this chapter, we investigate the expanding professionalism of artists in the transprofessional realm of artistic interventions in organisations. In particular, we focus on artists wishing to bring their artistic thinking into organisation development and arts for wellbeing. We examine professional identity tensions that become evident in the self-reflective work of artists participating in a post-degree specialisation programme pilot "Artist as Developer: Artistic Interventions in Organisations" at the University of the Arts Helsinki (Uniarts) in 2014/2015. We investigate how these artists navigate multiple and at times conflicting identities within the challenges of working in unfamiliar transprofessional contexts.

We first introduce the specialisation programme. Then, we put forward our theoretical frames to study professional identities in the arts as dialogically constructed narratives vis-á-vis discursive power relations in the community of arts practitioners. The concept of "hybrid artist" is central to this discussion. Following that, we exemplify the hybrid work of some of the artists on the programme, as evidenced in their reflective reports, and the game-changing power that these revealed. We examine how these artists used their competencies to create new transprofessional spaces and in doing so helped people in organisations stretch their thinking. The concept of "third space" (Lehikoinen et al., 2015; Hulme et al., 2009) is used to refer to dialogical spaces in transprofessional contexts, which enable the co-creation of new ideas through co-reflection and cultural hybridisation. We then go on to draw out from the artists' self-reflective reports some of the emergent tensions in professional identity constructions that they experienced when moving to work in transprofessional contexts, and the implications of these. A final discussion section links our observations of identity conflicts to broader discourses about the purpose of the arts in contemporary societies.

Specialisation studies for artists: A pilot programme on artistic interventions in organisations in Finland

New training programmes in participatory arts and artistic interventions in organisations have been launched in Finland and elsewhere in recent years. The driver for introducing the pilot programme on artistic interventions at Uniarts was the legislation Government Decree on University Degrees and Specialisation Studies 1439/2014, requiring universities in Finland to prepare new specialisation studies in close collaboration with working life. The programme was based on research and development that was undertaken in three preceding projects focused on the arts in innovation processes.[1] It was a concrete move towards expanding professionalism, creating an environment in which artists could renegotiate their work in contemporary societies. Rather than thinking about professionalism in the arts as something fixed, the programme conceived it as being socially constructed and evolving through social interaction both within and between particular domains (Kallunki & Seppälä, 2016).

In the pilot, the participating artists had years of professional experience in, for example, acting, choreography, dancing, dramaturgy, music, performance art, painting, and light design. The aim of the programme was to provide the artists

with competencies that they need to use their professionalism in transprofessional contexts and be able to design and apply what Berthoin Antal (2012) calls "artistic interventions in organizations" (see below). In addition, the programme sought to develop experience as "hybrid artists" (Abbing, 2002; Winkel, Gielen & Zwaan, 2012), as the participants devised and facilitated artistic interventions as part of their internship in organisational contexts. These contexts included, for example, a nursing home, a psychiatric ward of a hospital, a church, an educational institution, a museum, an industrial organisation, and a municipality. The focus of their interventions ranged from service development and social interaction to risk-taking and experiential aspects of events, from value development to change facilitation and strengthening of wellbeing. The artists reflected on their experiences in these interventions in their reports, which were published in an anthology (Lehikoinen et al., 2016). It is through a close reading of this material that we then later investigated identity tensions for the artists.

Hybrid artists: Dialogical construction of professional identities in undertaking artistic interventions in organisations

Artists' work in hybrid contexts is nothing new as such. Camiel van Winkel, Pascal Gielen, and Koos Zwaan suggest that a "hybrid artist" blurs the boundaries of autonomous and applied arts practice and that such blending "is seen as a positive characteristic, as something that can contribute to the identity or the product of the artist in question" (2012, pp. 10–11, transl. KL). However, the concept of a hybrid artist is not just about multiple jobs and blurring of artistic approaches. It is also about crossing professional boundaries and entering new arenas to meet the growing needs for creativity, transprofessional collaboration, change, and wellbeing in organisations and society. Such new needs have opened up windows of opportunity for artists to expand their professional practices and contribute to a range of transprofessional contexts from education to organisational development and from health care to social innovations. Typically, such innovations call for expanding professionalism as they entail interdisciplinarity and cross-cultural pollination. That is, artists introduce ideas, concepts, approaches, and methods from the arts to establish a reciprocal process with other professionals to explore themes in organisational contexts where particular organisation cultures, professional discourses, and established ways of working prevail.

In organisational research, initiatives that bring in "people, products and practices from the world of the arts to stimulate learning and change in the organization" (Berthoin Antal, 2012, p. 45) have been referred to as "artistic interventions in organizations". As Berthoin Antal (2013) describes, artistic interventions come in multiple forms; their durations vary from a single session to long-term processes. They may engage artists from a range of artistic domains who contribute with "their aesthetic ways of knowing and doing, of engaging with people, ideas, artefacts and spaces" (Berthoin Antal, 2013, p. 8). Such interventions can serve a number of purposes, from building creative and inspiring environments to engaging with social responsibility, or from collaborative learning to the facilitation of

transformation (Schiuma, 2011). Our view is that these initiatives entail a potential for cultural hybridisation between the expertise of the artist and respective participants, which can enable the emergence of "third spaces" (Hulme et al., 2009), cross-pollination of ideas, and collaborative learning leading to new insights and previously unrecognisable ideas unfolding for the particular organisation, its culture, and working practices. However, for artists to set up and facilitate interventions that enable genuine transprofessional collaboration requires more than core artistic skills. In our view, it requires understanding of collaborative learning, facilitation skills, and the ability to listen to the other—not a self-evident position for an artist who subscribes to the liberal humanist view of the artist as a self-contained author.

Our understanding of professional identity in the arts draws on a recent reorientation in identity research and perceives it as a dynamic, dialogical process that is socially embedded and discursively constructed rather than a fixed and self-contained whole (Bamberg et al., 2011; De Fina, 2011). The idea of a "dialogical self" decentres the "Cartesian self" of liberal humanism as self-contained, stable, and coherent. It refers to the idea that the sense of self (i.e. self-concept) has not only a temporal quality of the narrative—that is, stories of the self evolve in time and demand coherence (MacIntyre, 1984)—but also a spatial quality that entails positions and positionings in reference to the plurality of voices of the other that are often juxtaposed in the self. Also, the "I" can occupy many and even contradictory positions that can be in agreement or disagreement with each other in one person. That is, the self is conceived as a movement between "a multiplicity of positions among which dialogical relationships can be established … [and where] collective voices, domination and asymmetry of social relations, and embodied forms of dialogue" (Hermans, 2001, p. 243) have significance. However, as we will point out later, the still prevalent liberal humanist view of the self with its striving towards a coherent narrative structure can underpin identity tensions as artists move to expand their professionalism in order to work in transprofessional contexts outside the traditional field of the arts.

In a dialogical process as described above, the artist's sense of self is constantly confronted with others in terms of "oppositions and compatibilities" (De Fina, 2011, p. 271) that then inform ongoing identity construction in self-narratives.[2] From such a perspective, communities of social interaction constitute "the site for the production of identities" (De Fina, 2011, p. 264). We regard "communities of practitioners" (Wenger, 2010) in the arts—including institutions of higher arts education—as such a site, where discursive power relations and related historical conceptions of the art and the artist accompanied by resistance to new ideas and changing values, not only regulate what can be meaningfully said and done, but also limit professional identities and practices.[3] It is within such discursive complexity, and drawing on both imagination and alignment (Wenger, 2010), that artists come to construct their professional identities and position themselves in relation to the expanding world of the arts and its communities of artistic practice, which are impregnated with contradictory narratives and "murmur" (Gielen, 2015, p. 22). Such identity work takes place, for example, in conversations with

peers or when working on artistic portfolios, websites, funding applications, or—in the case of our research—self-reflection in project reports. In each case, people position themselves differently depending on the situation as well as the social and power relations involved in reference to the utterances of the other and also of the imagined others in their "inner" dialogues (Hermans, 2001; Bakhtin, 1981) about themselves as artists and also about art.

A dominating discourse with which artists often align themselves, and that may become contested within the experience of hybrid work where artists engage transprofessionally, is that of autonomy and the "free" artist (Belfiore & Bennett, 2008; Abbing, 2002; Becker, 1982). Such a discourse is embedded in the Renaissance idea of the artist as a genius with unique inborn creativity (Wolff, 1993) and the liberal humanist view of the self. It demands "true" artists to devote themselves to artmaking, free from restraints of society and without compromises (Becker, 1982). This liberal humanist view of the free and self-contained subject as the origin of a single meaning, which continues to underpin the modernist view of the artist, has been contested by post-structuralism, social constructionism, and some forms of feminism for more than half a century.[4] These alternative perspectives, however, have not nullified the idea of "art for art's sake", as Berthoin Antal (2015) argues. Indeed, as any discipline, also the arts are entitled to define their central organising concepts, principles of procedure, criteria of success, and interests (Adshead, 1981; Pring, 1976) from within rather than from the viewpoint of some external determinants such as societal value creation, economic profitability, or popular taste. Further, for the arts to evolve and find unexpected new forms they need bold experimentation—as in basic research—free from external constraints.

In contrast to the narrative of artistic autonomy, however, new professional opportunities in the arts are increasingly underpinned by more instrumental or pragmatic narratives, which see the arts as a means to affect people and impact society. As Belfiore and Bennett (2008) point out, such narratives "should not just be seen as a recent and unwelcome encroachment of politics in the aesthetic sphere" (p. 190). Rather, they need to be regarded "as a mode of understanding" (p. 190) embedded deep in Western intellectual thinking. For centuries the arts, artistic thinking, creativity, and arts-based approaches have been used to generate individual and social impacts in a range of contexts. In the past two decades, however, artistic creativity has gained remarkable significance in policy papers and formal reports mainly for three reasons: first, the rise of the creative economy, second, the growing need for creativity and cultural competence in organisations, and, third, the growing need for all professionals to take part in tackling societal and other problems such as social exclusion, cultural tensions, health issues, and global warming.

Artist-led interventions in organisations and their game-changing power

To exemplify expanded work in transprofessional contexts, our attention now turns to the experiences of four artists—a theatre director, a performance artist, a

dancer, and a dramaturg—who took part in the pilot programme at Uniarts. In our view, each of them used arts-led approaches to create third spaces for collaborative reflection and co-creation.

Miira Sippola is a theatre director with a second degree in religious studies. She devised an artistic intervention for Kallio Church, which is an Evangelican Lutheran church in the Kallio district of Helsinki in Finland. She describes how she used her theatre skills and dramatic understanding to challenge clergy and trigger improbable behaviours in church to investigate their relation to the church space as follows:

> The priests and the deacons experimented with spatio-temporal perspectives: spatial relationships, kinaesthetic reactions, tempo, duration, form, repetition, paths, gestures, and architecture. These perspectives provided guided impulses to try different ways to move in the space, experiment with different postures, bodily shapes and combinations … The aim … was to get to know … the church space, in "another way" and through play … The experiments opened the perspective on how the church was used.
>
> (Sippola, 2016, p. 113, transl. KL)

Performance artist Krista Petäjäjärvi facilitated an artistic intervention process in the New Club of Paris project for researchers of international intellectual capital. The New Club of Paris is an innovation network of scientists and entrepreneurs who support the societal transformation towards a knowledge society. Petäjäjärvi describes how imaginative acts based on performance art gave the participants an opportunity to step "across a boundary" (2016, p. 132, transl. KL) and expand their thinking in the innovation network as follows:

> The group had … created a fictive character, Veronica, that they used to process their solutions … A volunteer from the group laid down on the table for others to draw the outline of her figure and wrote thought-voices for Veronica … This "crucially different bodily way of being" was a turning point for the group after which the group work moved forward a great deal.
>
> (Petäjäjärvi, 2016, p. 133, transl. KL)

Both of these projects offer examples of arts-based co-creative experimentation at play for members of a particular organisation to stretch their everyday thinking through arts-based activities. Such activities encourage discussion and encourage creative idea generation about workspace (in the case of Sippola) and teamwork (in the case of Petäjäjärvi), and also engender potential for new ways of working and interacting. While neither Sippola nor Petäjäjärvi use explicitly the concept of "third space" (Hulme et al., 2009), we suggest that its idea is implicitly materialised in the processes that they facilitate forming a creative dialogical space. Such space enables new perspectives to be constructed through the cultural hybridisation of artistic thinking embedded in the arts-based approach and the thinking of other professionals who participated,

and the bodily experimentation, the co-creation of artistic outputs—drawings, writings, improvised performances, etc.—and the collaborative reflection of the process and its outputs. In other words, the artists' entry into the organisations set in motion processes of cultural hybridisation by blending approaches and ideas from theatre and performance art with professional practices of other fields to help the participants generate new insights about their workspace and teamwork.

Sippola as a theatre director co-creates with the clergy to generate a new social space, a third space (Hulme et al., 2009), which differs from the everyday of the church organisation. Such space enables the participants to explore their physical presence, their work and the mass as a social performance in the church space from fresh perspectives: "Incorporating such physical [activity] into delivering the mass strengthens it remarkably, gives extra boost to words, and heightens the spirit" (anonymous priest quoted in Sippola, 2016, p. 114, transl. KL). Likewise, Petäjäjärvi's intervention process creates a third space where the fundamentally different embodied way of being in the organisational space—i.e. the body on the table—together with the imagined character gives rise to the mixing of the two worlds: the organisational reality and the character's fictional reality. In the slightly strange and experimental "third space" the artists are able to use their expertise—corporeal, dramaturgical, and performative understanding of people in space and time—to encourage participants to reflect upon their work, challenge themselves, and test new approaches concerning work.

Petäjäjärvi reported on how a performative act challenged the limitations and possibilities of physical elements of a conventional organisational space: "If we always act physically in the same way … sit on the chairs … and look at the room in the same way, we can't expect for any new ideas to emerge" (Petäjäjärvi, 2016, p. 131, transl. KL). As one of the participants in Petäjäjärvi's intervention commented: "This room is not the same anymore" (anonymous as quoted in Petäjäjärvi, 2016, p. 131, transl. KL). The performative act opens up the room for new modes of thinking, or as Petäjäjärvi puts it: "To open up a space opens in us also a space for new ideas … [and] softens the everyday [organisational] space" (2016, p. 131, transl. KL). Thus, co-creativity is stimulated in the participants by the artistic intervention, and generates added value in the form of new ideas within the organisation.

Sanna From is a dancer who worked as an artist in residence in an assisted housing unit for elderly people at Kontula Service Centre in Eastern Helsinki District. She describes the significance of the embodied work with the residents and the nursing staff as follows:

> I believe that through the body we can reach each other … and increase understanding of each other … My ways of working were formed from dancing alone and together with the residents, attentive presence, discussion with the residents … reminiscence, playing tricks, in other words common joy … What emerged … was based on improvisation … when I met a

resident in the corridor, we could first meet (verbally or non-verbally) and then move to bodily communication that often through touch led to a shared dance.

(From, 2016, pp. 59, 62–63, transl. KL)

The bodily aspects were relevant also for Sippola's intervention, which investigated the worship practice as a social performance as follows:

The actual exercises took place in two- or three-hour one-on-one sessions with each priest. The formula of the worship and the manual written for it established the foundation for the work. I encouraged and prompted the use of each liturgical gesture, breathing and the bodily presence. In many ways, the work was similar to theatre work between the director and the actor: it includes speaking, referring to meanings, committing to the persona of the other, encouraging her towards personalised expression.

(Sippola, 2016, p. 110, transl. KL)

Equally, Petäjäjärvi's intervention process had a strong bodily component, which involved touching and support, but in this case the aim was to strengthen peer support as follows:

I devised a frame for an exercise by telling that the exercise will be carried out if … some of the group members feel that they now want to receive energy, power and support from the work community. The CEO came out voluntarily … to lie down … Everyone took the CEO from different parts of the body … one, for example, supported the heel, the other, the third, and the fourth arm … The guidance to the CEO was to feel to become supported, and to the rest of the group to carry and give their support.

(Petäjäjärvi, 2016, pp. 127–128, transl. KL)

The examples suggest that the bodily performances and social encounters that these artistic interventions in organisations made possible—and the collaborative reflection that they stimulated—helped the participants investigate central elements of their organisational practices and cultures in new artistic ways. Our close reading of all thirteen reports reveals that the artists used a range of competencies in their interventions, including multimethod painting, drawing, writing, documenting, performance practices, community arts practices, dramaturgy, body awareness techniques, solution-oriented methods of participatory drama, photography, word association, and poetry writing. The reports also suggest that the artists usually undertook a needs analysis at the site of the intervention and combined—in the process—a selection of artistic methods with reflective development methods such as the facilitation of group discussions and collaborative reflection, listening, observing, co-creating, sharing of experiences, and value discussions to address a range of topics that emerged from the interaction with the participants.

