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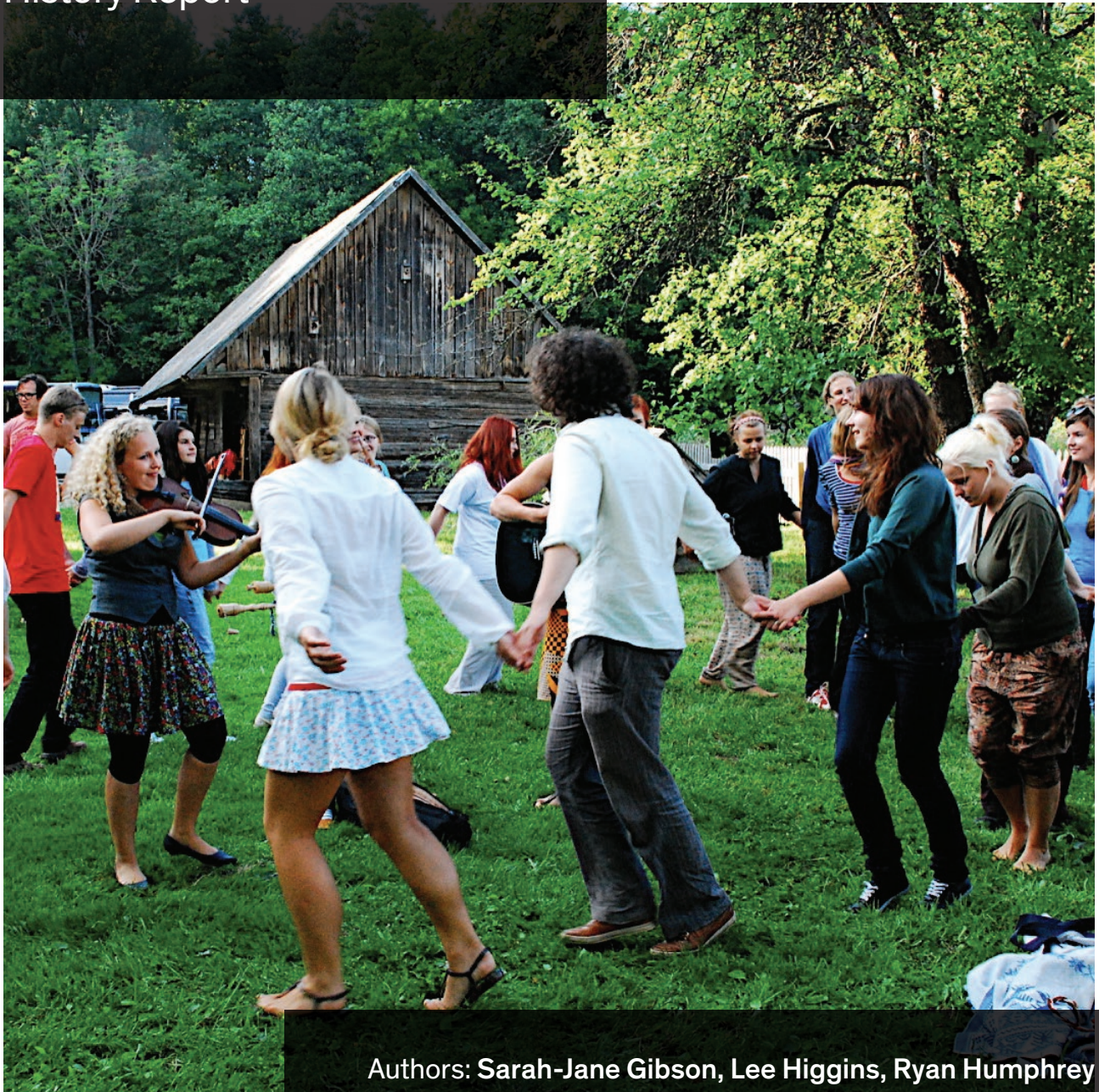## Research at the University of York St John

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30 Years of Ethno

History Report

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ETHNO RESEARCH

International Centre for **Community Music**

Est. **1841**

YORK ST JOHN UNIVERSITY

What is Ethno?

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

What is Ethno Research?

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

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

What Next?

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

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

JM International
Official Program

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Executive Summary

Ethno Research's history project is in response to the third line of enquiry *reverberations*, the impact Ethno has had on its participants both in and beyond the gatherings, established at the beginning of project in 2019. Following accounts from those involved in the inception of Ethno and its subsequent growth and development three questions guided the research:

- What are the motivations, backgrounds, and lived experiences of attendees?

- In what ways and to what extent has the Ethno experience changed the participants worldview, including once they have 'aged out' of the gatherings?

- In what ways and to what extent did the Ethno experience influence life choices?

Data is drawn from the narrative accounts of 78 research participants who attended Ethno gatherings from 1990 to 2020, focus group discussions, and the Ethno organisers working documents which supported our understanding of the structure of Ethno World and its developments. The report utilises the theoretical framework outlined by a previous publication (Mantie and Risk 2020) and is expanded upon through Communities of Practice (Wenger, 1998) and Intercultural Competence (Deardorff, 2011). We also drew on ideas from sociology, ethnomusicology, music education, and community music.

This written report is presented in concert with a chronological timeline comprising of a database of Ethno gatherings over the last thirty years complimented with quotations drawn from our research interviews (see https://www.tiki-toki.com/timeline/entry/1355245/Ethno-World).

MOTIVATIONS AND LIVED EXPERIENCES

Overwhelmingly, those that attend Ethno have a positive experience. Participants express this sentiment very clearly and are forthright in articulating the joy they feel whilst at the gatherings. Attendance at an Ethno gathering is usually encouraged through personal contacts. Those attending have a pre-existing curiosity towards gaining deeper insights in both musics and ways of living in cultures other than their own. Ethno participants have predominantly had a formal music education background, largely in Western Classical music. Motivations for attendance can be broadly split into two areas, personal development, both musically and socio-culturally, and professional musical development.

Being at an Ethno gathering is an intercultural experience in and of itself, meaning that there is always a culturally diverse group that interact immediately through the structured activities ranging from music-making to more general living and being together. The experience is not just an encounter with the cultural 'other' but also an opportunity to gain a greater personal understanding of one's own cultural identity. The experience of the Ethno 'bubble', or sense of togetherness, is identified through its history underscored by a sense of joint belonging that bonds Ethno participants over space and time.

CHANGING WORLDVIEW

Historically people leave Ethno gatherings with a more acute awareness of the similarities and differences between themselves and other people. Participants gain a wider knowledge of behaviours and traditions from different cultures and develop an empathy when they hear about events occurring in countries where they have met someone from an Ethno. Participants told us that their standout experiences were:

- The people;
- Playing together in a large orchestra/the final concert;
- The feeling of family/community;
- Being around like-minded people;
- Diversity.

Across the 30 years Ethno attendees describe an experience of togetherness with like-minded people from diverse backgrounds that culminates in a final concert where participants are performing their sense of togetherness alongside their musical development to an audience.

INFLUENCING LIFE CHOICES

Evidence suggests that the intercultural encounters provided some of the participants the impetus to explore more about how different people live. For some of those attendees, Ethno can, and does, pave the way towards a deeper knowing, providing pathways through which understanding supersedes surface level cultural impressions. From this perspective we might say that Ethno gatherings can provide excellent pathways towards understandings where experience and understanding are two different kinds of knowing albeit inextricably linked. Participants who had critically reflected upon their experiences were able to articulate how Ethno had influenced their life choices. In this sense Ethno can affirm a philosophical position or becomes a window through which to understand a life event of journey. A few participants were able to tell us how Ethno had affected decisions regarding relationships, living arrangements, and professional choices.

EMERGING QUESTIONS

Considering 30 years of Ethno has revealed a 'project' that is remembered by almost all of its participants as a joyous moment in their lives. For some, Ethno becomes a significant moment, a pivot through which human relationships are understood differently. Our research provides evidence that many participants express Ethno as 'life-changing' but most people were unable to expand on this statement, they were not able to articulate why it was life-changing or how it was life-changing. In relation to this the following questions emerge from the research:

- To what extent is it important that Ethno participants are able to express the significance of their experience?

- Would it be beneficial for the Ethno project at-large to create spaces through which dialogue and reflection might lead to a deeper understanding regarding the general intercultural experiences emulating from within the Ethno 'bubble'? If not, why not, if so, how can this be actioned?