Interpersonal challenges in facilitating collaborative reflection

For us, the above suggests that devising and facilitating artistic interventions in organisations requires from artists not only artistic competence but also competence in facilitating reflective practice, which includes social skills, organising skills, analytical skills, and critical thinking. From's self-reflection goes further, to highlight the importance of the ability to use one's bodily presence intentionally, read the situation, and determine what actions or non-actions are needed with different people in particular contexts.

> My … role was to bring proximity and touch [into the community]. I tried to establish a bodily encounter with each of the residents. With some, it meant a particular greeting routine, with some others we always danced hand in hand. I took one person for rides on a wheelchair … with someone else, I sat still as she pressed herself close to me. In general, I stroke their hair a lot, caressed hands, held shoulders, hugged, leaned, pulled, pushed, touched sore parts [of the body]. Or I was simply present somewhere nearby.
>
> (From, 2016, p. 65, transl. KL)

Our reading of the artists' reports suggests that at least some of the interventions entailed an understanding of power relationships when it comes to setting up co-reflective third spaces. For example, dramaturg Sussa Lavonen, whose intervention with staff members took place in the Department of Psychiatry at Helsinki University Hospital, reflects upon her work as follows: "The task is not to cut others off, demonstrate, teach let alone dictate. It is to be a listening, attracting and altruistic companion" (Lavonen, 2016, p. 238, transl. KL). For us, her account suggests that expanding one's professionalism in order to devise an artistic intervention in a hospital environment requires a form of pedagogy where an awareness of one's own power position and conscious use of low status is essential to create the democratic space for co-reflection and co-creation. Such awareness includes sensitivity to the ideologies that the artist brings into the organisation. Petäjäjärvi states:

> As an artist in a work community, I am one of the factors that shape the relation to work and revising the work culture. Such work is connected to the idea of man and the ideology of the human being as a creature that possesses an enormous amount of creative capacity with which she can influence herself and the circumstances around her.
>
> (Petäjäjärvi, 2016, p. 125, transl. KL)

Our analysis of the examples above suggests that artists can create third spaces for collaborative reflection and creation that have the potential to unsettle prevailing organisational conventions. However, to use their artistic skills and knowledge to stimulate such processes, sense the potential for change, and be sensitive to the way power circulates in organisations, they need competencies that stretch beyond core artistic competences and are embedded in both critical thinking and adult education.

Tensions in constructing professional identities for artists in contemporary transprofessional contexts

In transprofessional contexts, the old ways of thinking about the arts and artistic work do not necessarily apply anymore. Indeed, as Bhabha has emphasised, "if you keep referring those new sites to old principles, then you are not actually able to participate in them fully and productively and creatively" (interviewed by Rutherford, 1990, p. 216). Yet, some of the self-narratives of the artists we studied suggest that they had difficulties in letting go of their preconceived ideas about what it means to be an artist in the 21st century. For example, Sippola writes about her concerns regarding her new hybrid role that conflicted with her theatre director's identity as follows:

> My doubts concerning … the artist as a developer had many reasons. I felt that I will lose myself as an autonomous artist and that I will have to please others … I was afraid that the "artist" … disappears and the mere "developer" is amplified. Creative powers, that cannot be always controlled, belong to art. They demand the participants to throw themselves [into action], deep involvement and training in order to achieve results … If the participants are not oriented in such a way, it may take energy from the artist-developer to persuade them and soften their attitudes. Of course, motivating is part of the theatre director's praxis as working with professionals. Nevertheless, I had my prejudices.
>
> (Sippola, 2016, p. 106, transl. KL)

The excerpt above elucidates the tension in Sippola's self-reflection about positioning herself as a developer to work with an arts-based approach in an organisation (a church). Such a shift entails some concern about losing her professional identity as an artist. It could be suggested that underlying the identity tension that Sippola expresses is embedded, on one hand, in the traditional discourse of the artist as a "free" agent and the arts as the realm of powerful, and also to some extent uncontrollable, creativity. On the other hand, there is the utilitarian discourse of the artist as a "developer"—the idea, which is put forth increasingly by policy makers, funders, and researchers. When the utilitarian discourse enters the artist's self-narrative and clashes with the existing discourse on free agency there is a likelihood of identity conflict.

As noted earlier, liberal humanist ideas embedded in the project of modernity lead us to think that we are free-thinking individuals in our attempts to articulate our identity in the arts. However, such articulations are always socially conditioned and discursively regulated (Burr, 1995). While artists may not for the most part pay attention to the discourses that participate in forming their professional identities, such discourses become important, especially in times of change, as new ideas challenge established ways of acting and the clash generates tension (Jessop, 2002). In such turning points, as Sippola's account above suggests, artists are forced to reconsider their identity and negotiate their place in relation to the new narratives. To negotiate one's already existing professional identity

in relation to a new discourse, and consequently also reconstruct and reorganise one's identity, may turn out to be a challenge due to discursive incompatibility, and also due to peer pressure of one's professional community. Especially so if oneself and the community members are inclined to subscribe to the liberal humanist view of the self and believe that professional identity needs to be a coherent whole.

Discussion

The world of the arts and its professional communities, which are permeated with contradictory narratives on art and the artist (Gielen, 2015), are in change at least partially due to the new opportunities that the growing need for arts-based thinking and creativity in organisations have generated (Danhash, 2018). This radical shift has brought about a need to consider what artists need beyond their core artistic competencies when their professionalism is expanding in the transprofessional boundary area between the arts and other professional fields. How do they work in such contexts, and what does such work mean in terms of their professional identity?

The excerpts of self-reflective reports of artists presented in this chapter demonstrate some of the ways in which identity and artists' work are interlinked, some of the tensions involved, and the discursive power that operates in such complexity. They also show how artists who bring their artistic expertise from dance, theatre, and performance art into various organisations can create a culturally hybrid space in which work-related questions can be explored from new perspectives to see things differently. Our analysis resonates directly with the definition of artistic interventions as a means to "make a difference" (Berthoin Antal et al., 2016, p. 3) in organisations. Such creative hybridity can generate a "third space" that Hulme et al. (2009) have discussed in relation to transprofessional practitioner enquiry.

However, the self-reflective reports examined extend understanding of artistic interventions in organisations and arts-based initiatives by highlighting corporeal, spatial, choreographic, dramaturgic, and performative aspects of such processes. In this regard, we claim that artists have the potential to shake conventional practices of being and belonging in organisations where relations are often formed through hierarchies, predefined work roles, and consensual ways of organising. Our analysis therefore suggests that artists need to develop social, pedagogical, analytical, and critical skills alongside their artistic expertise if they wish to expand their professionalism towards transprofessional realms.

Our analysis also suggests that a tension between the traditional discourse of the artist as a "free" agent and the utilitarian discourse of the artist as a developer, or a "hybrid artist" in organisations, can create doubts and identity conflicts in some artists as they consider expanding their professionalism. We would like to argue that the problem lies in the fact that artists who go to work beyond the traditional contexts of the arts are facing the need to navigate their professional identities in the context of a dominant modernist discourse and modernist institutions in the arts that prioritise the concept of "free" artist as genius, and values

the autonomy of the arts above all else (Wolff, 1993). This inevitably challenges, and perhaps radically limits the space in which more complex and contextualised professional identities in the arts can be constructed. What is more, the modernist view of occupations taking place in coherent and self-contained "communities of practice" (Wenger, 2010) and "organisational silos" (Cilliers & Greyvenstein, 2012) can hold back artists from seeing alternative, additional opportunities, and from using their full potential to make a living from the arts and to contribute to society. This, above all, if they are inclined to subscribe to the liberal humanist view of the self as a coherent whole.

What then makes the artist strive towards a compatible and coherent sense of professional identity? Drawing from MacIntyre's (1984) idea of narrative self and Wenger's (2010) idea of how people use alignment to identify with communities of practice, we argue that the structure of the narrative forces a particular logic of coherence upon the artist's identity reconstruction when alignment is taking place. In other words, artists may strive to present themselves as subjects that are congruent with their professional community of practice and the professional contexts that they are familiar with. That is, as the narrative structure demands unity, they try to construct their professional identity in ways that relate to existing stories about artists and art within the arts community that they are familiar with. However, when the artist decides to expand their professionalism in transprofessional contexts, the juxtaposition of narratives may entail a potential for conflicting narratives that can lead to an identity conflict, which we understand as a tension between the emerging new self-narrative and the socially dominant narratives in the arts that the self-narrative is expected to assimilate to. Thus, as artists—informed by the liberal humanist view of the self and the narrative coherence demand—strive to construct a coherent sense of professional identity, it can become hard for them to amalgamate self-narratives that are not compatible with each other: narratives that can co-exist only in a professional identity that is not coherent or fixed but instead complex, context-specific, and flexible. The problem, we suggest, is not the incompatibility of the self-narratives—for example, the narrative of the self as a free artist and the narrative of the self as an arts-based organisation developer—but rather the preconceived misconception that narratives that constitute our sense of identity need to fit together and establish a coherent whole.

Before we know how to act in transprofessional contexts in the boundary area between the arts and other fields, we need to understand that the narratives in which we belong are always discursive and context-specific. As such they both enable and limit our acting as professionals. As the arts have become an increasingly diversified domain, such narratives have become fluid and deterritorialised (Gielen, 2015). In the light of our research, we would like to suggest that in such complexity, resilience rather than rigidity—i.e. openness to multiplicity—in professional identification processes can be an advantage. This is something that, we think, programmes in higher arts education need to take seriously as they further enhance the preparedness of artists to contribute in transprofessional contexts and transform society.

Conclusion

In this chapter, we have investigated the expanding professionalism of artists in the hybrid realm of artistic interventions in organisations. We have scrutinised how some artists have entered such a realm and, in doing so, articulated their approaches and navigated their professional identity. In addition, we have identified tensions between incommensurable discourses that may instigate identity conflict for artists as they move to work in transprofessional contexts outside the more traditional field of the arts. Our conclusion is that the work of artists in transprofessional contexts often entails the amalgamation of artistic competence with other competencies from a range of professional realms—especially critical thinking and adult education. Further, the process of expanding one's professionalism in hybrid transprofessional contexts may entail discourse tensions that can generate identity conflict for some artists. That is, preconceived views of the arts and the artist may challenge rather than encourage the learning of new professional artistic practice in such contexts.

As our analysis above suggests, border tensions between the arts as an independent realm and artists working in transprofessional contexts are underpinned by still dominating modernist views of the arts as autonomous and the artist as a "free" agent. Such views are not God-given truths but, instead, historically constructed, discursive ideals from a particular era in Western history. As professionalism in the arts expands and finds new arenas in transprofessional contexts, our conclusion is that to avoid unnecessary identity conflicts of artists in higher arts education it is all-important to make students aware of the historical specificity and cultural particularity of discourses that underpin artistic practices and the role of the hybrid artist in contemporary contexts, which are highly diverse and rapidly changing. As such diversity entails a range of motives, objectives, and approaches for artistic work that are not congruent with each other, it is crucial to break down binary oppositions that sustain false hierarchies in today's pluralistic art world. Therefore, it is imperative in higher arts education to discuss critically the relationship between professionalism in more traditional artistic practice and the expanding professionalism of hybrid artists in new transprofessional domains.

Acknowledgements

Notes

1 TAIKA I (2008–2011) addressed art as an interface for cross-sectoral cultural innovations, TAIKA II (2011–2013) investigated art as a means to improve the quality of work life and innovation capability in organisations, and Training Artists for Innovation (2011–2013) provided a competence frame and curriculum guidelines for the programme.

2 It is such self-narratives that materialise in the artists' self-reflection reports explored later in this chapter.
3 See Renshaw (2005). On the relations between discourse, power and the self, see e.g. Burr (1995).
4 See e.g. Box (2011); Burr (1995); Butler (1990).

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7 Moving encounters

Embodied pedagogical interaction in music and dance educators' expanding professionalism

Katja Sutela, Sanna Kivijärvi, and Eeva Anttila

Introduction

Professionalism in the fields of music and dance education is increasingly expanding towards new working environments, wider social purposes, and new kinds of participatory practices. The landscape of education in general is changing while aligning with and confronting wider complex societal changes, such as the increasing migration, inequality, and digitalisation. These contexts demand more than existing repertoires of music and dance education, both pedagogically and artistically. Teachers are also required to be able to respond in the moment to unfamiliar situations and interactions in a spontaneous and sensitive manner. In diverse communities where cultural and linguistic meanings are increasingly pluralistic, it seems timely to re-examine and expand the notion of pedagogical interaction. In this chapter, we argue that *embodied pedagogical interaction* is a key element in expanding professionalism in music and dance education.

We will approach this topic through theoretical discussion related to embodied pedagogical interaction and, within it, *embodied dialogue* and *ethical know-how*. These notions enable music and dance educators to develop pedagogical approaches that are relevant in changing educational institutions, as well as in entirely new contexts. We will present two illustrative case examples and explore how these notions may be applied within music and dance pedagogy, especially in diverse learning environments, where professionals have to be able to respond in the moment in a spontaneous manner.

Expanding professionalism in music and dance education

Professionalism in music and dance education can be understood as "shifting phenomena" (Whitty, 2008, p. 32) and "continuously reworked" (Burnard, 2013, p. 5). Music and dance teachers' professionalism most often involves an interplay between being educators and artists without situating these disciplines within a hierarchy or giving preference to the domain that was developed first (Koff & Mistry, 2012). Following Bowman's (2007) analysis of the music education field, the arts education professional is more than an artist with pedagogical training or an arts specialist who happens to teach. In our view, the competences that

constitute professional expertise in music and dance education need to become broader as the professionals increasingly work in new areas and align their professionalism with the social turn (e.g. Bishop, 2006). With this turn it has become widely accepted, and even demanded, that music and dance education have to be accessible to everyone—regardless of abilities, skills, and background (Lehikoinen, 2018). Thus, the professionalism of the educator cannot be tied strictly to any predetermined aims, repertoires, or practices. Instead, the music and dance educator must expand her professional skills and practices beyond the subject matter by becoming deeply aware of the needs and life worlds of students and the specific characteristics of the learning environment that may differ greatly from traditional educational institutions.

Expanding professionalism, thus, implies that educators must be capable of responsive and spontaneous pedagogical interaction in new situations and with diverse groups of learners. Making immediate decisions on how to include everyone and support their individual and collective learning requires that the educator engages in reciprocal interaction with the students under complex relational conditions. Questions of power and responsibility, and ethical dimensions of professional practices, including sensitivity to those students who have been marginalised in pedagogical interaction, have become more accentuated also within the academic field of arts pedagogy.

As embodiment and embodied cognition is a field of literature growing fast, and the main theoretical framework for embodied pedagogical interaction, a brief overview of these theories follows. In our view, these theories are significant in reconstructing professionalism and developing higher education in the field.

The embodied turn as a theoretical framework for expanding professionalism in music and dance education

The embodied turn stems from research fields such as embodied cognition, which understands the mind as inherently embodied and reasoning as shaped by the body (e.g. Lakoff & Johnson, 1999; Shapiro, 2010) and phenomenology (e.g. Merleau-Ponty, 1962/2014), suggesting that individuals come to know the world, others, and themselves through their bodily sensations, movements, gestures, and embodied interactions.[1] Within music and dance education studies, the embodied turn has offered new insights for rethinking learning and knowing processes by questioning how learning takes place in music and dance classrooms, as well as how pedagogical practices may be developed so that diverse situations, groups, and needs are involved inclusively and holistically (Abril, 2011; Anttila, 2015b; Juntunen & Westerlund, 2001; Shapiro, 1999; Sutela et al., 2016; Sutela, 2020; Svendler Nielsen, 2015). These widening conceptions on learning and pedagogy inform pedagogical approaches even in familiar contexts and groups. Without a specific context in mind, dance education scholars have further utilised and developed the notion of embodied learning (Anttila, 2013, 2015a; Rouhiainen, 2011; Svendler Nielsen, 2015) that regards the human body and embodied activity as the foundation, locus, and medium for all learning. Embodied activity,

here, refers both to actual movement and to inner bodily perceptions, sensations, experiences, and physiological changes (Anttila, 2015b).

The epistemological view that relies on mind–body connection expands the notion of interaction and sees it as a complex process within the embodied subject in which sensations, emotions, social interactions, and cultural meanings are intertwined (Shapiro, 1999). The notion of *embodied dialogue* entails also a connection to critical, dialogical, and feminist views on pedagogy based on the notion of situated, embodied knowledge (Anttila, 2015a; Shapiro, 1999).

Embodied dialogue and ethical know-how in embodied pedagogical interaction

When students and teachers dance and play music together, they engage with the social and physical environment by dancing, swinging, conducting, playing instruments, clapping hands, and creating other percussions with their bodies. However, music and dance education professionalism involves not only an array of capacities for bodily actions (instrumental, musical, and motor skills), interactions (such as adjusting one's playing and movements to others') and for deploying materials in a specific environment (instruments, classrooms, accompaniment, movement material, or imagery) but also, a heightened ability for bodily listening. This ability is not a motor or technical skill. Rather, it involves mind–body integration and bodily awareness, coupled with a deep interest in the good of the other, that is, ethical awareness (see also van Manen, 2015, p. 20). Through educators' full commitment and presence this embodied pedagogical interaction may develop towards *embodied dialogue*, where participants may sense being in "a constant flow of interaction with the world, much of which is non-verbal" (Anttila, 2003, p. 111). Embodied dialogue refers to a state of full engagement with oneself, others, and the environment, characterised by a responsive, listening, and sensitive way of attending to the events as they unfold.

Through embodied dialogue individuals are able to sense others and be holistically aware of others' actions, feelings, intentions, and thoughts while attending to their subjectivity and positionality. Such awareness surpasses the reflective level of consciousness towards the bodily, or pre-reflective level where sensations, feelings, and emotions become activated (e.g., Anttila, 2003; Gallagher, 2017; Gallagher & Zahavi, 2016). When engaging in embodied dialogue the educator may be able to engage in a shared awareness and space with the student. Furthermore, embodied dialogue supports music and dance educators in developing open-ended, spontaneous, and improvisational approaches in their teaching practice, negotiating the aims and contents of education, and thus, gives space for the unpredictable.

In embodied dialogue, bodily consciousness is not only directed towards the individual's lived experience, in which human beings sense and regulate their ways of being and acting in a situation, but also towards including others. Here, a person's *body schema*—that is, a pre-consciousness of how and where the body is—and personal space extend to include others with whom she is interacting

(Gallagher, 2017; Soliman & Glenberg, 2014). The educators' awareness of the habitual patterns that become manifest in their pedagogical interaction is an example of sensitivity that is related to *ethical know-how* (Varela, 1999). This awareness helps educators to adjust their actions according to the situation at hand.

Neurophenomenologist Francisco Varela (1999) emphasises the role of immediate coping and readiness for action concerning the situation at hand in ethical expertise. In pedagogical situations this means that educator's actions do not stem entirely from reasoning and judgement and are not merely habit or obedience to rules. This *ethical know-how*, then, consists of educators' immediate, spontaneous, and intelligent pedagogical behaviour in educational situations (Varela, 1999). Varela has introduced the notion of "knowledge as enaction" that he has developed within the field of embodied cognition.[2] Knowledge as enaction means that

> perception does not consist in the recovery of a pre-given world, but rather in the perceptual guidance of action in a world that is inseparable from our sensorimotor capacities, and that "higher" cognitive structures also emerge from recurrent patterns of perceptually guided action.
>
> (Varela, 1999, p. 17)

Varela's perspectives lead to the question of how embodied, ethical know-how—which he contrasts with know-what, or knowledge of or about something (Varela, 1999, p. 19)—can be applied within the expanding professionalism of a music and dance educator.

However, a highly skilled professional is not necessarily capable to enhance embodied dialogue. Technical skills and motor actions may also be used mechanically, without sensitivity to one's own bodily sensations and to others' experiences on an embodied level. There is a difference in "using" one's body and in being embodied. In the latter, the ethical dimension comes with heightened sensitivity on an embodied, rather than rational, level. Increased emphasis on interactional presence and bodily awareness fosters embodied dialogue and ethical know-how. Embodied pedagogical interaction enables music and dance educators to work successfully in new contexts and in diverse learning environments.

Expanding professionalism and embodied pedagogical interaction in practice

We approach and reflect on our two cases[3] from the theoretical frameworks and concepts presented above, unpacking embodied dialogue and ethical know-how in embodied pedagogical interaction. These cases represent pedagogical challenges related to verbal communication. The case contexts stem from the educational system changes in Finland. The first case context, the Resonaari Music Centre (Helsinki, Finland, www.resonaari.fi), is part of a music school network that follows the national core curriculum formulated by the National Board of Education. This government-coordinated and publicly funded educational system,

namely Basic Education in the Arts, has traditionally overlooked learners with disabilities, whereas Resonaari has widened the perspectives within the system by offering goal-oriented music education inclusively (Kivijärvi & Kaikkonen, 2015). The latter case example is situated in the context of a public school, more specifically, in a preparatory class where recently immigrated students study Finnish language before being placed in a regular instruction group. Such acculturation programmes within public schools have a short history in Finland until recent years due to increased immigration (Dervin et al., 2018).

Case 1: Embodied dialogue and ethical know-how in the context of music education

Aleksi, a seven-year-old boy, was in the middle of an assessment process at the Resonaari Music Centre, to determine whether music lessons or therapy would best suit his development. Since its establishment in 1995, Resonaari has provided opportunities for students with various types of disabilities to receive goal-oriented music education. As of 2020, 300 students of all ages are enrolled at Resonaari, where they attend music education in one-on-one and group lessons once or twice per week. Resonaari has chosen not to conduct entrance examinations, but some students undergo assessment periods to evaluate whether participation in music lessons or therapy is more suitable for their individual development.

According to the background information provided to Resonaari before the student's arrival, Aleksi had severe challenges with interaction, and his first lessons at Resonaari confirmed these difficulties. The teacher could not connect or interact with Aleksi, who wandered around the classroom and tested instruments independently. Aleksi reacted to neither instructions nor efforts to persuade him to try playing instruments with the teacher. During the first two lessons, the teacher tried to engage Aleksi with facial expressions, speech, other vocalisations, bodily gestures, and physical contact without any success. The teacher observed Aleksi's distraction and tried to determine whether there were any particular instruments that Aleksi seemed to find interesting. When Aleksi touched the instruments, the teacher asked, for example, "Would you like to play that?" and "Do you know what instrument that is?" and he tried to test the instruments with Aleksi. However, Aleksi stopped for only a few seconds in front of each instrument and then continued his restless and silent wandering around the classroom.

During the third lesson, the teacher directed Aleksi's attention to an activity as soon as he entered the classroom by placing a drumstick in front of him. Instinctively, Aleksi grabbed the drumstick with both hands, and immediately, the teacher started to sing. He improvised a song: "Up and down, up and down, up and down". At the end of the section, he sang: "and then we play". Aleksi and the teacher held the drumstick together and moved it up and down to the beat of the song. At the end of the section, the teacher offered Aleksi a djembe. Aleksi played his own solo after the second section ("and then we play"). The song was structured, and it always ended with Aleksi's solo. He understood when he should stop his solo and return to the first section of the song ("Up and down").

The up-and-down movement was challenging for him at first, but Aleksi quickly understood the idea of the song, and before long, he could play it by himself. The song guided Aleksi to the up-and-down movement, and the solo created a clear end to the activity. Aleksi had learned to perform his first song independently, and he remembered the song in later lessons. When Aleksi arrived at the next lesson, he took the drumstick and waited until the "up and down" song began. Aleksi understood music making and learning, and the song had created a new structure in his behaviour. Playing the song also helped the teacher and Aleksi interact, which opened possibilities for teaching and learning. After these initial lessons, Aleksi continued as a student at the Resonaari Music Centre.

As this case description shows, the teacher's commitment to the embodied pedagogical interaction included both singing and body movements in response to music. The teacher's ethical know-how was revealed as he immediately began singing in reaction to Aleksi grabbing the drumstick. The teacher was attuned to the situation through his movements and voice, and, therefore, understood Aleksi's non-verbal communication. He was connected to Aleksi's actions through their embodied dialogue where drumstick represented a concrete tool advancing their embodied pedagogical interaction. By using the drumstick, the teacher expressed and maintained respect and discreteness towards the student's personal space. The teacher also used his singing voice and a melody in order to strengthen the connection between bodily movements and the lyrics of the song; thus the student was able to be more engaged to take part in musical activity. Singing, as a very sensitive embodied activity, seemed to have a potential for building interaction. While it is very difficult to interpret who actually was leading the music-making process, the situation can be described as embodied dialogue. Even though the teacher was verbalising the movements ("up and down"), the music making itself seems to have been collaborative. Through dialogical movements, the teacher's body was attuned to the environment and capable of functioning in relation to it. The teacher and student appear to have reflected each other's actions and directed the situation together ("and then we play"), and, as a result, the structure of the song was built through embodied dialogue.

A situation where a music educator is struggling to get a connection with a student, who is not interacting in conventional ways, challenges the educator in pedagogical, interactional, and ethical levels: how to reach the student in a way that respects his or her own space and time in adjusting and joining the music learning process. The teacher's ethical know-how is needed before interaction in situations like this is even possible. Embodied dialogue, then, enables students' learning and participation in and through musical activity.

Case 2: Language learning and dance—embodied dialogue and ethical know-how in a culturally diverse group

This case describes a preparatory class at a public school, where visiting dance teachers approached language learning through dance, with the aim of understanding how it can support not only learning a language but also

intersubjective understanding, social interaction, and communication. Preparatory classes are intended for children and young people who have arrived in Finland recently from another country and who are not yet proficient in the Finnish language. The purpose of these classes is to teach the students enough Finnish so they can continue their education as part of regular class instruction. Dance is not a subject in the national core curriculum in Finland, and there are only a few schools that employ dance teachers in the entire country. Thus, school contexts are rather new to dance educators, and teaching dance in a preparatory class, and connecting it to learning language, is a completely novel practice. Moreover, the dance teachers, or teaching artists in this case are affiliated with Zodiak Centre for New Dance (www.zodiak.fi), a contemporary dance production institution that has developed an extensive outreach programme. The work that Zodiak's teaching artists engage in at public schools requires new skills from these professionals, who have used to working with students who have chosen dance as a hobby, or who are aspiring dancers themselves. The creative dance workshops[4] were based on a pedagogical approach entitled kinaesthetic language learning, an approach that can be described as the applied use of learning through movement, kinaesthetic learning, or embodied learning (Anttila, 2015b; Kuczala, 2015). In this particular context, added emphasis was placed on collaboration, working in pairs and small groups and fostering a safe learning environment. The focus was on everyday gestures and movements that were developed towards active contact, touching, encountering, seeing the other and being seen and, gradually, towards verbal interaction and sharing ideas through voice and verbal language. Issues in relation to, for example, physical contact touch were attended to carefully and sensitively in this culturally diverse setting. The following description is based on a participant observation supported by a video recording of a dance improvisation session led by Ira, a dance artist.

This final session of this school year took place in the school auditorium, which has a stage and rising seating. The first activity was based on the idea of entering the stage and thus becoming a performer. Ira patiently instructed how to walk up the stairs onto the stage, and then each student performed their own movement, saying their name at the same time. Then, in two groups, they performed the compositions that had been created during the previous session. This performance began with an introduction of each student's own movement and name, one at a time. Little by little, they became more courageous. Their movements became bigger and more dynamic, and they took contact to each other more readily.

The second part of the session consisted of a movement improvisation based on the elements from previous activities: different statues, walking, and running. Ira put on slow music.

At first, students more or less wandered around, but everybody was taking part. Then, a girl performed an "arabesque" right on the edge of the stage. A few other students followed her. Another girl touched her gently. The music was gentle and soft. Ira, moving and dancing with the students, performed a low statue, while Matt performed an "arabesque" very close to her. He continued with dives to the

floor, and then reached towards the audience area. This "reaching" movement theme continued. Then, Matt and Ira made a statue together.

The music became faster. The girls made statues on the edge of the stage, making contact with an imaginary audience. Matt reached towards Ira, who was in a low statue, and he balanced his arabesque statue by holding onto her head. Meanwhile, others seemed engaged in their own movement ideas. Leaps, slides, formations, shapes, they were reacting to the others' statues and movements. Then, Matt and Ira danced a contact-improvisation duet, where Matt was very active, initiating the changes in weight. A teacher and a student—a woman and a boy—interacted as equal artistic partners. After a while, Ira began to end this improvisation event, inviting everyone nearby. New contacts happened, a cluster, close to the floor. Everyone was still doing their own thing, somehow being connected to each other.

During this session, the dance teacher fostered embodied interaction within the group by becoming fully engaged in dance improvisation, still being aware of her position and responsibility towards everyone. While moving among and with the students, she kept her focus open and attended to the process and facilitated the situation through gestures and facial expressions. However, she did not demonstrate any movements; rather, she observed students' movement themes and based her own movements on them. The students seemed able to trust her and the situation and to become engaged in the activity. Familiar, simple movement themes, the teacher's active participation and encouragement without judgement seemed to have created possibilities for embodied dialogue in this group and made it possible for the students to explore their embodied actions. This kind of pedagogical interaction epitomises embodied dialogue and may support intersubjective understanding where spoken language is not needed. Such spaces may be significant in especially culturally diverse groups, where the members do not have a shared spoken language, and where cultural meanings and habit are not unified.

Key reflections

Through the two cases, we have examined how embodied pedagogical interaction in music and dance education may support teacher's sensitivity to the needs of diverse learners. The teachers and students in these cases interact nonverbally by interpreting each other's intentions, thoughts, and actions and act spontaneously with students while constructing their teaching practice. As the first case shows, the student's bodily exploration through gestures and movements *before* engaging in embodied dialogue with the teacher helped the educator to be attuned to the student's non-verbal communication, and to recognise when he was ready for taking a more active, collaborative role. It appears that music and dance educators' ethical know-how can be enhanced through developing sensitivity towards each student, learning environment, and immediate situation. In these examples, the teachers recognised rhythms and patterns in the students' movements and started to move their own bodies accordingly. Spoken language was not used, but the interactions between each teacher and student were dialogical, flexible, and

spontaneous as the teachers encountered the students in a reciprocal manner. In both cases, movements and gestures, as well as touch and eye contact, were the primary modes of communication between the teachers and students, who were mutually exploring possible outcomes and responses in the embodied dialogue.

Indeed, there are pedagogical situations in which interaction and collaboration are difficult due to verbal deficits or lack of a common spoken language. These situations are highly demanding for all educators. However, professionalism includes, as these cases indicate, genuine respect for the student. This can be described as imperative for the educators' professionalism (see also Freire's concept of ethical imperative, 2001, p. 59), whatever conditions are confronted. Embodied dialogue presents a possibility to reach beyond verbal communication in music and dance pedagogy. As described above, body–environment connections are constantly shifting; therefore, teaching music and dance constitutes an unending process of refinement. This kind of processing alludes to the establishment of new body–environment connections that might change pedagogical interactions. Through corporeal and pre-discursive engagement in changing learning situations, teachers can enable students' embodied expressivity to become visible and, thus, advance their learning and development.

In these cases, ethical know-how was reflected in an educator's ability to give space and time for students' independent, creative exploration, refraining from constant verbal cues during the learning process, when and if it was needed. It is noteworthy that ethical know-how here refers to actualising an ethical practice, both in situational and relational aspects of expanding professionalism. The ability to take ethical and appropriate action is how we embody a stream of transitions in challenging educational situations (Varela, 1999), sometimes failing and sometimes succeeding. Even the most experienced educators do not always know what is most fitting in pedagogical interactions with students. They may be captured in their pedagogical conventions and thus, unable to neither acknowledge their limitations nor reach beyond their own realities. Despite cultural sensitivity and best intentions, teachers might misinterpret students' non-verbal communication and misunderstand their feelings and needs. Cultural differences regarding bodily habits are subtle and may be difficult to discern. These realities cover a wide range of issues within resourcing, curriculum design, practices, everyday interactions, and everything between that may influence the pedagogical interaction. Accordingly, recognition of professional incompleteness may contribute to educators' sense of responsibility and urge to develop their ethical know-how.