Our research suggests that those attending Ethno gatherings are ready to have intercultural dialogues, they are curious and open toward people that are different. Our research also highlights the importance participants place on being with 'like-minded people'. Tensions between these positions suggest the following questions:

- To what extent can Ethno World engage with participants that might not be predisposed to human difference?

- How might Ethno World utilise its collective memory and knowledge to mobilise gatherings with diverse communities?

- How might Ethno harness its 'power' to be better understood as a 'peace project' or, as others describe it, a project of 'hope'?

- Does Ethno World want to establish itself as a movement for social justice? If so, what strategies are needed fulfil this ambition?

Section 1: Background

RESEARCH APPROACH

This is a qualitative research project focusing on the narrative accounts of 78 research participants who attended Ethno gatherings from 1990 to 2020. Our initial research questions were proposed within the Ethno Framework (Mantie and Risk, 2020):

- What are the motivations, backgrounds, and lived experiences of attendees?

- In what ways and to what extent do participants continue to embody the ideals of intercultural harmony espoused by Ethno World even after 'aging out' of the Gatherings?

- In what ways and to what extent did the Ethno experience influence life choices?

Further consultation with key members of Ethno resulted in us changing the second research question to: 'In what ways and to what extent has the Ethno experience changed the participants worldview, including once they have "aged out" of the Gatherings?'.

This report is written in concert with a chronological historical timeline. The timeline comprises a database of Ethno gatherings over the last thirty years complimented with quotations drawn from our research interviews. The intention is that the narratives add a human story to the data attached to each Ethno gathering.

The link is: **https://www.tiki-toki.com/timeline/entry/1355245/Ethno-World**

Data Gathering

Interviews

Findings are drawn from 78 interviews ranging from participants who attended the 1990 Ethno Gathering through to 2020. We have identified participants throughout the report with a pseudonym and the year of the first gathering that they attended. For example, Matt (2011).

Participants were selected based on the period or the place where they attended a Gathering. The following graphs provide some information regarding participants across the project. The data is relevant to understanding the background of Ethno participants. **Fig. 1** shows the musical background of research participants. Through our interviews it was clear that participants largely came from formal training in a Western Classical background, which is supported in the graph and may impact understandings of music, specifically when it comes to finding 'common ground' through music.

Fig. 1: Primary musical background of interviewees.

Primary musical background of interviewees

Self-taught and non-formal training

Self-taught and formal training

Self-taught

Non-formal learning through participation in community music activities, such as sessions, festivals or camps

Formal training with an expert (or guru) in a musical tradition other than Western classical

Formal training in the Western classical musical tradition

Number of participants in each category

Similarly, the academic attainment of the participants in this research suggests a demographic that is well-educated and potentially falls within a more privileged socio-economic background (see **Fig. 2**).

Fig. 2: Highest level of attainment in music.

24%

29%

8%

2%

15%

22%

Highest level of attainment in music

- Bachelors or equivalent'
- Doctoral
- Masters or equivalent
- Other
- Short-cycle tertiary education (eg diploma)
- Upper secondary education (typically completed by age 18)
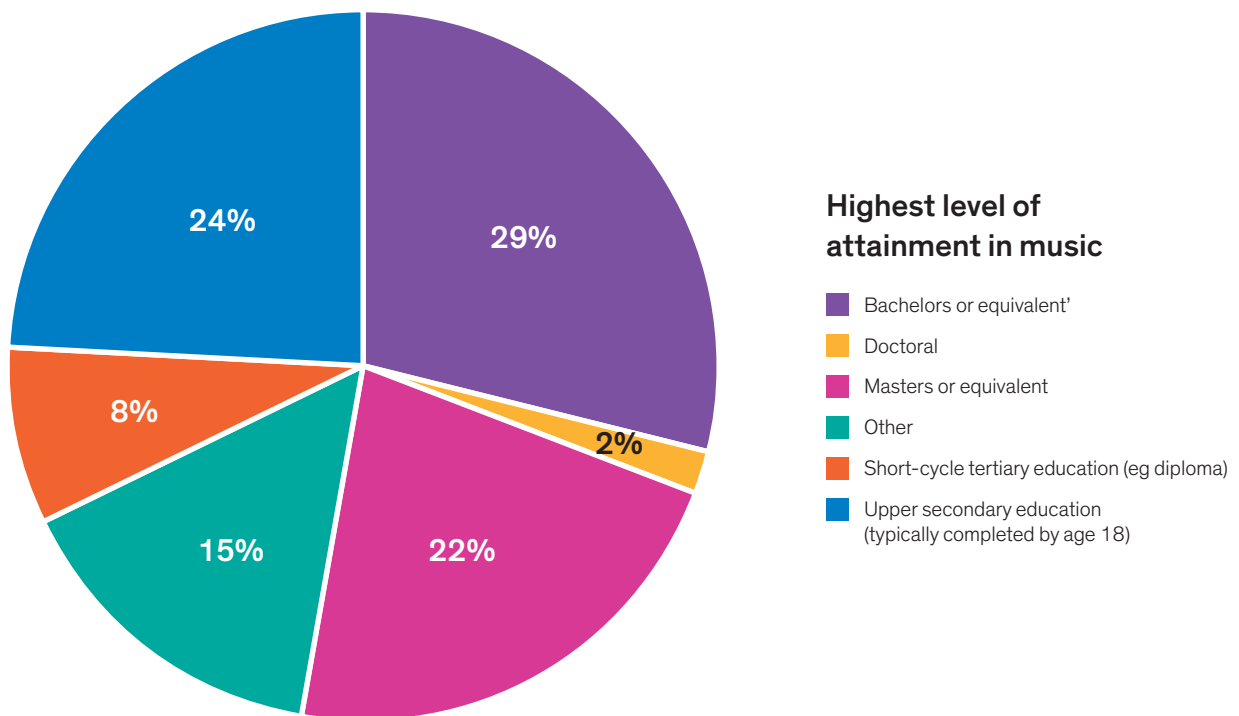
Finally, **Fig. 3**, reflects that participants generally identify as experienced musicians, suggesting that the demographic that were interviewed are confident musicians, able to engage quickly and effectively at music activities within the Gathering.

Fig. 3: Interviewees clarification of their musical experience

Interviewees clarification of their musical experience

- ■ Beginner
- ■ Experienced
- ■ Intermediate
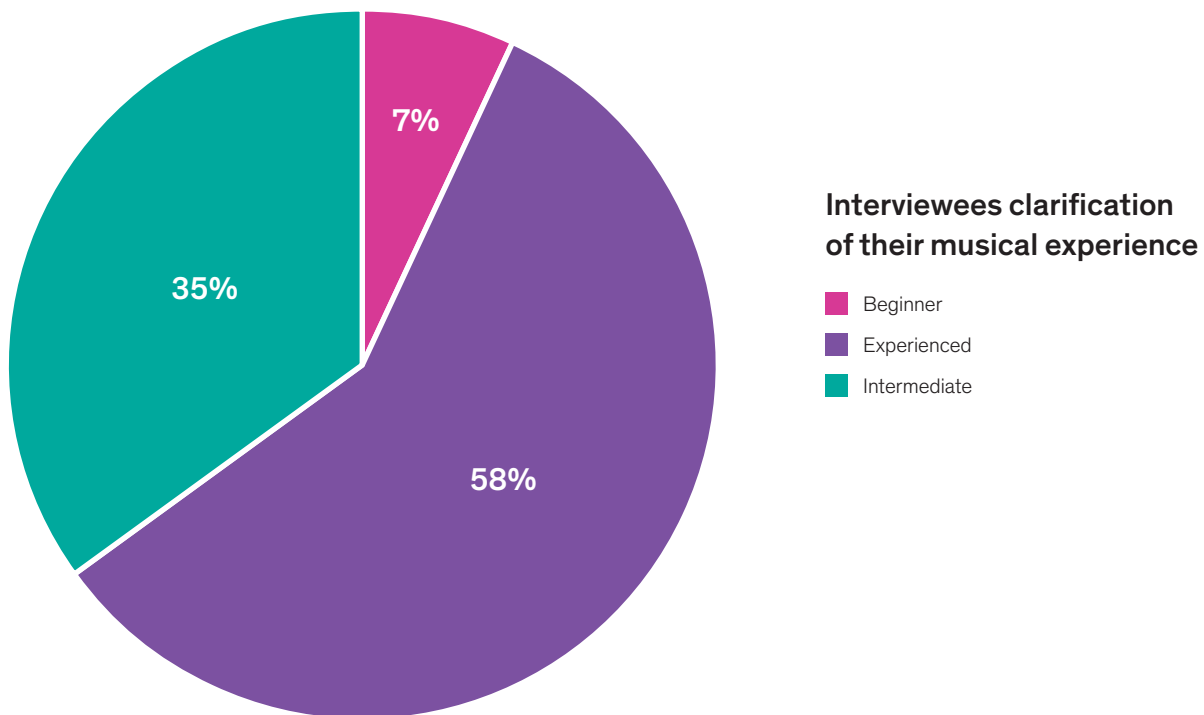
Research participants for this portion of the project focused on Ethno participants rather than organisers or artistic mentors as we were interested in the impact of the experience of *participation* at an Ethno. However, some research participants have held dual roles over the years, beginning as a participant but remaining within the Ethno programme and becoming organisers and Artistic Mentors. The age of research participants can be gauged by the first Ethno Gathering they attended. It was difficult to trace participants who attended Ethno in the 1990s, we surmise because of the lack of social media at the time, and fewer people remaining connected to the Ethno Network.