Conclusions

In our view, expanding professionalism in music and dance education consists of the educator's critical and ethical reflection of teaching practices in changing environments, moving beyond the generally accepted and recognised ideas of learning, teaching, and professionalism towards unexplored ways of action. In doing so, the future music and dance educator may react at a micro-political level to institutional and macro-political changes and contribute to enhancing

equality in the changing society at large. The shift towards this kind of professional practice goes hand in hand with a need for a more sensitive and ethical approach in arts education. In this, educators need to be able to create and implement visions that challenge conventional forms of professionalism in arts education.

In our call for expanding professionalism in music and dance education, we suggest that higher education, especially teacher education, should be further developed through increased attention to mind–body integration, both in theory and practice, as well as to embodied pedagogical interaction. We propose that these dimensions generate expanding professionalism and are central elements in developing ethical, sensitive, adaptive, and future-oriented music and dance pedagogy. Intriguing examples can already be found in the music-and-movement courses in some music teacher education programmes within Finnish universities, which have a particular focus on embodied pedagogical interaction as a catalyst for professional growth. For example, developing body awareness and reinforcing mind–body unity through various somatic practices that focus on the felt, bodily sensations and experiences underlies this kind of pedagogical approach. Further, courses that combine music, movement and dance can create shared spaces where the teacher and student teachers are equally engaged in developing their musical competencies and pursuing holistic professional growth.

In developing higher music and dance education, it is worth considering how these areas of education might be mutually beneficial. Music education programmes might benefit from an increased emphasis on practical and conceptual dance studies. For example, courses on bodily, somatic practices may deepen students' mind–body integration and bodily awareness. Likewise, creative movement and dance, as well as music-and-movement courses, could offer perspectives for approaching connections between music, movement, and creative approaches in dance education. Moreover, it is worth considering which theories of embodiment the programmes build on. In order to develop one's mind–body integration in a holistic way, in-depth approaches towards developing of body awareness are needed.

In conclusion, we propose that it is possible to develop student teachers' bodily awareness and strengthen mind–body unity through embodied practices and reflections on the experiences that these practices generate. When reflecting on those experiences, student teachers come to know their bodies as a tool for learning not just about themselves but also about others and connecting inner and outer self. It might be expected that the improvisatory nature of embodied practices and activities keeps them attentive and ready to respond to changing situations. It could be interpreted that embodied dialogue supports an understanding of the other as it connects an educator and students in a non-verbal, or pre-reflective level where words are not needed for interaction. This, in turn, enables teachers to practice ethical know-how also in complex educational settings. Embodied music and dance education, therefore, may be a way of developing pedagogical interaction and a significant way to expand professionalism in music and dance education.

Acknowledgements

Notes

1 This engagement in intentional interactions is close to the notion of embodied agency (Campbell et al., 2009) through which the mind–body is intertwined with the world.
2 Within embodied cognition, Varela has introduced the notion of "knowledge as enaction". By this he "underscores two interrelated points: (1) that perception consists of perceptually guided action; and (2) cognitive structures emerge from the recurrent sensorimotor patterns that enable action to be perceptually guided" (Varela, 1999, p. 12).
3 The two case examples are based on video-recordings that are in the authors' possession. Informed consent has been obtained regarding both cases. Pseudonyms are used to provide anonymity. The authors examine the case descriptions from different perspectives. Regarding the first case description, Sanna Kivijärvi has closely collaborated with the Resonaari Music Centre but has no relationship with the student in question. Katja Sutela and Eeva Anttila had no bonds with the Resonaari Centre before this research process began.

  Regarding the second case description, Eeva Anttila has worked both as visiting dance teacher and researcher in this school and with this preparatory class. This case, however, is based on her observing and videotaping another teacher's (Ira's) workshop in the same school and with the same group. Kivijärvi and Sutela are looking at the case from outsider perspectives.
4 This ongoing project is a collaboration in which researchers affiliated with the ArtsEqual research initiative (artsequal.fi/en) worked with teaching artists affiliated with the Zodiak Centre for New Dance and the TALK-project (see zodiak.fi/talk).

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8 Navigating power relations in a participatory music practice in a hospital

Karolien Dons and Helena Gaunt

With growing scientific evidence suggesting that music has a positive effect on people's wellbeing (Fancourt & Finn, 2019; MacDonald, 2013; Van der Wal et al., 2018), and awareness of the need to humanise medical environments (Viney et al., 2015) and the role that the arts can play within this (Wilson et al., 2016), musicians are becoming increasingly active in the healthcare sector. More often than not, this marks an expansion in areas of professional practice for musicians. It does not, however, simply mean that their existing practices are transferred directly into healthcare contexts; rather considerable efforts have to be made to tailor-make work appropriate to the setting, often co-curating this with healthcare professionals themselves and attending to a complex and interrelating set of musical, socio-cultural, and ethical issues that lie at the heart of professionalism.

One context that deserves specific attention is that of medical hospitals, in which music's contribution to wellbeing has potential both for patients and for care professionals. Musicians who wish to expand their live music practices beyond the traditions of the concert stage and tuition studio, however, need to adapt their work in multiple ways and may feel required to develop their competences and understanding. This includes reframing the roles they play as professionals, the way they use artistic materials, and the nature of their interpersonal interactions. Across these elements, a range of established power relations are challenged. Although power relations are a fundamental component of professionalism (Empson & Langley, 2015), they have tended to remain tacit within professional practices in music.

Power relations, understood here holistically, are both embedded systemically within the culture of particular practices (for example, in the structures and conventions of classical music performances), and an aspect of individual and collective agency (for example, professional musicians and audiences alike have choices about the ways in which they engage with and participate in performances). According to Bourdieu (1984), power relations are critical to the culture of any profession and how it operates in society. Such analysis perceives the "field" of a profession as a social space that is inherently competitive. Players take up positions informed by the "capital" they have available to play the game characterising the field. An individual's capital encompasses both social and cultural capital (these being the assets they bring with them), and the

resources and rewards available to them in the field. Thus, power may clearly be considered from diverse perspectives, including the capacity to influence the behaviour of others and as a property of a system (Dunbar, 2015; McDonald, 1980).

From such a holistic perspective, power relations that musicians experience are likely to shift as they move from the conventions of the concert stage to the context of a hospital ward. These include changes in their relationships as artists to their "audiences"; changes as they collaborate with healthcare professionals; changes in their own perceptions of the power of their art form and its ability to impact or empower others; and changes in their understanding of associated criteria of quality relating to music making and professional practice. Thus, the dynamics of the hospital as a specialised, clinical, yet unpredictable environment may challenge established social and cultural structures, and the power relations within them. It must also be noted that the presence of music in a hospital may also create a shift in power for medical professionals in terms of the hierarchy of who is being cared for. This, for example, lines up with a growing agenda of self-care in the medical world, where the importance of being cared for in order to care for others is gaining terrain (Nelson et al., 2002).

This chapter reflects on some of the opportunities and challenges of shifting power relations for musicians, through the particular lens of western classical musicians engaged in researching a participatory music practice in a hospital in the Netherlands. The chapter starts by providing some context to power relations in the field of professional music making. It continues by analysing a specific interaction taken from the musicians' hospital practice, and concludes by discussing implications for these musicians' learning and professional practice. A spectrum of power relations is addressed that pertains both to the professional system, and to the musicians' agency within it. Power, therefore, is understood to manifest through a combination of societal, cultural and (music) professional legacies, through the specifics of the healthcare situation, and through the embodied individual.

Interpersonal power relations in professional music making

Power relations and the concert stage

For western classical musicians trained in the first instance as performers, power relations are immediately evident, for example, in the concert stage setting. The social process of music making has become increasingly well understood in the last decades (Cook, 2001; Frith, 1996; Small, 1998), and for example, the nature of the dynamics constituted between "musicians" and "audiences" are a growing research field (see for example Burland & Pitts, 2016). Furthermore, it has been demonstrated that power relations embodied within the process of music making itself, for example, in the ways music is constructed through cues from particular individuals within an ensemble, may replicate and indeed reinforce the dynamics of social hierarchies within a community (Moulin, 2004).

Musicians, audiences, and even concert promoters take up certain positions that are clearly mediated by their cultural and social capital. Some elements of this capital are determined by the cultural and social norms of, for example, concert going: the set-up of a stage and audience; the expectations of shape and duration of performances; interactions between musicians and audience during the music making, including talking to the audience, clapping and so on; and in the social spaces around the concert auditorium, for example during intervals (Burland & Pitts, 2016).

Power in the master apprentice model of professional education

Other elements of cultural and social capital are determined by personal standing within the music profession. For musicians themselves, a key feature that influences their enculturation into the profession is the apprenticeship model. Traditionally this has been suffused with significantly hierarchical power relations, both within the central one-to-one interactions between student and teacher (Gaunt, 2008, 2010; Persson, 1994), and within the culture of training institutions as a whole (Kingsbury, 1988; Nettl, 1995). In the last 30 years, both have become an increasing focus of research. This illuminated important factors shaping the process of finding a place within the profession, alongside the practical handing down of craft skills and musicianship that take place within professional education (Bennett & Hannan, 2010; Perkins, 2013; Scharff, 2017). Equally, it has shown significant developments within practice that are opening apprenticeships up towards stronger collaboration and interdependence between students (emerging artists) and teachers (established artists) (Carey et al., 2013; Carey et al., 2017; Gaunt & Westerlund, 2013; Rink, Gaunt, & Williamon, 2017). As Perkins (2013) demonstrates, institutional hierarchies within professional apprenticeship in music interact with what students can learn, and how they do this. Consequently, students may have different experiences within the cultural hierarchies of the institution and wider music profession, and how they are able to evolve their position over time.

A central factor underpinning both apprenticeship and professional standing has been commitment to a value system premised on artistic quality. The concept of artistic quality has been challenged by some for the ways in which it is too closely connected to a particular classical canon, and to its reproduction in performance in particular ways by a relatively narrow group (Cook, 2017; Leech-Wilkinson, 2016). Critical attention has turned to a range of social issues, including equality, diversity, and inclusion, that emphasise the culturally constructed nature of concepts of "artistic quality", and ways in which historically these have tended to be upheld predominantly by a white, male group who are most highly paid in the arts (Brook et al., 2018). Analysis of artistic quality in this way has also served to reveal some of its challenges, not least in protecting individual advantages gained in terms of artistic success and professional position (Ashley, 2009), and unequal access to learning experiences (Perkins, 2013; Davies, 2004).

Power relations in the western classical music tradition, and professional education associated with it, are clearly strongly embedded within the cultural systems, albeit often at tacit levels and partly obscured by a dominating focus on "artistic quality". This provides a significant challenge for musicians, and perhaps particularly in contexts where traditional power relations (of the stage or professional learning) are destabilised and become more fluid, as may well be the case in more hybrid spaces, including healthcare settings.

Shifting constellations of power relations in hybrid settings

Hybrid spaces may challenge power relations that are most familiar to musicians when a shift is made from the notion of a passively attending "audience" to the notion of "participants", people who are actively engaged in one form or another in the musical work. This immediately encourages the space of music making to be more co-creative. Inclusive values and aims may also become more central, making leadership in the situation and the exercise of power less about what resides in individuals and more about interpersonal navigation of a socially constructed and more distributed set of potentials (De Haan & Kasozi, 2014; Wilson et al., 2017).

Musicians clearly then need to be adept at picking up these dynamics, and at engaging with the social and ethical aspects of the situation and their own motivation within it, perhaps particularly when working with people who are vulnerable. Alongside an artistic experience, there may be ambitions to improve participants' situation in some way. Such motivations bring up questions about zeal, the desire to do good, and how these influence the work. They need to consider how to engage appropriately and reflexively with multiple ethical parameters, and it is quite possible for such zeal to be misguided (see, for example, Baker, 2016).

In a hospital setting, musicians bring with them the capital of their musical expertise, including knowledge of repertoire, improvisatory and compositional skills, ensemble and performance practices, and also the tangible capital of their instruments, etc. They also bring elements of their "habitus", including the ways in which their mindset may allow them to adapt appropriately to the context as they find themselves confronted by a complex set of questions about the kinds of practices that may be empowering, or intrusive and unethical.

Apart from a shifting habitus for the musicians, the "audience's" role changes as well. Whereas a traditional concert stage setting involves predominantly listening and potentially validating the musician-led action on stage (O'Neill & Sloboda, 2017), in a hospital the "audience" may decide to become more active and explicitly engaged, or indeed may not wish to engage with music being offered at all. This participative shift may also transform power structures that exist for example between patient and nurse. In devising music within these settings, musicians are thus required to extend their music-specific skills with communicative and interpersonal skills and greater awareness of the other (Smilde et al., 2014).

An essential element of musicians' practice in a hospital setting: embodied power in making music

The embodied nature of music making foregrounds potential to access something essential within an individual person's own power (Blacking, 1973; Small, 1998), although this may or may not be immediately evident.

This is particularly interesting in a hospital setting where a musician's "audience", a patient, is likely to be physically and mentally disempowered by health issues, greater dependency on medical expertise, and the hospital's specific protocols and cultural hierarchies. This situation creates a potential for the natural embodied power within the musician's music making to ignite the patient's own embodied power in some way. On the one hand, musicians may make use of the intrinsic power of live music (DeNora, 2000) that may trigger a patient to reconnect to their own resourcefulness and sense of self. On the other hand, a musician's embodied power may be experienced in terms of "passion", beyond a specialised professional skill, as something fundamental to human integrity. Foucault describes this:

> passion indicates, at a new, deeper level, that the soul and the body are in a perpetual metaphorical relation in which qualities have no need to be communicated because they are already common to both; and in which phenomena of expression are not causes, quite simply because soul and body are always each other's immediate expression.
>
> (Foucault, 1985, p. 88)

Through such "passion" in a musician's practice comes a pure, and communicable, form of personal power that may reconnect a patient with their own personal power at some level. This equally becomes a critical element for musicians to navigate in establishing an ethical praxis in such a healthcare context.

Taken together, the extent of shifting power relations for musicians, as they move beyond the conventions of the concert stage and the cultural hierarchies of apprenticeship, emphasise the importance of exploring these dynamics further, and of considering their implications for professionalism in healthcare settings.

Exploring music in a hospital ward through a holistic lens of power

> Musicians Lisa[1] (flute), Paul (clarinet), and Tom (cello) are spending a week on a surgical hospital ward to make music for patients and staff.[2]
>
> Assuming that being part of a music making process may provide a positive meaningful experience and contribute to wellbeing, especially during significant life events, the music practice considered here aims to foster communication and participation between patients, staff, and musicians. The musical interventions are artistically led and seen as complimentary to regular hospital care, not as therapeutic. Designated "person-centred music

making", the musical approach includes repertoire and improvised music inspired by and/or produced with participants, for example by musically depicting someone's favourite landscape.

The musicians obtained higher degrees in classical music at Dutch conservatoires about ten years ago. Since graduation, the three have been active in innovative practices including location-based performances, creative music workshops with people with dementia, and participatory music making with refugees.

The musicians visit Mr Stevens, a patient who underwent a liver transplant. During two earlier sessions that week, he had said he was intrigued by the improvisations and had asked for a piece about the onset of spring. He got the inspiration from an acquaintance's greeting card that said: "I hope you can start to make plans for the future." A telling wish, as receiving a new liver is often experienced as starting a new life. The piece was received well and the patient had ended that visit by saying: "I feel a little tension; suddenly there are three complete strangers playing at my bedside. I get a kind of attention, and that surprises me".

That third day when Tom enters the room, he leaves his cello outside and instead takes a baton with him. Lisa follows, with flute; Paul stays outside.

Tom takes seat on Mr Stevens' left bedside, next to a nurse, who was already sitting there. "Yesterday you mentioned you like the sound of the flute", says Tom. "I'd like to invite you to conduct Lisa using this baton". "Oh!" he responds. Tom then shows how it works: he moves the baton around. Lisa plays. Tom explains: "It's like you paint music in the air".

Mr Stevens looks keen to conduct and accepts the baton. As soon as he starts to move the baton around and hears Lisa translating his movements into sound, his jaw slightly drops. The nurse is fixated on the baton, and smiles when she hears the melody follow its movements. At one point Mr Stevens stops the baton in the air, and Lisa mirrors it in her playing. "I am amazed, how fun!" he says. "In the beginning you are surprised but then you realise that you can actually influence it".

Tom asks if they could play something more. Mr Stevens responds: "Actually … I have two options for you. We talked about Queen yesterday. But then I was thinking … as we start to know each other a little bit … perhaps you could improvise or play an existing piece of something that represents a bonding. I start to get used to the whole and yeah … Is that …? Or am I asking things that …?"

The nurse turns her head to Mr Stevens and her face shows surprise. "Sure!" the musicians respond excitedly. Tom suggests starting with the improvisation and then moving on to Queen. He leaves to fetch his instrument and asks Paul to join them. Lisa recaps once they return: "It should be about the bonding that we have with Mr Stevens now that we are here for the third time. So I was thinking about something harmonious".

Mr Stevens adds: "Yeah, something between the three of you, but with me gradually included, that is how I feel it".

Lisa proposes that Mr Stevens could also signal during the piece to the musicians that he wants to play solo, with or without baton: "You may influence it, if you want to".

The music starts statically; later warm melodies arise. Slowly the music flows towards "I Want to Break Free" by Queen. Mr Stevens is visibly impressed, applauds in the end: "Very beautiful", and compliments Paul: "You were amazing today. I had a little dip again this morning, but you managed to lift my mood".

Destabilising existing power structures

The scene breaks in multiple ways with the conventions of power in classical music as described earlier in the chapter. From the perspective of the professional musician, the personal contact with the "audience" in the situation, for example, does not resemble the rather fixed hierarchies of the concert stage. Although exchange between performer and audience on a personal level can potentially enhance the experience for both (O'Neill & Sloboda, 2017), the verbal conversation with Mr Stevens during the "performance" is unusual for classical performance, and especially so when it also serves as a source of inspiration for co-creating music.

Rather than relocating the conventions of the stage, the musicians here sought alternative ways of making music by letting themselves be informed by the setting, particularly its people. Taking a person-centred attitude, they sought sensitively for what might be appropriate and crafted the creative process accordingly. Such attitude seems to be the way for the musicians to bring power into being and tailor it to this setting, as if the shift to a hospital context confronted the musicians with their (acquired) conventions of exerting power. One challenge for the musicians in a precarious context as a hospital, then, is being able to reinvent or transform those conventions, to shift to a mindset that allows being guided by what the situation has to offer, and most of all to develop that sensitivity for appropriateness.

Breaking with many conventions of classical music performance and its professional practice, the example also reveals that the musicians' shift in approaches tangibly affect the one-person audience. The tension that Mr Stevens feels when three strangers are at his bedside indicates how unusual it is for him, and illustrates how such experience clashes with what classical audiences are typically enculturated to expect.

From the perspective of the hospital, where patients often feel disempowered, Mr Stevens' pro-active and embodied engagement is striking. His "being intrigued" reveals an attraction for the musical improvisations, which is perhaps not found so easily in the reproduction of existing repertoire. With uncertainty surrounding Mr Stevens' recovery, his mention of making plans for the future suggests that the musical approach has a part to play in "affording" (DeNora, 2000) Mr Stevens to strengthen his agency and to imagine a future place for himself. The specific musical approaches, including improvisation,

which experiment with interpersonal power, become central to Mr Stevens' empowerment.

In contrast to Mr Stevens, the nurse's contribution in the situation remains relatively limited. Although the practice researched in this study intends to involve staff in the music making situation as other examples testify (see for example Smilde et al., 2019), her role here is not directly musical, but it nevertheless stands in contrast to the caring and particular "gatekeeping" responsibilities she usually holds in the room. In this sense, the music making can begin to transform existing power relations for her too in the hospital where protocols and hierarchies normally are strict.

Balancing the potential and challenges of musical freedom and constraint

The situation in Mr Stevens' room reveals that destabilising familiar power structures enables freedom and musical experiment through spontaneous creation of new music, and the adoption of Mr Stevens as co-creator. It requires the musicians to let go some of their control over the musical piece, which for a classical musician is likely to be hugely invested in the stability of the score and faithful attention to it. As much as this can be liberating and empowering, it also entails challenges.

When Mr Stevens expresses "a little tension" and getting "attention", and how this surprises him, his response may indicate positive surprise. Equally, it may indicate boundaries being stretched inappropriately—the evident discomfort can go in either direction. Although his attraction to the music and sense of empowerment point to the great potential of the situation, it is also possible that he starts to feel overpowered, and to a point that is almost too much to handle. The dynamics of the situation are delicate and reveal a critical challenge for the musicians to sense the tipping point of what is possible and positive in terms of each person's participation.

As much as the freedom in this music making is challenging, restricting that freedom is equally risky. If we consider the introduction of the baton improvisation, it can be understood from different perspectives: potentially overpowering for Mr Stevens, or alternatively providing him with some control and musical agency. When Tom took a seat next to Mr Stevens, Tom's actions appear to have had the intention of reducing the musical capital in the room, in order to create a greater sense of safety, prevent the "tension" that Mr Stevens had expressed in an earlier meeting, and enable him to be a co-creative participant. Nevertheless, the calculating actions of leaving the cello and Paul behind also seem pre-scripted, instantly restricting the palette of musical possibilities in the situation. As such, Tom's actions could be experienced as directive and not person-centred at all. In an interview after the visit, Tom elaborated on this moment of introducing the baton:

> Gradually during the week and on that day we [musicians] decided how to do it. We had a clear image of someone taking back control, we thought it was

nice to, sort of, elevate that musically-allegorically with a baton. In fact it was instantly clear that he took control anyway … Perhaps without noticing, but he was already steering our pieces.

Tom reveals that the musicians intended to support Mr Stevens to take musical control through the directions they gave. Their pre-scripted actions were inspired by their interpretations of Mr Stevens' behaviour in previous encounters. The active shaping of power demonstrated by the musicians when they entered the room, therefore, was a tailor-made and patient-inspired, yet strongly musician-led action. A person-centred attitude may indeed have helped the musicians to respond to the situation and create the practice in vivo. Nevertheless, there were different levels at which they shaped the power relations in the situation, and these included tacit ways that were not necessarily noticed by others present. From an ethical point of view, it therefore seems critical for the musicians to understand these possible ways of shaping power relations within the process of co-creative decision-making, and to be aware of appropriate ways to make these transparent to the different participants in the situation.

Blending authorial and collaborative strategies in the process of creating the musical practice

From a classical music performance perspective, attending to the power relations in a person-centred way seems relatively new. As the musicians enter the room and hand over the baton to Mr Stevens, their initial actions suggest a strong authorial intention, while at the same time explicitly letting go of their musical control. This brings insecurity for their artistic voices, and invites greater shared leadership to emerge in the music making. The co-existence of such authorial and collaborative strategies to help steer through the power relations appears throughout the rest of the visit, to the point where it is hard to distinguish between them. This starts to indicate that the person-centred attitude entails not only attention to the other, but also inwardly and reflexively to the musicians themselves.

The baton improvisation puts Mr Stevens visibly in charge of the interaction. Lisa, by producing the sound, also asserts her own authorial power as she responds to create the music. Although the second piece emerges in a less pre-scripted way, and is less musician-directed, ownership is equally diffuse as it is in the first piece. This time Mr Stevens initiates a negotiation about the musical plan prior to playing. Later on, Lisa invites Mr Stevens to keep on influencing the music through hand movements, adding "if you want to", thereby confirming his authority and self-determination as the fourth musician.

The fluidity and elusiveness of who is in charge of both pieces, and with that letting go of musical safety, may inevitably raise questions for the musicians about delivering quality in this context. On what basis do they understand "musical quality" in this situation? What seems to happen is that in letting go of the more traditional structures of power in classical music performance, the musicians are forced to return to something fundamental in their musicianship.

Perhaps this is what we have earlier recognised in Foucault's "passion", which then inevitably connects strongly to artistic values and identity. From this perspective it becomes evident that improvisation is useful here, not only because its fluid nature aligns well with the situation's unpredictable dynamics, but also because it is an important tool for musicians to express their sense of self as well as that of others at a profound level (Smilde, 2016). Adopting improvisation as one of the practice's key components explicitly embraces fluidity and unpredictability, and thus breaks with some central aspects of a classical music performance culture. But more than this, the process of appealing to persons (rather than to a written score) fosters a quite different creative concept for classically trained musicians.

Discussion and implications for professionalising musicians

The holistic reading of power relations in a particular hybrid setting of a music practice in a hospital presented in this chapter has highlighted the complexity and ethical dimensions of these dynamics, and the degree to which they challenge existing conceptions of classical music performance, what is involved in professional musicianship and indeed professionalism in music. This suggests that for musicians developing such practices in healthcare settings, there is an important need for critical awareness and reflection on their professional values, attitudes, and approaches to navigating the power relations that suffuse several key aspects of the practices. The professionalism of those devising this kind of work seems to have particular points of focus on:

- Creative ways of engaging people's artistry;
- Ethical competences, including (tacit) reading and responding appropriately to complex situations where dynamics of power may be highly charged and for some people quite unfamiliar;
- The opportunities and challenges of moving away from the safety of a musical score and letting go of performance conventions.

In this sense the hospital situation for musical practice indicates the value of considering it as a "learning culture" of sorts, where all those involved are engaged in forms of learning in vivo through their interactions. Understood in this way, the practice may be understood to be quite different as a site of performance compared with a concert stage, which tends to have the culture of a service expertly delivered in one direction, from the musicians to the audience. Understood as a learning culture, the work of musicians in a hospital, which they may initially perceive in terms of another "site of performance", becomes much more clearly highlighted as a site of social and collaborative practice, and one that encompasses:

> not simply the human mind but the living human being in continuous interaction with its environment.
>
> (James & Biesta, 2007, p. 28)

This perspective of music making as a learning culture may in itself be a valuable conceptual frame for musicians as they reflect on their professional practices overall, and expand their professionalism to meet the demands of emerging professional possibilities. It may also provide a stimulus for further research in the field of music in healthcare settings.

Notes

1 All names in this chapter are pseudonyms.
2 The vignette depicts a situation that took place within Meaningful Music in Healthcare (MiMiC), a collaboration between the research group Lifelong Learning in Music of the Prince Clause Conservatoire (Hanze University of Applied Sciences Groningen, The Netherlands), musicians collective Foundation Mimic Music and the department of surgery of the University Medical Center Groningen.. More on www.lifelonglearninginmusic.org.

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9 Making our way through the deep waters of life

Music practitioners' professional work in neonatal intensive care units

Taru-Anneli Koivisto

Introduction

In this chapter I discuss the work of music practitioners in neonatal intensive care units, where newborns and their families are in great need of support in the midst of a multi-layered physical, psychological, and emotional crisis. In exploring the expanding professionalism of musicians in various contexts, music practitioners' work in hospitals offers an interesting case. Increasingly often, music practitioners are invited to work with families in hospital wards as part of a comprehensive support effort through music making. When a family enters a neonatal intensive care unit (NICU), whether with a preterm or full-term infant, it is typically due to complications during labour, premature birth, or a severe medical condition in the newborn, meaning that the parents are unable to take care of their child without medical assistance. Within the NICU ward environment these newborns, their families, and healthcare personnel are struggling in life and death situations. In this context, music practitioners contribute to the holistic wellbeing of families rather than exclusively the physical wellbeing of the newborn. Naturally, music practitioners are not expected to be responsible for the health of the individuals, nor is their work necessarily expected to have a measurable impact on their medical health status. Nevertheless, music making may be considered to have a positive impact on the ways in which newborns and their parents experience and sense their overall health and wellbeing.

The work of professional music practitioner in the context of neonatal intensive care must be firmly based on evidence, taking into account what is already known about the significance of music in healthcare in general and music practices in the care of newborns in particular.[1] A review of earlier research indicates that there is so far fairly limited knowledge or theoretical conceptualisation concerning the work of music practitioners referring to themselves as hospital musicians, healthcare musicians, or health musicians (e.g. Bonde, 2011; Koivisto & Tähti, 2020; Musique & Santé, 2019; Ruud, 2012). Recent decades have, however, seen a growing body of music therapy research on the medical care of premature infants (see Loewy et al., 2013; Shoemark & Dearn, 2016; Van der Heijden et al., 2016). This research has focused on topics such as mother–child bonding, the medically informed use of music, and music psychotherapy. The overall development of

medical and nursing sciences has transformed NICUs into more parent-friendly and people-centred environments, in which parents are also in current practice encouraged to take care of their infants as much as possible. Cuddling, parental singing, and kangaroo care (skin-to-skin contact) are understood to be highly beneficial for the development of the infant, helping parents to bond with their child (Kaye, 2016; Shoemark & Dearn, 2016).

Music practitioners—in this case, musicians and other music professionals who work in healthcare contexts—come from a variety of backgrounds, such as performing arts or education. They usually hold an academic degree in music and have attended in-service training in preparation for work in sensitive healthcare environments.[2] In addition to their work with healthcare and ward personnel, professional music practitioners have begun working in interprofessional settings. These expanding practices require them to acquire a higher level of integrated understanding, such as familiarity with medical practices, principles of patient safety, and trauma-informed care. These new circumstances obviously differ from the more traditional professional spaces of music practitioners. They thereby work in rapidly changing environments where these new settings are not only changing at a rapid pace but are, on a deeper level, constantly being socially re-constructed and understood differently, requiring professionals to adopt novel ethical and relational approaches (Allsup & Westerlund, 2012; Cribb & Gewirtz, 2015; Sugrue & Solbrekke, 2011).

Musicking as a social professional practice in the NICU

To explore the nature of expanding professionalism for musicians working in the context of healthcare, I use a conceptual lens of "musicking" introduced by Christopher Small (1987, 1998) and draw on a qualitative case study that I conducted in a neonatal intensive care hospital unit. According to Small (1987, 1998), musicking is a socio-cultural phenomenon and about living and learning in relationships. The core dimensions of musicking—highlighting that music should not be made *at* people but together *with* and *for* them and also emphasising the significance of social dimensions in interpersonal exchange and the aspect that everyone is entitled to musicking—are essential principles for music practitioners in healthcare (Odendaal et al., 2014; Small, 1987, 1998). From the perspective of music practitioners, making musicking possible for *all* involves harmonising contradictory sets of values, practices, and ways of working in their novel professional approach(es). This approach has been conceptualised as *hybrid professionalism* by Gielen (2009) and Noordegraaf (2015).

Musicking as the socio-cultural action of making every kind of music *with* and *for* people while engaging in relationships with them resonates with the recognition of music making at the NICU ward being "not about me, but about them". This ethically and relationally unsettled and non-traditional professional stance is an essential source of transformative change for the music practitioner's professional identity and practice. Music practitioners at the NICU initiate *people-centred musicking*, which means sharing and taking into account the involved

families and their emerging emotions in a difficult life situation. Moreover, people-centred musicking involves the healthcare personnel with their duties and working practices. Entering a family room at a NICU ward with shared music making intentions creates new demands for music practitioners and their practices. Their task involves supporting the wellbeing of newborns and their families through singing or playing, but there is also a need for continuous evaluation and decision-making regarding where and when, and what kind of musical choices, instruments, or ways to contribute with music would suit the present circumstances, if at all. In all cases, music practitioners observe and reflect on the situations at hand, mirroring them on their previous knowledge and experiences of music making.

People-centred music making provides opportunities for developing the openness of values, actions, and interactions through musicking (Odendaal et al., 2014, p. 165). Taking into account the emerging emotions of families and the web of relationships at the ward requires moving beyond traditional forms of music and implementing varying and highly relational musicking practices. Adapting one's professional thinking, or that of an entire professional community, does not mean having to work without shared goals or values; however, in the healthcare context, the meanings of the music making arise strictly from the situation at hand and through creating shared meaning in the moment. Moreover, broader understanding of this phenomenon may lead to "changing the professional game" (Bourdieu, 1990, 1991) in and through the interprofessional collaboration and higher music education more broadly.

Overview of the case study

In the case study, I observed musicking, that is, social interaction and relationships between a music practitioner and the newborns, their parents, other relatives (such as grandparents), nurses and physicians in the ward lobby, corridors, and patient rooms.[3] In addition to observing one music practitioner's work, I interviewed two music practitioners, two neonatal nurses, and family members. Through a reflexive (Alvesson & Sköldberg, 2009) and thematic (Braun & Clarke, 2006) analysis, I explored the complex ways in which music practices were co-constructed at the NICU ward by music practitioners in collaboration with the families and the hospital staff. Throughout the interviews and observations, metaphors emerged as a way for musicians and members of the hospital community to make sense, construct, and understand meanings of the musicking as well as everyday life in the ward. Therefore, I utilised *metaphorical thinking* (Lakoff & Johnson, 1980) as a theoretical tool for analysing the empirical material. While highlighting the hybrid (Gielen, 2009; Noordegraaf, 2015), relational, and transactional nature of musicking in the intensive care of neonates, my guiding questions for the empirical material were:

What kind of musicking emerges when professional music practitioners work in neonatal intensive care units?