Interviews followed a set protocol using the following open-ended questions:

- Why did you attend your first Ethno?

- When you think of your time in Ethno, what stands out to you the most? (Could be a memory, a sensation, idea, opinion or feeling?)

- When you think back, how important was learning music from other parts of the world to the experience?

- Could you talk a little bit more about any friendships you still have with people who you went to Ethno with? Are they musicians you work with? Friends you see once in a while, or close friends that you see often?

- Did your experience at Ethno influence the direction of your life in any way? How?

- Do you feel like Ethno helps with developing a deeper understanding of people from the rest of the world? How?

- Is there anything about Ethno that you would change, or do differently? Why?

- Given the current political, environmental and social climate, why is it important for young people to attend Ethno?

These questions were drawn from our three key research questions. A pilot study was conducted to ensure the relevance of the questions and test our online process for interviewing. Once we were confident of the research questions the History team followed a set structure with Ryan Humphrey coordinating the team. Interviews were conducted online, transcribed and then collated by Ryan into a central depository. Each researcher in our interview team could speak either Estonian, Portuguese, or Swedish, so participants were given the option to be interviewed in a language they felt more proficient in. Participants could also be interviewed in English but switch to their vernacular if needed as we aimed to connect interview participants with a researcher who spoke their first language.

We also held a Focus Group with core members of Ethno World. The purpose of this session was to receive feedback on our key research questions and to provide greater detail on the development of the Ethno organisation. In response to this session we adjusted research question two as outlined earlier.

Documents

The history team also made use of Ethno organisers' working documents, which were made available to us on Google drive. These documents supported our understanding of the structure of Ethno World and its development, in terms of the growth of Ethno, over the last thirty years. It was difficult to trace the documentation of some of the earlier Ethnos. In these instance we have relied on personal recollections for when some gatherings may have occurred and recognise that this information may change should new information be discovered.

Data was also gathered for the timeline. Documents, photographs and online resources were used in order to gather data for this portion of the project.

Data Analysis

The History team met via zoom once a month to discuss thematic analysis. For the data analysis pertaining to all the research findings there was an initial thematic coding using NVIVO conducted by one person which was used as a basis for answering the three research questions.

In recognition of the multilingual nature of Ethno, three portions of the report were written in Portuguese, Swedish and Estonian. These reports are based on a thematic analysis pertaining specifically to Ethno Portugal, Brazil and Bahia; Ethno Sweden and Ethno Estonia.

Data Saturation

Justification for the number of interviews required for qualitative research studies usually lie at the point where no new 'insights, themes or issues' arise (Hagaman and Wutich, 2017, p. 25). This is referred to as data saturation. Hagaman and Wutich (2017) found that in their cross-cultural study that questioned the point at which data saturation took place, they needed 20–40 interviews before reaching a point of identifying meta-themes in multi-sited cross-cultural research. The Ethno History team is confident that the 78 interviews within this study reached a point of data saturation regarding our key research questions.

Ethno Terminology

During the Ethno Research some terminology used by Ethno World was changed. For example, Artistic Leader changed to Artistic Mentor. As such, due to the historical nature of this project, there may therefore be some inconsistencies in terminology. Some of the processes and terminologies used by Ethno World and presented on their websites have also been updated, relating in some instances to the continued dialogue between Ethno World and Ethno Research, and in others to Ethno World's own development over this three-year period (2018–2021).

Theoretical Frameworks

The theoretical framework for Ethno has been drawn up by Roger Mantie and Laura Risk (2020). Expanding upon the Ethno Framework, we also used two further theoretical frameworks: Communities of Practice (Wenger, 1998) and Intercultural Competence (Deardorff, 2011). We also drew on ideas from Sociology and Ethomusicology, for example Ruth Finnegan (2007) and John Blacking (1974). Regarding music education, we referred to scholars such as Lucy Green (2002) Stephanie Pitts (2012), Dimitra Kokotsaki and Susan Hallam (2007). We also drew from Community Music and the Western Philosophical canon.

DEVELOPMENT

> I think in a way we were without any big ambitions the first years. It was interesting to find young people from different countries to come [to Ethno Sweden]. And we tried to find new people to come and new countries to collaborate with, and […] people just fell in love with the whole idea and […] wanted to go back home and start it themselves, like the Estonians did. And then the Belgium people started Ethno after being with us, spreading that idea of meeting and playing and having fun. And making friends. I think that was maybe the one priority to creating this network for young people: to continue to develop as musicians and as human beings. (Peter Ahlbom, Interview, June 2021)

Ethno music gatherings have grown from Ethno Sweden in 1990 to a global network of events that have been held in thirty-four countries in the world at the time of writing (See **Fig. 4**). As described in the quotation above, the first Ethnos grew due to participants' engagement with Ethno Sweden and a desire to have a similar event in their own country. Ethno eventually became part of JM International (JMI) in 2000 resulting in some formalisation of programme and further growth into new areas of the world.[1] The aim of this section is to provide readers with an overview of the growth of Ethno, its relationship to JMI, and, how the aims of the programme have developed over the last thirty years. Research has been conducted in collaboration with key organisers of Ethno events and JMI. Findings are drawn from interviews, focus groups, participant observation at Ethno Committee meetings, Ethno World/ JMI websites and Ethno organiser Google documents.

Fig. 4: Map of countries that have held an Ethno (July 1990 – October 2021)

An organisation is not static or unchanging. Rather it is an active system of processes and practice (Jenkins, 2008 p. 169). Organisations are always in flux and influenced by the membership, 'evolving and changing as the group face new challenges and redefine their understanding of their practice' (Gibson, 2018, p. 56). This research report is therefore a 'snap shot' of Ethno World at a particular point in time as it responds to

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1 JM International is also known as *Jeunesses Musicales International*.

contemporary challenges, such as the current COVID-19 pandemic. It also relies on personal recollections which do not always contain the entire narrative or perspective of an event. Instead, a report such as this hopes to encourage further conversation to draw out deeper understandings of the historical development of Ethno (Arnold, 2000). Research into the historical development of organisations do note a particular pattern (Hasenfeld and Schmid, 2008). For example, Rock (1988) observes a process of formation, networking and growth, and then a connection with other organisations. This lifecycle can be observed with Ethno, which had its formation in Sweden, a period of networking and growth, and then an integration into the JMI network. What is interesting is how the fundamental practice of Ethno, that of bringing young musicians together to meet, play, and have fun remains similar to this day.