What kinds of metaphors were used by the music practitioners, NICU personnel, and families in their reflections on the musicking situations?
How may these metaphors help to conceptualise music practitioners' professional work in neonatal intensive care units and more broadly in other healthcare contexts?

During the study I have reflected on my own background as a musician, music therapist, and music educator in relation to the professional space and work of music practitioners in the NICU setting. While having been involved in collaborative, intersectoral work in the field of the arts and health for over two decades, I have felt the need to reflect on the implicit, tacit assumptions regarding not only the study participants or the people I work with, but also myself. As a result, my background and experience have helped me to understand the musicking practices and interprofessional thinking examined in this study.

Musicking in a ward environment

Music practitioners' work in the NICU setting contains the underlying premise, as envisioned by Small (1987, 1998), that everyone, including fragile neonates, has the ability to celebrate life through musicking. Musicking should be open to anyone, and everyone's abilities qualify. Musicking may include performative elements, improvising, sharing emotions and thoughts, as well as listening, observing, and reflecting on the musical entities created together in the situation at hand. When encountering families in a vulnerable position, musicking as a way to celebrate everyday ward life is a way for music practitioners to emphasise that "all musicking is serious musicking" (Small, 1998, p. 222). The notion that everyone is able to engage with music, and that no music or way of musicking is "intrinsically better than any other" (p. 222) makes music available to all families and healthcare personnel at the ward. Beyond the individual rooms, musicking takes place in the whole ward environment: corridors, nurse stations, halls, and entrances. With this in mind, the music practitioner has to be capable of managing the administration, planning, and organisation of music making in the neonatal ward. Within this study, five kinds of musicking situations were identified when the people in the ward engaged in music making. These situations did, of course, display a significant degree of hybridity but can be subdivided into the following categories:

1. *Musicking solely with and for the newborn.* Very simple, smooth, and tranquil, even sedative music was utilised in these situations, such as improvising a lullaby or modifying various kinds of traditional music. An appropriate situation for the music might be, for example, when the newborn was waking up, or during nursing or treatment. Using both sound and silence, as if they were a light and a shadow playing together, was seen as important when intertwining the music with the newborn's experiences and sensations of the world. If the infant was sound asleep—which is a crucial element of healing

between the continuous care procedures and their frequent interruptions—the music practitioner moved to another room.

2. *Musicking during the therapeutic or care procedure.* When it was decided to bring music into the room where some procedures were taking place, the music practitioner often started the musicking by probing the atmosphere, for example, by playing just a few strings from a Finnish kantele and/or humming in hardly audible, low tones. This situation might take place, for example, within therapeutic or care procedures, or when feeding the child. Sometimes there could even be a small surgical procedure taking place, but this was not necessarily considered "everyday practice" for the music practitioner. Parents and/or a nurse were listening while taking care of the baby as gently as possible. Parents sometimes joined in the singing or had a request for a particular song. The atmosphere in the room was generally drowsy, and the only sounds were the music and the beeps and alarms of the monitors.

3. *Musicking with and for the family.* When the families were not in a hurry and felt that they were willing and that the time was appropriate, many kinds of musicking—humming, singing, improvising, listening—and reflecting could take place. Either one or both parents, and occasionally one or more nurses, could join this moment. Sometimes the mother would simultaneously prepare breast milk for the child. Many times, when the mother was otherwise occupied or resting, the father took the newborn to his chest and sang for, cuddled, and stroked his child gently.

4. *Musicking with and for an extended group.* This collaboration could take many forms: a small performative kind of moment, relaxation through listening, experiencing music holistically, or reflecting intergenerational memories through music. Emotions could change dramatically within the music making. Relatives or friends could be included, and a grandparent could either simply observe the shared music making or actively join the musicking by playing an instrument or singing, narrating his or her own memories or the situation at hand.

5. *Musicking with and for the hospital personnel.* The tone of soft chimes, harp, sansula, or vocal sounds echoing in the ward environment also touched the healthcare professionals. For the hospital personnel the moments of live music were brief moments of rest, where they could take a break from the hectic rhythm of the working day. Musicking with and for the personnel was not an isolated situation in a separate place that could be focused on them alone, but calming moments during their shift. For the personnel in this study, musicking together was primarily co-constructive participation, reflection, interprofessional observation, and about receiving information during the musicking situations, rather than active musicking *with* the others.

These categories illustrate how the conceptual lens of musicking allows the understanding of music professionalism in a healthcare setting as a social phenomenon more complex in nature than traditional views of music professionalism might suggest. Consequently, music practitioners may reach a point where

their own fundamental values are challenged, and they begin asking what kind of core values underlie their practices. In the everyday work of music practitioners, this means that an understanding of the importance of situational ethics becomes crucial and a "constant *re*-organization of values for the good or the growth of oneself and other" takes place (Allsup & Westerlund, 2012, p. 126). This entails a professional maturity, which can be called professional altruism; the will to see working with other professions as a fruitful collaboration instead of a threat to or problem for one's own professional existence (Axelsson & Axelsson, 2009). This kind of professional transformation stems from the development of professional fields overall (Cribb & Gewirtz, 2015; Sugrue & Solbrekke, 2011).

Although the music practitioners examined in the study could be considered to be at the fringe of the healthcare hierarchy, musicking was consistently seen as a highlight of the ward life by those working there regularly. The nurses made an effort to open up space for the music practitioners' work and musicking in the ward so as to give as many families and newborns the opportunity to participate. Finding a way towards more sustainable practice through continuity of musicking was stressed as a very urgent issue by all of the participants interviewed, but there were hardly any tools—such as time for interprofessional development processes, economic resources, or organisational aims and strategies—available to put the music practitioners' work in the ward on a systematic footing.

Reflective music practitioners in the ward: Four grounding metaphors

Exploring new ways of thinking about one's profession, such as music making, speaking, and what I call expressing narratives through metaphors, requires sensitivity and negotiation. This sensitivity seemed to help music practitioners in engaging the interprofessional setting and discovering how their musicking practices and musicianship were related to the situations of the families in a meaningful and relevant way. In the content analysis of the interview material I noticed that the participants used metaphors in their reflections on the musicking in the healthcare unit. Although their speech was vernacular, they made use of metaphors to emphasise their experiences. Metaphorical thinking thus became central to understanding the phenomenon.

Four grounding metaphors were identified from the empirical material and shaped through my reflexive analysis, bridging musicking and life in the ward together. According to Lakoff and Johnson (1980), metaphors allow a domain of experience to be understood through other concrete, understandable terms. The emerging metaphors were reflected from different viewpoints: considering the sensitivity music practitioners should have when reflecting on their work before, during, and after the musicking takes place; navigating with musical practices through different situations in the ward; and in relation to future opportunities to develop the work of professional music practitioners. Experiencing, speaking, and learning through metaphors may be thought of as an unfeigned production of human nature. A metaphor is neither a "true" nature nor a factual truth about

aspects in the world, but it is not purely symbolic, either. Rather, it is our way to conceptualise, experience, or comprise the world (Lakoff & Johnson, 1980). In the context of my study, metaphors helped the music practitioners and healthcare professionals crystallise the implicit thoughts and knowledge held by themselves and the families they worked with in the ward.

Metaphor 1: Earthquake

The context of the study was underpinned by the understanding that the families were going through chaotic and conflicting experiences. Simultaneously, the healthcare professionals and music practitioners were concentrating on handling the different situations in the ward in an ethical, practical and professional way. Described through the metaphor of an earthquake, the state of affairs was shaking the basis and solidity of the various families. The parents' ideas of parenthood and their baby's early childhood may have been shattered, and much of their time was likely to revolve around the neonatal unit and its routines and procedures within the hospital. The parents could be reconstructing the collapsed dreams and visions of family life: "Well, it isn't a place for a child or family to be in an intensive care unit, and the parents' special thoughts about parenthood and that baby time have collapsed, and one has to build a kind of new life and start anew" (neonatal nurse). Similarly, the parents could be wrestling with their fear of the child's death, their fear of the baby having a severe disability, or the situation after what had been considered a difficult delivery.

In these kinds of situations, any possible interruption of the ward atmosphere by the music practitioner was considered not only as a priority for the child but also for the family. Parenthood, the role of parent(s), was described as very limited in the flux of the ward, though the policies of the ward were considered very modern, with kangaroo care, supporting parenthood where possible, and seeking to endorse the individual situations of families. In the musicking situations, tears would often burst from the eyes of the adults in the families. These events with the music practitioner were seen as an opportunity for the parents to see their newborn child through the musicking as 'just a child', clearly and completely, without inhospitable medical interventions and devices:

> In a way it kindles such a connection and intimate moment [when musicking together], that the parents see their child without any hospital equipment, any meters, even if there were alarms ringing, or the child would be in a ventilator, or whether they would have any kind of medical infusion going on at the same time—in that situation they are somehow able to just see their own baby, and it is a very irreplaceable moment.
>
> (Neonatal nurse)

Metaphor 2: Deep waters

Some families perceived music as something that takes them through "deep waters". This metaphor mirrored their times of great difficulty and inability to

resolve the challenges ahead on their own. The interviewed parents felt that musicking contributed to the wellbeing of the families, and it was interpreted as a sign of life from the outside world, allowing them to comprehend that even in hard times life will carry on. This hope, and processing the experience of parenthood, were seen as important benefits of providing the families with music making, although the risk of going too far was also recognised: "Sometimes I am thinking whether we are going into too deep waters. But instead, every time I have seen only positive impacts, and parents have been brought closer to the baby or given an opportunity to process difficult feelings or issues pertaining to their parenthood" (neonatal nurse). Musicking in these deep waters could give parents, or a single parent, an opportunity to reflect on the life situation they were now in as a family:

> Then the mother asked [the grandmother of the baby] if she had requested from the music practitioner too sensitive a song, and her mother said that no, that is a fine song. Then we sang it together, and the grandmother started crying overwhelmingly. Afterwards she went to blow her nose and wash, but the mother [of the baby] was all the time, in a way, very happy.
>
> (Music practitioner)

Metaphor 3: Flow of flux

The experience of time and space in the NICU ward was described by the metaphor of flow, where time flowed in waves or pulses, in an ever-changing way, and differently from everyday life outside the ward. Within this flow, the families were facing continuous change and innumerable shades of anxiety relating to the health of their baby. Additionally, their daily schedules, as well as future plans, were in a constant state of flux. Within the timescape of the ward, music was included as a soft, integral element, sensitively modifying the ward atmosphere between its smooth and cottony and, to some degree, more energetic moments. The combination of the fragility of the newborns, the concerns, fears, and hidden anxieties of the parents, and the sensitive music making of the music practitioner created sensations of pausing, where time seemed to stop. Words were not necessarily needed: "When the music practitioner enters into the situation, she takes us momentarily to another place. And it is quite exciting to see how everything, in a way, comes to a halt at that moment. In that situation, words could have ruined a lot" (neonatal nurse).

Taking into account the transitions between life and death was one of the most important dimensions of the music practices implemented by the music practitioners. Within the overall flow of the ward, a music practitioner could be attending to various kinds of situations, and urgent attention was sometimes required in the case of dire events, as in the case of the death of a newborn. The moments of grief and loss could come as abruptly as any other situation in the ward:

> Once, there were two babies [from different families] in the room. One of the babies had just died. And there was a nurse beside her. I noticed that she was in sorrow. Of course it touches you. Just a moment ago I was asking myself,

what could I do now for them. But then, I decided first to sing for that nurse to support her [and then turned to sing for the other baby].

<div align="right">(Music practitioner)</div>

Such examples were also used by the interviewed music practitioners when reflecting on whether the work would be suitable for everyone. Though the work was seen as unique, meaningful, and momentous, in turn it may be revealed as sometimes being quite miserable as it exposes scenes of life that one may have trouble coping with. The musical flow in the ward also included reflections on how the professional awareness of the personnel affected the soundscapes and the vocal sound environment as a whole.

Metaphor 4: A path and a journey

The image of music professionals travelling alongside the families was apparent throughout the research data, and many families wanted to share these moments with the healthcare personnel and music practitioners, observing and reflecting on the reactions of their babies together with them. The music practitioners' journey with the infant was seen as special and important:

> Labour had been hard and heavy. The mother of the baby was a few floors above, and reportedly in very much pain in her back. But the father was at the musicking moment, behaving in a completely beautiful manner with that baby … Then he had to go and see his wife. He asked if I could stay for a little while to sing for his baby, so that she would not be left alone.

<div align="right">(Music practitioner)</div>

The challenging situation influences the lives of whole families; something in the lives of these people has changed forever, permanently, and the family will now go on to another place along this path. The musical event was depicted as an interruption, allowing the whole family to metaphorically travel to another space or place. When taking a musicking journey together, music may help the family members create a novel narrative of their life. This kind of shared event was also described as highly intimate and sensitive for the personnel and the music practitioners. Apart from the metaphorical journey of the families, the metaphor of professional music work as a pathway with many bends was continuously raised; this path opens up the possibility for professional change and transformation in a meaningful manner.

Ethical considerations

The case study I have presented in this chapter brings into focus some of the ethical and moral challenges of musicking in hospitals and other healthcare contexts. For music practitioners in healthcare, relational and situational music work means moving beyond fixed musical spaces and approaches towards more flexible, hybrid ways of working with music and people, as Gielen (2009) and

Noordegraaf (2015) have suggested. Noordegraaf presents hybrid professionals as being "likely to have the capacity to bridge divergent logics" (2015, p. 8) within their organisations. This means that hybrid music practitioners are moving towards independent ways of planning, reflecting on, and managing music making within the ward. What becomes essential is a conscious turn towards reflexivity and relational ethics, or, as proposed by Allsup and Westerlund (2012), situational ethics. Noordegraaf (2015) states that we should even go beyond this kind of hybridisation, and see professionalisation as reflexive in such a way that hybridity and its dimensions of managing professional spaces would form a normal part of future work. For example, encountering the world of sorrow and grief in relevant ways—and at the same time, being peaceful and full of hope—helps music practitioners interact with families and the whole ward community, as well as to reorganise their practice in these ethically challenging and situational processes. This is one of the main reasons why the education and knowledge of music practitioners' expanding professionalism and hybrid work in healthcare and other intersectoral contexts need to be developed further.

According to Gielen (2009), every kind of hybridity may also function as a hinder in artists' professional lives, excessively shaping their professional identities and working contexts. In music practitioners' work, this means that the hybrid nature of the profession is unnecessarily dominant; music professionals' ethical positioning, their music practices, and the relationships they create in their work become impossible to manage, which may be troubling and demotivating. In order to prevent this, future music practitioners must articulate and open up about their transforming positions and practices in society on an interprofessional basis. It can, therefore, be argued that an expanding, hybrid professionalism should be recognised in higher music education, acknowledging the transformation and change of artists' positions in societies.

Conclusion

The metaphors described in this article illustrate the nature of expanding professionalism for musicians working in new, specific healthcare contexts, simultaneously creating "new rules for the game" (Bourdieu, 1990, 1991) in the professional field of musicians and artists. Exploring the hybrid practices through metaphorical language and thinking (Lakoff & Johnson, 1980) helps to understand how music practitioners simultaneously expand their professional space and music practices in a hospital ward through co-constructing interprofessional work and (re-)creating people-centred musicking together with the hospital community. Metaphors may help musicians and artists in new work environments in at least two ways: firstly, by creating mutual understanding in interprofessional communities. Music practitioners use interprofessional language that emerges through their musicking practices to build and bridge relationships with the families and the hospital ward community. Using metaphors helps music practitioners to engage in the interprofessional work and practices in healthcare environments with other professionals. Secondly, using metaphors helps music practitioners to settle in the ever-changing time and space of the healthcare environment to foster mutual trust

and accountability in their collaboration with healthcare professionals, and to justify the relatively high degree of professional autonomy that is appreciated in and required from music practitioners working at the ward.