Origins of Ethno

Ethno was devised by Magnus Bäckström, a Swedish folk musician.[2] He was inspired to create the project after listening to a presentation by Gunnar Nolgård in the late 1980s. Nolgård worked at *Rikskonserter*, the Swedish partner of JMI and was discussing their projects at the time, which had a focus on Western Classical formations: the World Youth Orchestra and the World Youth Choir. Bäckström felt that there needed to be a strand within JMI that provided opportunities for young folk musicians (Bäckström, Ribeiro and Ahlbom, 2019). He wanted a folk music equivalent positioned alongside the World Youth Orchestra and World Youth Choir with similar goals of 'peace, inspiration and building an international network'(p.17). Bäckström also felt there were two further dimensions: a variety of folk music traditions to bring a 'wider musical reference' to the young musician, and the opportunity to connect local folk musicians to a global context (p. 17). He worked with Nolgård and JM Sweden as a partner. Both shared the vision of Ethno becoming a programme for JMI and designed the initial Gathering with the goal of promoting the project.[3] Nolgård continued to lobby for Ethno at JMI for many years. An entire team worked together to initiate the first Ethno events. Lars Lundgren, a Swedish fiddler, was the first Ethno director who hired the Artistic leaders (now known as Artistic mentors), responsible for the support and coaching of the young musicians and initiating the pedagogic approach for Ethno (Bäckström, Ribero, Ahlbom, 2019).[4]

The first Ethno comprised 120 participants between the ages of 15–25 from Sweden, Denmark, Finland, Estonia, Latvia, Lithuania and the Shetland Islands, part of the United Kingdom. It occurred the week prior to the Falun folk festival running concurrently with the *Musik vid Siljan* festival. Ethno participants were able to engage with events and activities at both festivals. The structure of the programme was a workshop format, where young musicians taught each other a tune from their folk music tradition. Bäckström felt that the crucial element in the first Ethnos was to enable young musicians to teach one another and not to create 'just another music camp where adults teach the young people' (Bäckström, Interview, 2020). Social activities,

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2 For further detail on Bäckström's career and the origins of Ethno, see Bäckström, Ribeiro and Ahlbom, 2019.
3 For example, they made a promotional video, which at the time of writing this report was available to view on YouTube under the title: Ethno 90 1-8 juli 1990 Mötesplats för nordisk folkmusikungdom, Falun, Sverige.
4 For further details of the people who organised the first Ethnos see Bäckström, Ribero, Ahlbom, 2019, and the Ethno Research timeline.

such as dancing or swimming, were also emphasised. The focus was to create 'a platform, an opportunity to meet and play' (Bäckström, Ribero, Ahlbom, 2019, p. 17). Public concerts were also organised. Bäckström states that the initial challenge was to find a balance between a 'structure that gives some kind of order but still allows creative encounters to happen' believing that this is one of the essential elements of Ethno (Bäckström, Ribero, Ahlbom, p. 18, 2019).[5] The initial concept was to give opportunities for young people to strengthen and inspire, develop and make contacts for the future as a musician (Bäckström, Interview, 2020).

Networking and Growth

The initial growth of Ethno reflects a continuing trajectory: that of ensuring Ethno organisers have the freedom to design gatherings according to the needs of their local community. The first Ethno gatherings after Ethno Sweden were in Estonia in 1997 followed by Flanders in 1999.[6] The Gatherings in Estonia and Flanders were both organised by people who had participated in Ethno Sweden. Ahlbom (Interview, 2021) reflects:

> **The girls from Estonia said, "Oh, this is fun, we must do it at home" and they did it with a festival. Ivo and Chris came from Belgium with the VW van filled with beer and young musicians, and they went back in this car and they started Ethno [Flanders]. People who wanted to do it their way without too much concern about goals and aims.**

Krista Sildoja and Tuuliki Bartosik designed a Traditional music gathering with an initial focus on folk music in Estonia. They called the first gatherings *Noorte Moosekantide Pillimängupäevad'* (Folk Music Days for Youth) and held the event prior to the Viljandi Folk music festival (Roosioja, 2018). The gathering was renamed Eesti Etno in 2000 and had its first foreign participants in 2001 (ibid). Estonia has subsequently developed an Ethno-ecosystem comprising Ethno Estonia, Ethno Estonia Kids, Ethnofonik Estonia, Winter Ethno, and Ethno on the Road (Čorić, 2020).

Ethno Flanders copied the structure of Ethno Sweden, with a daily 'morning tune' followed by tune learning workshops and final concerts at the end of the week (Claeys, Interview, 2020). However, they also wanted to sell beer at the gathering, feeling that 'this is the Belgian way of celebrating' and that it was important to incorporate into the event. Ethno Flanders also has a higher age limit compared to Ethno Sweden and chose to call their Artistic leaders, 'coaches'.[7]

The first two Gatherings reflect an enthusiastic response to attendance at Ethno Sweden with the organisers of Flanders and Estonia adapting the programme for the needs of their country. With the growth of these Gatherings came further interest from JMI.

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5 Further details of Ethno Sweden 1990 are available on the Ethno Research timeline.
6 There is some discrepancy over two Ethno Macedonia events that may have happened in the nineties. For further details on the formation of Ethno Estonia, see Čorić, 2019 and Roosioja, 2018.
7 For more details on Ethno Flanders and Ethno Sweden see Ellström, 2019 and Gibson, 2019 available at: www.ethnoresearch.org

Connection with other organisations

Incorporation into JMI

Ethno was created with the intention of becoming a JMI programme however this process took ten years. JM Sweden organised the JM International General Assembly in Mora in 2000 and Ethno was taking place in Falun, so JMI delegates were invited to watch an Ethno workshop. Subsequently, Ethno was incorporated into JMI (Bäckström, Ribero, Ahlbom, 2019). Ahlbom, who was organising Ethno Sweden at the time (Interview, June 2021) recalls the early days of adjusting to working within a larger organisation:

> When we finally managed to get this project into the JMI […] and we wanted everybody to be a part of it, there was a lot of fighting about the rules and the regulations and everything like that. It was really hard to push everybody in and I was also very critical for a while about "why should we do this" and "what is it in it for us" and so on. Of course, the collaboration was not at all more than sending an email to Croatia and saying "Do you have any participants for us so we can send you [participants] and you send us". And today I will say that the Ethno being a programme of JMI is accepted by everyone. And you can see the advantages of it, especially with all the new Ethnos. They rely on the JMI network to get started.

JMI is a 'global network of NGO's that provide opportunities for young people and children to develop through music across all boundaries' (About JMI, N.D.) It was founded in 1945 and currently comprises 73 member organisations in 61 countries' (ibid). Intercultural dialogue is a central tenet of the organisation. They base their understanding of intercultural dialogue with the European Union definition:

> open and respectful exchange of views between individuals, groups with different ethnic, cultural, religious and linguistic backgrounds and heritage on the basis of mutual understanding and respect (White Paper on Intercultural Dialogue, 2008).

Initially, JMI focused on Western classical music programmes, but has developed to include many styles of music, including Jazz and Folk. **Fig. 5** is a diagram of the structure of the organisation. Once a programme is accepted into JMI, the organisers need to become a member and pay an annual membership fee. JMI hold two annual events: the Joint Committees meeting and the Annual General Assembly (AGA). Committees also meet independently throughout the year. The Ethno committee (EC) is a steering committee that reports to the General Assembly through the JMI board and is supported by JM International head office as an executive. The head office facilitates and supports programmes according to the resources available to them.

Fig. 5: Diagram of the organisational structure within JMI

Ethno Organisers

Ethno organisers run the event as a volunteer, freelancer or employee of a JMI member organisation.

JMI Members / Member Organisations

Each Ethno may elect a representative on behalf of their JMI Member into the JMI Ethno Committee where they represent their Ethno'/JMI Member'/country's perspective.

Ethno Committee

The Ethno Committee decides on the direction taken by their programme. The chair of the Ethno Committee reports to the JMI board.

JMI Head Office

JMI Board

JMI Head Office ensure committees run in accordance with JMI principles and values, and provide oversight and management concerning joint ventures (such as the MACP grant).

Reports are presented to the AGA. AGA make decisions on issues that impact overall JMI policy.

Annual General Assembly (JMI Members)

In 2019, with support from funding from Margaret A. Cargill Philanthopries (MACP) an Ethno Global Coordinator, Suchet Malhotra, was hired to the JMI Head Office as well as a programme assistant. They support Ethno organisers in the facilitation of gatherings and Ethno participants with any queries or concerns. New Ethnos receive a toolkit and training, and an explanation of what is possible within the parameters of the programme or the MACP grant money. The Head Office manage the Ethno Website and help with graphic designs and connecting musicians from different countries. Whilst Ethno World provide basic parameters of the programme, Ahlbom emphasises that all organisers 'want to have the freedom to run our Ethnos in our way even though we have the basic educational idea in common' (Bäckström, Ribero, Ahlbom 2019, p. 26).

Ethno Committee

The role of the Ethno Committee (EC) is to steer the international work of JMI's Ethno programme. It ensures 'that the programme grows and develops in a sustainable and positive way, supporting the development of all Ethno projects in whichever ways they are able' (The Ethno Committee, 2021). Alongside the JMI board and head office, the Ethno Committee is responsible for 'upholding Ethno's reputation and brand' (Focus group, 2021; The Ethno Committee, 2021). Ethno organisers must appoint one representative to the EC which should be the person responsible for organising Ethno or a representative of the organisation that is a JMI member. Once the nomination is accepted, it continues indefinitely unless changed by the organisation via a new mandate letter.