To understand the practices, rules, and requirements—the *doxa* (Bourdieu, 1990, 1991) of a new field—music practitioners have to engage not only in interdisciplinary learning in their own institutions but also, more broadly, in the interprofessional sharing of knowledge. In order to enter novel social and cultural spaces successfully, individual music practitioners are obliged to recognise and embed some of the core principles of such new contexts in their work. In addition, they have to be capable of engaging with the people in the ward in a musically adequate manner, which also must take an ethically relevant and suitable form. They must then situate their practice in relation to the fundamental issues and principles in the ward, such as supporting the wellbeing of families and babies with musicking, understanding the highly relational and reflexive nature of music practices in different care situations, or acting professionally when healthcare personnel must carry out medical procedures. Crystallising the implicit, tact, and embodied thoughts and knowledge, using appropriate language when speaking to other professionals and the families, and situating the musicking practices and one's musicianship in a meaningful and relevant way in the ward environment becomes the focus of music practitioners' work.

Metaphorical thinking may be one way to navigate, develop, and co-construct interprofessional work in complex healthcare contexts, as well as to break down the boundaries of expertise professionalism in which music and musical quality are predominant values. Metaphorical thinking helps music practitioners to identify musicking in healthcare as a wider phenomenon in relation to understanding and communicating music as a public service, freely available to *all*. New musical elements have a variety of impacts on the hospital ward environment. The music practitioners themselves create new ways of thinking and acting by musicking in a NICU environment in a way that goes beyond their customary practices of performing, teaching, and playing musical pieces together. In the professional spaces that thus open up for them, which hold a very different logic of action from what music practitioners are accustomed to, music practitioners must have a particular sensitivity and awareness regarding close relationships with families, nurses, and other people within the ward environment. In addition to helping identify the socio-cultural benefits of musicking beyond the technical aspects of traditionally skilled music making, metaphors may also help music practitioners to engage emotionally in the diverse situations in which families find themselves. Most importantly, the emotional and relational engagement of music practitioners may help families explore their emotionally unique situation: the birth of a child in a medicalised and difficult environment.

Experiencing, speaking, and learning through metaphors may be a valuable asset for music practitioners, providing ways to bridge music practices with the time and space in the ward, but also to engage with their own expertise and existing professional identity. Furthermore, bridging emotional experiences and metaphorical language in musicking with families, as well as finding and celebrating the brief, precious moments of shared wellbeing, may integrate the hospital ward

socially in such a way that the families and their challenging situations are supported in a relevant manner. Co-constructing metaphors through musicking makes ethical and moral challenges more visible, highlighting their overall importance and the meaningfulness of music practitioners' work. This does not instrumentalise music or music practitioners' work, but rather expands their professionalism in a flexible manner. It also suggests novel directions for the development of higher music education in the future.

Call for action: Building the futures of expanding music professionalism through higher music education

As a final thought, I will briefly reflect on some misconceptions in the work of music practitioners in somatic healthcare. These misconceptions also appeared in the case study presented here, highlighting the importance of taking them into consideration when organising higher music education in the future (see also Koivisto & Tähti, 2020). (1) Although music practitioners are often seen to bring joy and energy to the people in the hospital wards while engaging and empowering both patients and healthcare professionals to consider their own wellbeing, broader contexts of social justice, rehabilitation, and cultural rights are not yet widely recognised in practice, academic research, or the professional education of music practitioners. (2) Although the music practitioners usually see their work as highly rewarding and important in healthcare, the fragmented nature of the work creates challenges in handling the workload and may produce overwhelming emotional burdens for music practitioners. This requires reforms in higher education as well as in the institutions where music practitioners will work. (3) Although music practitioners are increasingly welcome to work in healthcare settings and learn "on-the-job", higher music education students should be equipped through educational solutions with proper professional understandings of how to work in socially and ethically hybrid and unsettled contexts, surrounded by ever-changing relationships and processes. This should include resolving issues such as gatekeeping practices of healthcare systems, professional and organisational boundaries, and appropriate musicking practices in the ward environment.

In conclusion, music students in higher education would benefit from acquiring and developing relational and metaphoric interprofessional thinking to reach beyond established musical performance practices and traditions. This positive and fruitful type of hybridity could be achieved by increasing interprofessional collaboration in higher music education and by engaging in work between organisations in different fields.

Acknowledgements

Notes

1 Expanding practices requires broad understanding. For example, some hold the view that music can be detrimental to the premature infant's development (see Standley, 2003) through neurological overstimulation or exceeding sound level recommendations. It is therefore crucial that the education and professional knowledge of music practitioners is evidence-based when entering these fragile environments.

2 In this chapter, a music practitioner is a professional holding an academic degree in music. He or she may be a music educator, a musician with a background in folk, jazz, or classical music, or an ethnomusicologist. Their practices often seem to be intertwined with a variety of professional approaches, and music practitioners may not necessarily identify themselves a priori as, for example, pedagogues or musicians, but refer to themselves as representing both professional categories. Thus, they are *not* music therapists, having their own professional niche in hospitals or being understood as healthcare professionals bound by laws and regulations when providing healthcare services.

3 A research permit for the study was granted by the hospital district in 2018, and an ethical statement from the Research Ethics Committee of the University of the Arts Helsinki was also submitted.

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10 World In Motion ensemble

My professional journey with refugee musicians and music university students

Katja Thomson

Introduction

Musical collaboration with refugees brings music practitioners face-to-face with local and global political and socio-cultural issues. In this chapter I critically review my professional journey in an open-access music ensemble project that stretched my professional boundaries as a music practitioner artistically as well as socially and emotionally, and demanded that I reflect intensively on how I position myself both within the music profession, and within wider discourses of immigration and social change. I took the initiative to form World In Motion ensemble following the arrival of over 32,000 refugees in Finland in 2015. Its purpose was to provide a welcoming musical space in the centre of Helsinki for refugee musicians to collaborate with music university students and teachers, and to focus on creating new music together, drawing on the musical backgrounds of the participants and the students. I myself both led the project and played and performed with the ensemble. The initiative can be seen as an example of Thirdspace (Soja, 1996): a novel artistic space was created, in which our musical interactions produced an emerging practice.

Although the project was clearly successful in many respects, this context of Thirdspace collaboration significantly challenged my approach and reflexivity as a professional musician and educator, in particular my preconceptions about professional boundaries. The ensemble highlighted the political nature of musical interaction and the invisible social boundaries and preconceptions that had largely remained unnoticed in my previous professional experience in music education and as a performer, even though this has been centred over many years around collaboration with musicians from different traditions, genres, and backgrounds. The educational contexts in which I have developed my professional knowledge, skills, and identity have steered me towards a strong socially engaged ethos and an exploratory, creative focus. Yet, World In Motion ensemble nudged me to engage with issues of belonging, integration, and individual and social responsibility at totally new levels. Investigating how my values and preconceptions impacted the participants and the students, and how reflecting on my actions fed back into our practice, became particularly significant.

In this chapter, I will examine my reflexive process as the leader of World In Motion ensemble, and how this led to re-negotiating my professional identity

as a socially responsible music practitioner. The project was an intensive and extremely rewarding journey through intercultural musical dialogue and participatory methods in music, but I also found myself dealing with difficult ethical questions. Entering unknown artistic, educational, and socio-political territories through the ensemble deeply impacted my professional practice and identity as a music educator, viola player, improviser, and teacher in higher music education.

World In Motion ensemble: Taking local action

The impetus for the ensemble originated from an instinct to develop an interactive musical space for musicians with a refugee background and students from the University of the Arts Helsinki, where I teach. Motivation to start the ensemble was also tied to my own political stance, which opposes derogatory attitudes toward basic human rights, including artistic expression, which has arisen amidst the European refugee situation. With my previous experience in intercultural settings I felt confident in having the artistic and pedagogical skills and flexibility needed in this ensemble context. I had an inkling from the beginning that the collaboration would present social and emotional challenges I had not encountered before. However, I wasn't prepared for the impact that the politics of the musicians' home countries had on the collaboration. Developing the structure and content without a pre-existing model felt like a fascinating task, but I was on thin ice when some of those political complexities started to raise their heads.

My first encounter with a reception centre for asylum seekers was in my hometown in autumn 2015. The media was filled with coverage of refugees arriving at the borders of European countries and footage of people at sea trying to reach the shores of Southern Europe. There were contrasting stories of families welcoming strangers into their homes, and attacks on buses transporting refugees to temporary centres. I decided to visit my local reception centre to find out if there was scope for university collaboration. While several other centres later welcomed collaboration, this first encounter conveyed a strong message that the arts played an insignificant, if not downright inconvenient, role in this crisis situation. I was escorted around the centre to witness the cramped sleeping halls. The tone of this quick tour made it clear that there was no space for any form of arts activities. Perhaps the worry about having enough guards able to hold peace at the centre was a pressing concern, or the people in charge had negative experiences of (benevolent) arts interventions in the past. I didn't find out why the rejection at this particular centre was so strong, but it led to an important reflective process for me. I saw how I might easily have given the impression of a familiar type of well-educated, white academic bursting with enthusiasm and good intentions, but unable to acknowledge the *real* needs of the refugees (and the centre), let alone understand the potential unrest and tensions that collaborative arts could hardly solve. Yet, I was not satisfied with this message or the stereotypical image, and I decided to pause, and to consider other ways to proceed.

The next step emerged from a serendipitous encounter in my local park. I had continued to envision a project for refugee musicians, wondering how I might find

musicians interested in collaboration. As I happened to walk across the park carrying a musical instrument, a man speaking a little English spotted me, a fellow musician, and asked if I knew somewhere he could play drums and meet other musicians. He was a resident at the abovementioned reception centre and did not have access to any instruments. With the help of internet links and a translation application he told me about the traditional instruments and music he played. Our conversation was brief, but a few months after this accidental encounter, he joined as one of the first members of the World In Motion ensemble.

Founded in January 2016, this open-access ensemble was enabled by a partnership between my university and a municipally run arts centre, Caisa. The arts centre offered a space called the Living Room for weekly workshops. With the help of a resourceful producer, refugees from local centres quickly found their way to the Living Room. Over the following months, around 20 musicians from different regions of the Middle East attended the group, the majority of them being Arabic-speaking men. The size of the group varied from four to eight participants depending on the week. Altogether eight Finnish and international music students studying either in folk music or global music programmes attended the ensemble as part of their elective studies, and three other musicians from different European countries joined as regular participants. My task as the leader was to instigate and steer the creative processes, and to provide artistic and educational support for the participants and the university students alike. I asked everyone to bring traditional songs, instrumental music, or smaller musical components such as rhythm patterns and melodies, which we learnt from sheet music or by ear. These starting points were then used for improvisation and collective composition, and arranged into new pieces of music by the ensemble. In addition to the weekly workshops, there were four intensive three-day projects.

The collaboration was characterised by its intercultural dimensions, and by the vulnerable position of some of the participants. In some ensemble workshops we were fully immersed in exhilarating artistic freedom and adventure. There were other times when the participants felt exhausted from the prolonged investigations into their right to stay in the country. This sometimes impacted their motivation and concentration in the workshops, but simultaneously the ensemble seemed to provide an important community for escaping the worries of daily life. Although the refugees were dealing with constant challenges and uncertain life situations, I got a sense that drawing attention to this would have been counterproductive, limiting their role and musician identity. The ensemble therefore needed to be organised in a way that acknowledged the challenges linked to being a refugee, but was strongly driven by what drew the participants to join the ensemble and what they had in common: a passion for music and a curiosity for what could happen when musicians from different musical traditions meet, interact, and generate something new.

Creating musical works collectively was my chosen artistic and educational strategy for the ensemble, not only because I find such artistic collaboration motivating and interesting per se, but because in my experience creative tasks enable musicians to connect on a more personal level and to develop commonalities. As

the participants came from a variety of educational, social, and musical backgrounds they inevitably heard, played, and constructed music with very different parameters. Therein lay one of the central professional challenges, and my inspiration, for the leadership of the ensemble: to ignite musical imagination and interaction resulting in concrete musical products, and to embrace the diversity of musical minds and possibilities while maintaining a grounded, practical focus. The processes were far from linear or straightforward, but rather an attempt to be "in sync" with each other, to be able to connect without previously shared musical meanings and history.

One such fairly typical example of our collaborative process encompassed four (overlapping) phases, stretching over three workshops:

1) *Starting point*: I asked one of the percussionists to choose and teach us two Arabic rhythms.
2) *Collectively generating material*: We became more familiar with the rhythms by listening and using body percussion. The bass player came up with a groove for the first rhythm, other instrumentalists, including violin, viola, and cello joined in with improvised parts, and the singers came up with vocal lines as the band jammed together. One of the students started to improvise with lyrics from Finnish mythology and another singer found similar poetry in ancient Greek. The two singers experimented with having a dialogue using the two languages. The instrumentalists tried out different arrangements building on the two rhythms and instrumental parts, and learnt a new, third rhythm from the percussionist. Different sections of the ensemble worked in pairs and small groups developing the material further.
3) *Consolidating the material*: We organised the musical material through playing, listening, and discussing. Taking cues from facial expressions and body language became especially important without a common spoken language. Some participants needed a lot of encouragement and convincing that their contributions were appreciated by the rest of the ensemble.
4) *Rehearsing the finished piece*: We played the piece and worked on the structure and the nuances, highlighting the dramatic expressiveness of the vocal duet and the wild instrumental improvisation accompanying it.

Reflexivity through at-home ethnography

In order to discuss how the 18-month ensemble project (2016–2017) significantly contributed to my self-understanding, reflexivity, and ethical sensibilities as a music practitioner, I will unpack the personal turning points and discoveries involved in the process. The ensemble project was undertaken as research, which overall generated an in-depth case study with a critical ethnographic lens. This lens was chosen in order to be able to focus on social issues and activism (Dutta, 2016; Sachs, 2003), manifested, in the case of this ensemble, by resisting the isolation of refugees through music collaboration. Within this frame, describing my personal experiences and attempting to break out from the taken-for-grantedness of the

setting I was actively leading, and had natural research access to, the analysis presented here constitutes a form of at-home ethnography (Alvesson, 2009). At-home ethnography embraces the idea of the researcher as the observing participant (Alvesson, 2009), for whom the participation in the setting is the first priority, and whose research is born out of this position. The process of examining my own actions has then involved connecting "the autobiographical and personal to the cultural, social, and political" (Ellis & Adams, 2014, p. 254).

To trace my professional journey as a reflexive music practitioner I use the data from research journals kept for the 18-month period "capturing the meaning making of the researcher in real time" (Ravitch & Mittenfelner Carl, 2016, p. 70). In an attempt to catch my immediate thoughts and puzzling questions following each workshop, or grabbing spontaneous thoughts and discoveries emerging in unpredictable moments, I utilised the functions of my mobile phone on underground trains, buses, and any imaginable locations. In addition to these electronic memos of varied depth and length, the recorded and notated musical pieces and experiments served as a great resource for accessing my aspirations, worries, questions, and emotions I had experienced during the process. I analysed the aforementioned written documents and recordings in parallel with each other, looking particularly for unexpected and ambiguous moments that would reveal tensions between my artistic and pedagogical aims and what actually happened in the ensemble process. The strongest thread to follow came from the musical works, supported by notes and key questions I had written down for further investigation in my research. Through examining what music we had created and how, I was able to revisit my emotions and thoughts about the key moments that pushed me to re-evaluate my approach. This in turn helped me to see how I had developed reflexivity in the process.

For me as the ensemble leader, reflexivity meant trying to grasp what I might take for granted as a music practitioner, be it the prioritising of improvisation and creativity or assuming that our practice would be experienced as open and inclusive by all the participants. Reflexivity involved the constant relational aspect of the work, where I tried to understand how my actions would impact the participants and the students, intentionally or unintentionally (Cunliffe, 2016). Examining my own leadership within World In Motion ensemble enabled self-reflexivity about my own educational background and professional practice, and critical reflexivity (Cunliffe, 2016) about music education with individuals in vulnerable situations in culturally diverse communities.

Creative music making in Thirdspace

Fostering musical dialogue within an intercultural environment, including recently arrived refugees was a complex leadership task. It involved facilitation of creative group processes inviting new possibilities and artistic outcomes amidst unpredictable conditions. Such practice calls for critical reflexivity, beginning with reconceptualising institutional spaces and redefining the purpose of artistic activities within them. With these perspectives on arts practices and their location, the ensemble is

conceptualised as a Thirdspace. The geographer and urbanist Edward Soja (1996) developed the concept of Thirdspace, highlighting the human experience of lived spaces and the meanings given to these spaces (Soja, 1996). Soja's views are fundamentally concerned with spatial justice (Soja, 2010), maintaining that the right to inhabit space encompasses also people in transit. His ideas expand spatial thinking from materialist and idealist understandings of space to how human experience socially produces urban space. World In Motion ensemble embodied a musical Thirdspace, which simultaneously contains a real, *perceived* space and an imagined, *conceived* space. The real, material Living Room in Caisa provided a setting for the imagined, symbolic space that was conceived by us musicians who gathered there to create music. Together we formed new interpretations of life and possibilities through our artistic interaction and produced a third, *lived* space (Soja, 1996, p. 74), carrying an alternative, collective musical identity. This idea of musical Thirdspace invited me to examine my leadership critically, and the aims, processes, and conditions that underpinned the ensemble collaboration.

Developing socially responsible musical leadership

I built my professional identity in London, one of the most diverse cities in the world. During those years, aspects of the deeply multicultural environment became a part of my everyday life and existence, a familiar routine, despite signals of the same nationalistic undercurrents that affect all of today's Europe. Returning to Finland, where I had been brought up, meant experiencing a rather different way of life and atmosphere, especially in public spaces. This feeling was amplified when the reactions to the refugee situation started to roll in, and it became worryingly commonplace to witness hatred openly expressed towards newcomers. Processing these experiences and the insights I gained from the World In Motion ensemble project gradually enabled me to get involved in the societal debates at a more informed, analytical level. Linked to this, there has been a change in how I now position myself as a musician and university teacher. Below I illustrate how World In Motion has been a catalyst for (1) understanding the foundations, strengths, and limitations of my musical leadership, and (2) becoming aware of the scope of reflexivity in my musical practice.

Understanding the foundations, strengths, and limitations of my musical leadership

Balancing control and freedom

> A participant has written a poem about longing. His wife in Syria composes a melody to it and sends it to back to him. Another participant composes a song based on the lyrics and the wife's melody. We learn the song together. One participant criticises the song and the creators of the song would like us from the music university to tell what we think of it. It is difficult to offer

feedback on music drawing on aesthetics unfamiliar to me, as some partici-
pants have a professional background in music while others have not made
music professionally. This sometimes causes tensions.

(Researcher journal, 4.3.2016)

My intention as the leader was to let go of fixed ideals and nurture an explora-
tory attitude in the ensemble. Open-ended improvisational musical activities
were not built on a common musical language but rather relied on creating a safe
enough environment for everybody to feel willing to contribute. I regularly faced
uncertainty about the "right" amount of structure and instruction, often wonder-
ing which improvisational approaches felt safe enough for the participants and
what might get in the way of artistic experiments and interaction. Being open to
unplanned turns and being inspired by each other's unlimited imagination corre-
sponds to the idea Thirdspace and viewing the ensemble as a musical Thirdspace
helped me to frame the emerging nature of the work as a particular approach to
creative music making. This approach was born from the interplay between free-
flowing ideas and the musical craft and specialist musical knowledge within the
ensemble, as well as the interaction between musicians. As such, our musical
Thirdspace was built on a relational approach to professional practice (Cribb &
Gewirtz, 2015, p. 126), relying on my knowledge and skills as a musician while
aiming to capture and respond to what the participants offered. The leadership
role was pronounced in the negotiation of musical starting points, with the group's
musical interaction driving the process if the starting point was met with enthu-
siasm. However, I sensed that the musicians' commitment increased and partly
depended on consistent involvement on my part.

I was responsible for the direction and outcomes of the work, but I was also
one of the musicians in the band with my gender, personality, insecurities, pas-
sions, peculiarities, imperfections, and artistic preferences. It was a constant chal-
lenge to gauge how much guidance was optimal to sustain a dynamic process.
This question was on my mind from the beginning, not least because I intention-
ally aimed to lead from within the ensemble and avoided dictating the outcomes.
One strategy I used was making suggestions in order to spark musical "counter-
ideas" amongst the participants. This technique, resembling free-flowing stimuli
in improvisation, was often the most effective way to ignite interesting ideas. It
involved a repeating cycle of sensitive listening, interpreting, reacting, and quick
decision-making on my feet. A central ability required of me was a readiness
to offer possible musical directions and solutions to keep the process afloat, but
simultaneously being prepared to quickly step back to listen and give space to an
alternative idea coming from the participants. This "stepping back" seemed to be
sometimes interpreted by the participants as undecisive, and therefore demanded
a fine balancing act from me. The lack of common language, and therefore our
inability to discuss the processes, made it difficult to explain any aims and deci-
sions that seemed unclear to the participants.

An open-ended process

> Two students teach a Finnish folk song. We have rarely incorporated Finnish folk music, good to try that too. I'm wondering what "Finnishness" feels like to the participants. A group from a Greek choir has joined the project and they find a traditional Greek song they try over the chords played with the Finnish song … I'm also wondering about how to develop our collective composition methods. Would it be a good idea to offer compositional starting points not so strongly linked to a particular tradition? But if the material is composed by me, it is still Western music one way or another. But maybe that's OK.
>
> (Researcher journal, 9.11.2016)

The message I tried to convey in and through World In Motion collaboration was a sense of exploration and discovery without a fixed destination. The collaboration contained a variety of perceptions of "good performance", artistically interesting expression and how such outcomes could be achieved. Subsequently, I then had to accept that there were a number of opinions on what constitutes the role of the leader guiding the group through the creative processes, including those craving for set destinations and pre-planned outcomes. Because the idea of creative collaboration is, at least in principle, open to limitless directions and outcomes, it easily gets tangled in highly charged debates about the values of process and product (Kenny, 2016). Like many arts practitioners, I am reluctant to delve into this debate, because the process constitutes a product and vice versa: the two are inseparable.

> We have played some traditional Arabic repertoire, which feels better than trying to do music that "sounds a bit Arabic". The whole mix and match danger, blending influences from different musics. Then on the other hand, why avoid going there? We need to try out ideas and processes and see where they take us. It is a little like doing dozens of exercises and letting the emerging skills and musical ideas discuss and sometimes fall in the perfect place.
>
> (Research journal 14.12. 2016)

Learning traditional songs and instrumental music from the participants from Iraq and Syria, and generating new music based on Arabic music, was central in the ensemble work. Without a common spoken language, the different types of specialist musical knowledge held by the participants, the university students, and I, had to be communicated through the practical, musical interaction. This must have left many questions unanswered. I carefully tried to pick up the ideas

and viewpoints expressed by the participants and strived for ways for everybody to use their musical knowledge in the ensemble. I also tried to find out what (new) roles the participants potentially wished to explore through our ensemble practice—composer, poet, performer, listener, rebel, translator, mediator—and encouraged everyone to express their opinion on artistic decisions. The participants often pointed out that I was the expert, the teacher and leader, the one who should make the decisions.

The leadership of this type of collaboration deals with decisions about whose voice is heard and how this voice can be endorsed. I wanted to convey through my actions that new musical viewpoints would arise when I stepped back, and that learning and being in dialogue with the participants' musical tradition was a core feature of the collaboration. I think, for many of us, the most exciting musical moments were the ones where ideas and traditions spontaneously merged together. This of course was a leadership choice, prioritising experimentation over a more conventional style of teaching and learning musical repertoire. Reflecting on my leadership role was a relentless search into my values and purpose in this position, and I repeatedly pondered questions about the most fruitful approach to include everyone's knowledge and interests.

Dealing with uncertainty and discomfort

> A new musician joined the group last week and today we worked on a poem by him. He is very excited about the collaboration. A very special impro session, lights out in the room, everybody really listening. One singer was particularly excited about the artistic possibilities. Looking forward to developing the idea with the group.
>
> No trace of our new member. I have sent several messages but can't get hold of him. I feel quite worried, I hope he is OK.
>
> (Research journal 22.3.2017)

Working with refugees felt distinctly different from any other contexts due to the refugees' particular life situation, whether their reason to leave the home country was war, persecution, or otherwise bleak future prospects. Uncertainty and incompleteness featured in all aspects of the work. Uncertainties stemmed from the volatile life situations of the refugees, the improvisatory nature of the practice, and the dynamics reflecting the global political tensions surrounding the relationships within the ensemble (although most of the time rather subtly). Some moments of struggle arose from distinctly different artistic expectations. While a search for synchrony through detailed work on phrasing, rhythm, timbre, intonation, and so on, seemed to unite us, there were differing experiences of how such synchrony should be reached. The open-endedness and improvisatory nature of co-creating the works demanded autonomy and resilience of the musicians as well as trust in the process itself, with the outcome depending on the quality of

the interaction. I see this uncertainty and dealing with the expectations around it as key to my professional identity in a Thirdspace context: if the creative process with its unpredictable components produces something meaningful for the musicians involved, it implies that the people have truly engaged with the process and developed a certain level of trust in each other.

> We rehearsed a pattern composed by a participant. Difficult material, and another participant seemed a bit stressed out. The score was maybe hard to read, and I tried to teach it in different ways. I find the material really inspiring but wonder if the complexity makes the participants feel inadequate.
>
> (Researcher journal 12.4.2017)

Ensemble structures based on strong hierarchy often suggest a certain understanding of efficiency. Trying out musical ideas and abandoning them can be mistakenly seen to imply a lack of artistic goals or a dysfunctional system. There were a number of rehearsals after which I worried whether we had "wasted time" on working on an idea that did not turn out the way I (or someone else) was hoping for. My main concern in such situations was the participants' motivation, and in those moments, it was easy to lose faith in the process and instead prioritise the outcome. From this perspective, the project was an exploration into an improvisatory approach specifically in the intersection of different musical cultures and traditions.

On many occasions I also witnessed a sense of deep satisfaction for pursuing an idea that took a while to come to life, but then generated something unique, and of which the group also felt proud. It was those moments that elevated the work to a level that resembles Soja's search for radical openness with the potential to transform our environment. My confidence in trusting the unknown process came not so much from a belief that I knew how to solve artistic dilemmas at any given moment but from knowing that if the interaction in the group remained open and alive, the collective effort would produce an artistic solution. This in turn demanded trusting intuition and being sensitive to quiet signals in the group.

Scoping reflexivity as a socially engaged music leader and music practitioner

> The university students and I are bewildered by the political dimension of a planned performance event and the students want to know if they are part of political activity without realising it. We realise that our visiting artist is in exile due to political activism, which divides the refugees. We discuss the tensions and possible solutions, taking a stance, the impossibility of being neutral, supporting the members of a community torn

apart by war, political groups and terrorism, the anguish of the silenced. I'm worried about the emotional toll on all the people involved in the music project. We have entered a new zone beyond our seemingly non-political musicianship.

(Researcher journal 18.5.2017)

Although the ensemble project has confirmed my belief in fearlessly taking action and allowing for mistakes on the way, I have become more analytical of my professional values and responsibility, and those of socially engaged arts initiatives in general. In World In Motion my responsibilities included fostering the university students' learning (Solbrekke, 2008), while learning in the process myself. In addition to the musician network formed through the ensemble, the project has led to many encounters outside the field of music, giving me an opportunity to construct a wider picture of migration and the responses to it locally and globally. Learning how conflicting the suggested solutions presented by experts from different fields are has encouraged me to re-evaluate my own professional ethos, and has prevented me from becoming complacent with my current knowledge and experience. This can be seen as engaging with the hard-to-grasp qualities of reflexivity in and through our practice. As Lynch (2000) points out, reflexivity is a feature of the way actions are "performed, made sense of and incorporated into social settings" (Lynch, 2000, p. 26) rather than a moral or political virtue.

The context of the ensemble collaboration has helped me identify subtle forms of "othering" that are sometimes extremely hard to recognise in my field of work and in my closest professional settings. This includes my own attitudes and actions, conveying that any potentially reflexive thinking and action is only a step towards ethically sound practice, not a technique to ensure it. Many of the approaches I have adopted and developed for improvisation and collective composition have been inspired by artistic traditions from different parts of the world, but they have been amalgamated with European pedagogical traditions. For example, an improvisation exercise that in principle is an invitation to any musical tradition is still embedded in a certain frame when it is initiated and led by me. It is not so much that the exercise couldn't work perfectly well with musicians from the Middle East, but I want to be more aware of what and why I do as a leader.

The practical work with World In Motion has compelled me to examine multi-culturalism and interculturalism as theoretical concepts. In the arts they are often used without deeper investigation, and it has been important for me to gain an understanding of how these perspectives influence political decisions and societal structures, and consequently my own professional practice. For several years, theoretical conceptions of identity have strongly pointed at interculturalist views of multiple and changing identities, and the processes of identification (Westerlund et al., 2017; Cantle, 2016; Kenny, 2016). The work with the ensemble has

illustrated the stark contrast between these views and the basis on which current integration policies are presented. The ensemble project has convinced me that it is possible as a citizen and a higher music educator to influence the way diversity is portrayed and understood in societies. Rather than having answers to difficult questions I have developed persistence for taking action without guarantee of successful impact. Furthermore, the work has given me the confidence to participate in societal debates, knowing that I am neither oblivious nor uncritical when it comes to even the most complex refugee issues. This has sharpened my focus as a teacher in higher music education and has connected my work to a wider professional field beyond music and education.

Activist outlook as a musician

> Mustafa and I had tea at the café, just chatted casually about everything, not an interview or anything. He is feeling really stressed out though not showing it much, just talking about it. There is no news from the Finnish Immigration Service. He said all his friends have received a negative decision and he can't sleep at night.
>
> (Researcher journal 21.2.2017)

Along this professional journey, many times I felt helpless in the face of the refugee situation and my musician friends. Ongoing political tensions in the Middle East, the restlessness of the reception centres, missing families and friends, and participants being unable to make plans for the future were present also in the ensemble work. At times it was hard to assess how the participants were coping. During the project I scrutinised my professional capacity to support them on a continual basis, wondering where my ability, if not responsibility, to make a difference ended. This is linked to negotiating my professional boundaries. On the one hand, developing emotional commitment to the lives of the participants in a project like this could turn against itself and shift the focus away from the music making, which is what I, as a musician, do best. On the other hand, it is possible for me to close my eyes from the most difficult issues and claim it is due to having to remain within a professional role. Accepting this ongoing friction was possibly the most crucial aspect to approach reflexively.

Ellis and Adams (2014) argue that "abstract collective change can be represented by personal stories of actors" (p. 261). The serendipitous encounter with the refugee musician presented earlier was an opportunity for me to take a decisive step on an activist's path as a musician. The resistance at the reception centre, combined with a lack of existing institutional structures, was a professional challenge to overcome, pointing at the vague goal of changing something through the professional practice. Although I agree that music and musicians' capacity to resolve conflict situations should not be exaggerated (Bergh & Sloboda, 2010; Henderson et al., 2017), I now continue to be highly motivated to keep exploring

the uniqueness of musical activism. The impetus for me to consider social responsibility high on the professional agenda comes from the palpable, grassroots practice of creating music collaboratively.

Thirdspace practices within higher music education

The key dimensions of working with World In Motion that marked a departure from my previous experience were the project's connection to intense political tensions in Finland, dealing with situations and emotions linked to war, persecution, and resettlement, and internally negotiating my professional boundaries. My reflexive process brought on a new stage in my professional career, with the focus shifting from my own leadership to enabling others to develop their leadership skills for intercultural, creative collaboration. Another dimension was the development of an activist identity as a music practitioner, and feeling comfortable with participating in societal debates as a musician, educator, and researcher.

A musical Thirdspace such as World In Motion ensemble inherently encompasses a variety of aesthetic traditions and musical vocabulary, but perhaps more importantly various worldviews, values, and social structures. In Thirdspace, artistic creativity is not limited to highly trained professionals or groups sharing a common artistic language, but it is seen as the central dimension of any artistic dialogue. This is why it is so important for higher arts institutions to develop Thirdspaces where teachers and students can be in dialogue with new influences and understandings. Through focusing on creating works together it is possible to get a step closer to the "unlimited scope" (Soja, 1996, p. 311) of Thirdspace, and re-interpret the closest urban environment, the material real spaces, into spaces of new encounters, meanings, and new possibilities (p. 82).

World In Motion demonstrated how the innate complexity of working with refugees may provide a vital learning experience for students in higher education. When students engage with human rights issues and practice intercultural dialogue through their arts, they inevitably face questions about the purpose and scope of their profession. This, together with practising the skills for leadership of creative processes in Thirdspace, can nurture the development of a socially responsible musician's identity. Evolving such professional identity is crucial for students in building confidence to use their imagination to start creating artistic Thirdspaces themselves. For higher music education, Thirdspace arts is therefore a way to prepare students for working in and with diverse communities and societies in the changing world.

Acknowledgements

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