The Ethno Committee is responsible for:

- Offering support for upcoming Ethno events

- Discussions on Artistic Mentors best practices

- Providing information on fundraising, communications and partnership development

- Official Ethno materials and documents

- Discussion, voting, ratification and implementation of important changes to Ethno within the scope of the EC.

- Presenting National Reports.

(The Ethno Committee, 2021)

Fig. 6: Photograph of first committee meeting

The first Ethno Committee meeting was in 2003 in Brussels (**Fig. 6**). There was a recognition that the programme was growing and that the organisers of Ethno and people interested in organising a programme should meet. As Ethno began to grow, the Ethno Committee received questions from people wanting to know how to organise the programme. Karin Hjertzell, project coordinator of Ethno Sweden from 2004–2018 and the first chair of the Ethno committee recalls, 'once you get that question, you have to start thinking what is it that we are really doing? And how do we really do it?' (Interview, June 2021)

Ethno Committee meetings begin with members discussing what happened in their gathering that year. This becomes a springboard for discussing issues that have arisen during the previous year's programmes and pooling together ideas for improving the programme going forward. The Ethno Committee also has sub-committees responsible for the development of Ethno in certain areas, such as:

- **Values and Commitments** – Devising the values, guidelines and code of conduct

- **Syllabus** – Reviewing and assessing training activities and needs of Artistic Mentors

- **Pedagogy and Ethno Inspired** – Creating an overview of Ethno-inspired outreach projects that take place in local schools or with teachers (EthnoLEADER in Germany, Estonian eco-system)

- **Inclusion** – Best practices and ideas for becoming more inclusive (Indigenous Peoples, Refugees, local participation, gender diversity)

- **Environment and Sustainability** – Best practices, ideas and experiences to implement more environmentally conscious and sustainable Ethno gatherings or activies

(Ethno subcommittees Google document, 2021)

There are regular meetings throughout the year as well as working Google documents that are constantly updated. These ongoing conversations continue to develop understandings of and implement best practices within the Ethno programme, highlighting the fluid nature of organisational structures (Gibson, 2018; Jenkins, 2008).

Further Growth of Ethno

Fig. 4 is a map detailing the growth of Ethno since 1990. Red icons signify gatherings that started between 1990 and 2001. Yellow icons are gatherings that started between 2002 and 2009. There was a large growth in gatherings between 2010 and 2015, demarcated by green icons. Blue icons represent gatherings started in 2016 to 2018. The purple icons are Gatherings started in 2019 and scheduled to start in 2021.

Fig. 7: Number of Gatherings each year

Year	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
No.	1	1	1	1	1	1	1	2	2	3	3	3	3	6	6	6	7	7	7	6	10	6	8	9	11	12	15	13	19	18	6
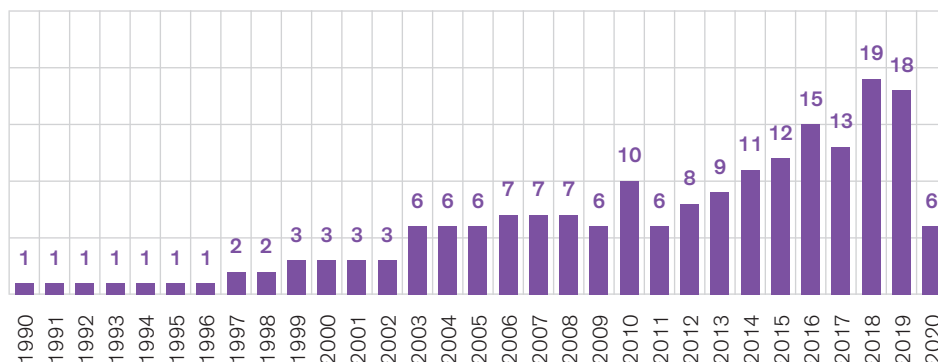
Fig. 8: Timeline of Gatherings occurring in each country

Year →	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004
No. of gatherings →	1	1	1	1	1	1	1	2	2	3	3	3	3	6	6
Sweden	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Estonia								✓	✓	✓	✓	✓	✓	✓	✓
Flanders										✓	✓	✓	✓	✓	✓
Macedonia														✓	✓
England														✓	✓
Histeria														✓	✓
Cyprus															
Croatia															
Czech Republic															
Uganda															
Scotland															
France															
Denmark															
Australia															
Jordan															
Bosnia-Herzegovina															
Germany															
India															
Norway															
Portugal															
Finland															
Italy															
Catalonia															
Solomon Islands															
Palestine															
Malawi															
New Zealand															
Algeria															
Bahia/Brazil															
Sicily															
Cambodia															

Fig. 7 lists how many Gatherings have occurred every year since 1990, being aware that many gatherings were scheduled for 2020 but unfortunately cancelled due to restrictions imposed because of the COVID-19 pandemic. Fig. 8 shows a timeline of Gatherings over the last 30 years. Together these tables and images provide a visual documentation of the growth of Ethno in terms of its global expanse (Fig. 4), number of Gatherings each year (Fig. 7) and the longevity of Gatherings in the regions where they have taken place (Fig. 8). Research suggests that there is a balance between Ethnos that were started by participants and those initiated by a JMI member organisation. Participants who started their own Ethno's say that there were elements of the Gatherings that they wanted to share with musicians within their own country. From an organisational perspective, Malhotra notes that JMI organisations often have the necessary infrastructure to support Ethno Gatherings, whilst participants who start an Ethno will have enthusiasm for the event.

Year →	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
No. of gatherings →	6	7	7	7	6	10	6	8	9	11	12	15	13	19	18	6
Sweden	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Estonia	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Flanders	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Macedonia																
England	✓	✓	✓	✓							✓	✓	✓	✓	✓	
Histeria	✓	✓	✓	✓	✓	✓										
Cyprus	✓	✓		✓		✓			✓			✓		✓		
Croatia		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Czech Republic			✓													
Uganda					✓	✓										
Scotland						✓										
France						✓		✓			✓				✓	✓
Denmark						✓	✓	✓	✓	✓		✓	✓	✓	✓	
Australia							✓	✓	✓	✓	✓	✓	✓	✓	✓	
Jordan								✓								
Bosnia-Herzegovina									✓	✓	✓	✓				
Germany									✓	✓	✓	✓	✓	✓	✓	
India										✓		✓		✓		✓
Norway										✓	✓		✓			
Portugal										✓	✓	✓	✓	✓	✓	
Finland											✓	✓	✓	✓	✓	
Italy											✓					
Catalonia												✓	✓	✓	✓	
Solomon Islands													✓	✓	✓	
Palestine													✓			
Malawi														✓	✓	
New Zealand														✓	✓	✓
Algeria														✓		
Bahia/Brazil														✓	✓	
Sicily															✓	✓
Cambodia															✓	

As Ethno has grown there have been Ethno-inspired programmes arranged outside of the Ethno Gatherings, including:

- **Ethno on the Road**[9] – Touring Ethno bands or orchestras

- **Artistic Mentor Training** – The first training started in France in 2012 and was called Ethnofonik.

- **Ethno Kids, Estonia** – For participants under the age of 16

- **Ethno Family, Croatia** – For young children over the age of 6 with at least one parent to support learning

- **Organisers Training (known as OAT)** – This opportunity has been supported by the MACP grant further strengthening the organisational network of the programme.

- **Ethno LEADER, Germany** – Brings Ethno pedagogy into academic institutions through workshops usually run by Artistic Mentors

- **Online events** – Ethno has been active with websites and social media content for an extended period of time. The COVID-19 pandemic resulted in a shift to online programming. The 'Hope Sessions' was the first of these events in March 2020.[10] Subsequently, some Ethnos, such as England have held online Ethno Gatherings. Ethno Chile held their first official Ethno as a blended (online and offline) Ethno Gathering.

(M and E Matrix, 2021)

MACP Funding

JMI were awarded a grant by MACP in 2019. This encompassed five pillars to enhance the Ethno Programme:

- **Ethno Mobility** – Full scholarships for young musicians to attend Ethno Gatherings around the world. These scholarships have increased opportunities for international networking amongst young musicians, particularly in enabling participants to attend Gatherings further afield (for example, participants from New Zealand being able to afford attending an Ethno Sweden).

9 See Gibson 2020 for field research into Ethno on the Road in Sweden 2019. Ethno on the Road also occurs in Estonia and has taken place in England and Croatia with further events scheduled in other regions.
10 See Gibson 2021 and the Sustainability Report for further details.

- **Ethno Research** – An international team of researchers, supported by a core team based at the International Centre for Community Music at York St John University have been researching the tenets of Ethno, investigating their pedagogy, impact on the lives of participants, and influence within broader folk music communities. Research findings are available at www.ethnoresearch.org

- **Ethno USA** – The first Ethno USA took place in North Carolina in 2021, aiming to connect young folk musicians in the USA to the Ethno network.

- **Ethno Organisers Annual Training (OAT) and Ethno organisational support** – The organiser training as well as human resource support have been discussed in the previous section.

(JM International, 2020)

Development of Core Principles

> I will never say to participants, like "Hey, come to Ethno, because you know, you will work on your cultural diversity […]You will work on your prejudices and on making peace, and destroying fascism. I will never say something like that. But in the same time, secretly. It's what we do (Irma, 2002).

This section reflects on the development of the core principles of Ethno over the last thirty years. Bäckström's initial aim of Ethno becoming a programme for JMI has now been realised and the process of bringing young musicians together to share their music is still central to the programme. Intercultural curiosity was one of the first aims of Bäckström (Bäckström, Ribero, Ahlbom, 2019). Ethno organisers believe that they create the space for intercultural dialogue through informal jamming and discussions where participants speak about their culture and political situations amongst themselves (Focus group meeting, 2021). They write:

> at the root of intercultural understanding lies intercultural curiosity, which is stimulated by entering into contact with different cultures (for example during an Ethno camp). The curiosity sparked at/by an Ethno camp inspires musicians to learn more when they return home, sometimes driving lifelong interests and/or involvement in a new musical culture/genre. (Ethno Research Key Questions – Feedback, 2021)

There is also the consideration over how the cultural values of Sweden may have influenced the Ethno ideology. For example, Swedish '*lagom*', a word meaning 'just the right amount' has cultural significance regarding consensus and equality in Sweden and may have influenced the peer-to-peer learning approach. Hertzell (Interview, 2021) feels that the aims and goals of Ethno may not have changed drastically over the years, but that they have 'deepened and broadened'. For example, she realises that the peer-to-peer approach is much more involved than 'coming to teach a song to someone else'.

A member of the focus group considered peer-to-peer learning in relation to inclusion, saying 'everyone is included in the process of the sharing of tunes and songs. The peer-to-peer learning makes everybody equal. Everyone has something to teach and something to learn' (Focus Group One, June 2021). Peer-to-peer was reflected on by another focus group participant:

> during an Ethno, you need to take both of these roles, you need to both be the presenter, the one that that is presenting or introducing something important, saying something important, sharing something important, but you also have to be the one that is listening. And in the end, these two come together create towards a common goal, creating something that is […] joined from these two aspects.

The core principles of Ethno are an ongoing discussion amongst the EC with a recognition of the following pillars that are fundamental to Ethno:

- Traditional music, world music

- Intercultural exchange, ie the presence of more than one culture

- Focus on youth, ages 30 and below

- Peer-to-peer teaching and learning (supporting by artistic mentoring)

- Learning (predominantly) by ear

- The Ethno concert

- International Collaboration, the collective process of Ethno's development

(Ethno Research Key Questions – Feedback, 2021)

As the opening quotation to this section suggests, Ethno organisers emphasise that the Gatherings were designed to be fun music activities. Within that construct issues such as inclusivity and intercultural dialogue may end up being addressed (Ethno Focus group 1, June 2021). It remains extremely vital that organisers have the freedom to do what is best for their country. With this in mind, I focused on the development and growth of Ethno Sweden, recognising that different Ethno Gatherings around the world are responding to their own particular situations and have been developing and growing at their own pace.

Ahlbom (Interview, June 2021) feels the structure of the Gatherings are still the same, but that the social issues within Sweden have changed, with an increase in immigrants and refugees in the country. This has impacted the role of Ethno Sweden as a peace, or social project as the growth of Nationalist movements in Sweden have caused some concern over intercultural understanding. Ethno is seen as an opportunity for people from diverse communities to meet and work together to spark intercultural curiosity and dialogue. For Per Gudmunsson, who has been connected to Ethno Sweden since 1990 and is now the head of the organisation that runs the event, he feels that the 'magic' behind Ethno is the realisation that 'you come with your thoughts and views and find that they are changeable' resulting in participants re-evaluating 'what you thought was the truth about other people and types of music' (Interview, 2019). Both Ahlbom and Hertzell

see music as central to the Gathering. Hertzell also feels the equal sharing of knowledge, where participants are both receiving and listening to each other, puts participants on equal terms and the use of Traditional Music taps into participants' cultural heritage, or 'roots' (Ahlbom and Hertzell, interview, 2021). These elements create an environment that can support intercultural dialogue. Ahlbom also recognises that the structure of the gathering has adapted to support a more diverse local community. They now have a 'family' system, where participants are divided into smaller groups that act as a social support during the Gathering.

In a recent interview, Bäckström reflects on the idea of Ethno as a Peace Project. He believes that in the 1990s it was a different political climate and at the time Ethno was there to 'build possibilities for a better world'. Now, when he reflects on the increasing political agenda which includes using folk music as a tool for nationalism, he believes that Ethno has become a 'vaccine' where so many young folk musicians have attended an Ethno over the years, that they cannot see folk music as a tool for building walls against others (Interview, 2020). So, for Ethno Sweden, there has been a shift within the Gatherings in response to the changes that they are experiencing within broader Swedish society.

Summary

This section has provided insight into the growth and development of Ethno from an organisational perspective. The development of Ethno from its initial roots in Sweden to a global organisation have been investigated and explored. Further reflections on the developments of the core principles of the organisation have also been discussed from the perspective of organisers who have been involved with Ethno for a long period of time.

This section reveals the conversations and initiatives that take place within the EC to develop and improve the Ethno programme and how this intersects with JMI. It also reveals the importance of keeping the structure of individual Ethnos particular to the needs of the local organisations and communities. The report presents the insights and reflections of some members of the Ethno community, recognising that organisations adjust to the needs of their membership, and, in response to changes within the broader society. This is a presentation of Ethno World in its contemporary situation, recognising that the organisational structure will continue to develop in the future, and hoping that the historical narrative will open doors for future discussions and recollections of the growth of the organisation.

Section 2: Analysis of interviewees in English

QUESTION ONE: WHAT ARE THE MOTIVATIONS, BACKGROUNDS, AND LIVED EXPERIENCES OF ATTENDEES?

This section will explore the motivations, backgrounds, and lived experiences of Ethno attendees across the thirty years of Ethno. It will begin by examining the reasons why individuals felt motivated to attend Ethno.

Motivation for Attending Ethno

Several themes emerged through the interviews around why interviewees felt motivated to begin attending an Ethno gathering. Across the narratives, it was highlighted that one of the most significant reasons individuals began attending Ethno was after receiving a recommendation from a friend or family member. Celeso (2018), for example, described how they had first begun attending Ethno Bahia after receiving a recommendation from their friend:

> I attended my first and only, yet, because I have a friend who recommended me about this organisation and about this way of learning and sharing music. And she told me "this is great. I thought of you when I was there". She went to other Ethnos and she said this would be perfect for me because I like this kind of music. I'm a very curious person and I like traveling and other cultures, also. So, she was totally right. (Celeso, 2018)

Likewise, Jaya (2014), stated that her friends had been instrumental in helping motivate her to attend Ethno Germany in 2014. She described a similar story whereby her friends had previously attended Ethno and then relayed their experience to her describing her as the 'perfect person' to attend the gathering. These two narratives were not unique, as many of the interviewees across the thirty years described how they were drawn to attending an Ethno gathering after receiving a recommendation from a friend who had previously attended the gathering. Jason (2013), for instance, outlined how his brother had attended Ethno and then came home and recommended that he join them at the gathering next year:

> So my brother, for the whole year was telling me about this thing, Ethno. He was really encouraging me to go along, and I had no idea what it was when he was telling me this. So eventually, I was like, yeah, sure, I'll come along to Ethno the next year, and then I went along to Denmark in 2013. (Jason, 2013)

Similar narratives were offered by Hughie (nd) and Mark (2010), who described how their mother had been responsible for introducing them to Ethno and motivating them to attend. Hughie commented:

> I think it was my mother who came up with the idea. I would have never had the courage to go on the web and look for things like this. Then I, I was kind of baffled that anything like that existed. And I-I just wanted to find out what was going on. (Hughie, n.d.)

Ruth Finnegan (2007), 'Professor Emeritus at the Open University in Sociology', explored amateur music-making in Milton Keynes. Finnegan examines the different 'musical worlds' that makeup Milton Keynes musical identity as part of this study. Participants in the study highlight several different worlds they are involved in, Classical musical world, Brass Band musical world, Folk musical world, amongst many others. When exploring how individuals came to participate in these musical worlds, Finnegan highlights the influence of family, specifically parents, on their child's musical engagement. Finnegan writes:

> With jazz and folk music, the hereditary pattern was not so marked, but there too musically inclined parents encouraged their children's interests, sometimes themselves teaching or providing opportunities for learning in one of the their own bands. (Finnegan 2007, p.310)

Finnegan's assertion of the influence of parents in encouraging children and young people's engagement in folk music resonates with the interviewees' narratives who described their parents as being influential in their motivation to attend Ethno. Similarly, Stephanie Pitts (2012), 'Scholar in Music Education', outlines how influential family and friends can be on individuals' musical engagement. Examining individuals' experiences of musical engagement, Pitts' highlights outline how friends and family could often play a crucial role in fostering the motivation for individuals to begin engaging in specific modes of music-making. Pitts writes:

> A further source of musical influence proposed in the existing research literature is that of peer and friendships groups, widely held to contribute to musical tastes and engagement, particularly through the social affiliations of shared musical preferences. (Pitts 2012, p.108)

Pitts (2012) statement reinforces the sense of influence that friends may have had on motivating participants to attend an Ethno gathering. Recognising a shared interest of musical preference, interviewees may have felt motivated that if their peer had a positive experience attending Ethno, they might to find it a positive and meaningful experience, hence the desire and motivation to attend.

Another reason why interviewees described feeling motivated to attend Ethno was around the theme of professional development. Many interviewees outlined their belief that they began attending Ethno to develop their skills as musicians, develop their repertoire knowledge and establish networks for future collaborations.

For instance, Charlie (2000) described how attending Ethno had played a critical role in helping him develop his professional network and career. Charlie outlined that attending Ethno had enabled him to develop his career as a teacher, something that he did not think he would have achieved if it had not been for Ethno, and it was impacts like this that would motivate individuals to attend the gatherings.

Likewise, Issa (2016) described the belief he had when attending Ethno India in 2018 that this could be a critical first step in professionalising his career as a musician:

> **For me it was really, really something professionalising, I would say. I mean, in my head, it was something, you know, really big. That there maybe is like (inaudible), you know, something like this, to be in an Ethno. I mean, for me it was like... You know like this space or something like this when I thought about it first, so I was really scared that maybe I will not get accepted for Ethno (Issa, 2016)**

Several articles address the impact that engaging in ensemble music-making may have on individuals' musical skill development and, therefore, their professional development as musicians. For instance, Dimitra Kokotsaki and Susan Hallam (2007), 'Scholars in Education', explore the ways engaging in group music-making impacted higher education students. Kokotsaki et al. highlight several ways group music-making impacted students' musical skill development, including supporting them to develop their repertoire knowledge, building technical and analytical skills, and growing their confidence in their instrumental playing. For several of the students, this was instrumental in supporting their desire to pursue careers in music:

> **one participant perceived his long-term involvement in a junior band as being 'instrumental' in determining his life aspirations, describing how he progressed through music at General Certificate of Secondary Education level (GCSE) to studying for a degree in music through a progressive enhancement of his intrinsic motivation and love for music. (Kokotsaki et al. 2007, p.9)**

Furthermore, Pitts (2012) highlights how engaging in group music-making opportunities, such as ensembles or choirs, could influence individuals' musical skill development and, therefore, their desire to pursue professional careers as musicians. Following the threads of Kokotsaki et al. (2007) and Pitts (2012), it is clear why some Ethno attendees may see Ethno with its opportunity for musical skill development and establishing future networks as a step in forming their careers as musicians.

However, although many interviewees saw Ethno as a professional development route, there were some doubts about how successful Ethno was in helping young people develop themselves professionally. Girogio (2019), for example, commented that although many people are motivated to attend Ethno with the belief that doing so may help them professionally, this is often not the case:

> You can saw Ethno like, professional... Enterprise, I don't know. Like professional thing, just a professional thing and "I will get contacts, I will get some pictures for my profile, from my Instagram, Facebook, and..." But that's not the thing, no. (Girogio, 2018)

Although Girogio's statement may contradict the beliefs that Ethno could be a portal for professional development, many interviewees described developing and enhancing their musical skills, which motivated them to continue engaging in the gatherings yearly. Afonso (1992), 'A 1992 Ethno Sweden gathering attendee', is a prime example of this, as he described how attending the gatherings provided him with the motivation to continuously participate in the gatherings and carry-on music-making outside of Ethno. This, therefore, could position Ethno as being a facet in individuals' professional development.

Several interviewees' motivation to attend an Ethno gathering was their curiosity and interest to experience the gatherings themselves. Many of them outlined themselves as having no expectations of what to expect before attending their first Ethno gathering and that the unknown was part of the excitement and motivation that led them to sign-up in the first place. Mark (2000) 'An Ethno Sweden 2000 gathering attendee', for example, described how his own curiosity and interest in learning about world music had led him to attend the gathering with his friends:

> I think I was a bit nervous, because I know that I was like, the younger [...] And yeah, was it my expectation? I was curious, I think. Just learn some new tunes, and to... To see if it was okay with my accordion to play... I don't know, for example... Music from Hungaria... Hungary, mean. Africa, from Senegal, I think we had a Senegal-team at this year. I think yeah, it was like a little bit of fear (laugh). Just to... Because of living in the community. I was not so used to be, to do like that, to go in camp. But curious about music and sharing. (Mark, 2000)

Likewise, Ryan (2019), 'A 2019 Ethno Sweden Camp attendee', outlined a similar perspective, describing how he had also attended Ethno with no expectation other than that he would get to meet other young people and engage in music-making. This was one of the draws that led him to decide to partake in Ethno for this participant.

Although many interviewees described themselves as having no expectations before attending their first Ethno, many stated that it was beyond any expectation they could have had. Irmgard (1990), 'A Ethno Sweden 1990 camp attendee', described how attending the very first Ethno in Sweden was beyond any expectation that she could have had, but that the experience made her 'happy'.

Finally, it also became apparent that financial cost was one of the motivations behind individuals choose to attend specific gatherings. Many interviewees described how they would try and attend local Ethnos to offset some of the costs of travelling to and partaking within the gatherings. For instance, Celeso (2018) outlined how they chose to attend Ethno Bahia due to its proximity to where they lived, which would help make the cost more financially suitable. Likewise, the offer of mobility grants also influenced

some members motivation to attend a specific gathering. Both Issa (2016) and Ciaran (2019), described how they had received some form of Ethno Scholarship or grant that enabled them to partake within Ethno, and that was their motivation to attend:

> **But that yeah, so I was like, prepared, well saved up and then it was fine. But, uh, yeah, I was very thankful for the Ethno mobility one because I don't think I would have been able to go otherwise. (Ciaran, 2019)**

Although many of the interviewees saw Ethno had been a financially worthy investment and relatively cheap, some believed that Ethno needed to be cheaper to ensure that it could be more accessible for individuals from outside wealthier backgrounds. This was particularly prominent for Ethno gatherings that were taking place outside of the EU in the likes of India and South America, where it was identified that local musicians would likely struggle to attend the Ethno gathering financially.

Pitts (2012) examination of individuals' engagement in music-making proposes that financial resources could affect how far individuals can engage in music-making and their engagement's longevity. For example, those who could participate in paid instrumental lessons outside of the National School Curriculum were more likely to continue engaging in music-making than those who could not participate in instrumental lessons for financial reasons. Similarly, Finnegan (2007) described how the cost of participating in musical ensembles such as Brass Bands could often come with a high price tag and that this, in turn, affected who participated in these ensembles.

Taking both Pitts (2012) and Finnegan's (2007) points regarding the impact of finances on musical engagement, it is clear why in the case of Ethno, finances may play a significant role in both motivating individuals to choose to attend specific gatherings whilst also been a barrier that prevents some individuals from attending the gatherings.

This examination clearly shows the factors that motivated individuals to attend Ethno and led to their yearly engagement in the gatherings. Many people were attracted to attend gatherings after receiving a recommendation from family or friends that provided them with curiosity and interest to attend the gathering to experience it for themselves. Although many interviewees described that they had no expectations, there was an expectation that this would help them develop their skills as musicians and therefore become a part of their professional development, with the opportunity to meet and connect with other folk musicians from across the globe that could be motivational to them attending. For others, the motivation to attend came from the opportunity of receiving a scholarship to attend a specific gathering which they may not have been able to attend otherwise.

The following section will explore the backgrounds of the interviewees participating in Ethno.

Participant Backgrounds

Through the interviews, several different themes began emerging around the backgrounds of the participants taking part in Ethno. As Ethno is primarily a musical gathering, with only Ethno Portugal, Ethno Germany and Ethno Flanders catering for the additional art form dance, all the interviewees described themselves as having either a musical background or a background connected to arts and cultural activity. For instance, although Matt (2011), 'An Ethno Denmark 2011 Camp attendee', identified himself as being a 'non-musician' when attending the gatherings, he described himself as having a background in arts management that had filtered his cultural curiosity and desire to attend Ethno:

> I mean, there's of course there's an element of cultural curiosity. And I mean, I've always listened to stuff from all over the world and doing my research and you know, like to explore new bands, new songs, new sounds and everything, but like, I'm not learning the music, I'm enjoying the music. This is the whole reason why I started arts management, you know, so I can like, start organising. (Matt, 2011)

Matt's background in Arts management came in useful, particularly when he took on the role in 2014 of helping develop and establish Ethno Germany. Furthermore, although Matt was the only person in this set of interviews to identify himself as a 'non-musician', he stated that numerous individuals connected to Ethno who did not have a musical background and found the experience to be enjoyable and enriching.

It is helpful at this stage to consider the notion of what it means to be a musician to understand how Ethno gathering attendees, such as Matt, may be positioning themselves as 'musicians' or 'non-musicians'. There has been much research around the notion of what it means to be a musician. David Baker and Lucy Green (2018), 'Scholars in Music Education', for instance, describe a musician as:

> Anyone involved in music-making whether as a singer or instrumentalist, conductor, DJ, composer, to other music maker, and anyone who self-identifies as being involved in teaching music in any capacity. They could participate in any musical genre, style, context, or role, from adult beginners, to amateurs, semi-professions and top professionals (Baker et al. 2018, p.479)

Similarly, J. Diana Zhang, Marco Susino, Gary E. McPherson and Emery Schubert (2020), 'Scholars in Music Psychology', describe the notion of what it means to be a musician as being 'a socially and culturally defined construct that is complex to define' (p.402). Undertaking extensive literature review, they propose that a musician actively plays an instrument, practices regularly and has a significant experience of knowledge around music. From both these perspectives it is clear that there is no fixed scheme of what it means to be a musician, but rather specific ideas that individuals must play an instrument and participate in music-making. This could be used as a rationale for justifying why participant Matt identifies themselves as an Ethno attendee with a non-musical background.

However, Baker et al. (2018) and Zhang et al. (2020), propositions that individuals must engage in some form of instrumental playing to identify themselves as a musician, does work in tension with the principles of community music. Lee Willingham and Lee Higgins (2017), 'Scholars in Community Music', write that community musicians work with an impulse that 'music-making is a fundamental aspect of the human experience and is therefore an intrinsic and foundational part of human culture and society' (p.3). Individuals, such as Matt, could recognise themselves as musical and, therefore, a musician without needing to play an instrument to a high standard.

In some cases, participants were not coming from a musical background; they arrived at Ethno with a background in dance. Ethno Portugal is the first and only Ethno gathering that is not strictly focused on only music. Instead, individuals interested in traditional folk dance can attend the gathering. Elis (2018), 'An Ethno Portugal 2018 Camp attendee,' outlined how they had decided to attend Ethno as a dancer after looking to attend a local dance festival in Portugal:

> So, yes, the only reason to... that I discovered Ethno was purely because I saw that if you participate in Ethno, you can go to Andanças for free. (Laughs) Like I didn't know what it was but "Let's go there!", you know? And I had time so I applied, and I applied as a dancer (Elis, 2018)

Attending the gathering as a dancer, Elis worked collaboratively with both dancers and the musicians to develop routines that would work with music developed by the ensemble. Elis believed that attending the gathering could provide many opportunities for skill development, network developments and the opportunity to develop future collaborations identified previously by the musicians in their motivation to attend the gatherings.

Turning the attention towards the musical backgrounds of participants, there was a broad range of musical experiences between individuals. Although Ethno is primarily concerned with the folk genre, many of the interviewees' musical backgrounds were initially outside the folk genre and were in the likes of the western classical tradition or popular music. For example, Lea (2019), 'An Ethno Flanders 2019 Camp Attendee', described how she attended Ethno as a classically trained musician who became interested in exploring folk music and attending Ethno after seeing the group perform at a folk festival. As a classically trained musician, participant Lea described how attending the gathering had enabled her to begin developing her skills of playing aurally without the need for a score:

> I never learned, like by ear before or like not much I'm classically trained. So I'm really used to scores all the time. And but learning these music from other countries or different cultures, I would never understand it on paper. Like you have to hear it to like, get it and to understand how the music feels. And yeah, I think it's really nice to get to know so many different styles and so many people with their own identity. (Lea, 2019)

Lea's experience of attending Ethno as a classically trained musician was shared by several others. Wren (1990s) 'An Ethno Flanders Camp attendee', outlined his experience of attending Ethno as a classically trained musician, describing how attending the gathering and playing a range of new repertoire enabled him to 'change his classical way of thinking

about music'. This was believed to be instilling a stronger sense of freedom within his music-making. Similarly, participant Johanna (1995), 'An Ethno Sweden 1995 camp attendee', described how attending Ethno as a classically trained musician supported her developing a love of folk music and was believed to be the cornerstone of her career as a musician.

Green (2002) explores the notion of cross-musical spheres within music education to understand how young people engaged in popular music develop their skills and knowledge. As part of this examination, Green proposes that it is not uncommon for young people to be formally trained in a genre such as 'classical music' within their formal education system and then engage in other genres of music, such as pop or folk, in their leisure time. Green highlights how many of the young people who undertook formal music education found themselves using or applying their instrumental skills when engaging in other genres of music. Likewise, Pitts (2012) highlights similar perspectives when exploring how individuals engage in music-making, highlighting several instances of where individuals had undergone musical training in one genre but found themselves looking towards other genres for pleasure:

> His experience illustrates the clash between the classical music education that was supported by his parents and the pop music that was motivating his interest in music: lessons with a classical guitarist involved 'a year of little waltzes and mazurkas' before finding in later adolescence 'a private tutor who introduced me to different music genres: blues, jazz, bossa nova. (Pitts 2012, p.78)

Following Pitt's (2012) thread, Ethno could be identified as playing a symmetrical role as the private tutor, where individuals were introduced to a new style or genre of music that reignited their interest and passion in music-making.

However, not all musicians attending Ethno had come from outside of the folk genre; several had come from a background in folk music and had decided to attend Ethno to develop their skills further and build on their repertoire knowledge. Margaretta (2007), 'An Ethno Estonia 2007 camp attendee', for instance, described attending Ethno after receiving a recommendation from her instrumental teacher that this would be a valuable activity to participate in before attending university to study Estonian folk music. She described how her teacher believed it could help her meet and form connections with other folk musicians while developing her skills.

Similarly, participant Jan (2002), 'An Artistic Leader', outlined how he had first begun attending Ethno Sweden in 2002 with a background in folk music to meet other folk musicians. He described how outside of Ethno, he had felt isolated in some ways, believing that he was one of the only people in this area that was interested in folk music:

> I remember seeing the Swedish ethno people it was when they were still in Falun and actually, and they were came to this Spelmansstämma – I don't know how good you are at Swedish – Festival, and we're there oh my gosh was this amazing. And, yeah, we asked the people there and basically I grew up somewhere where I was the only person who played folk music. (Jan, 2002)

Jan described his first experience of Ethno as being overwhelming and the feeling of community within the group as something that he had never experienced anywhere else. This feeling was echoed by several others who also described feeling as if they had found their community or their 'own people' at Ethno that was interested in the same sorts of music as them and shared similar interests.

Several articles exploring community music address how engaging in group music-making can be a catalyst for supporting individuals to find a shared interest and, therefore, overcome the feeling of isolation by finding others with similar experiences and shared backgrounds. Casey Hayes (2007), 'A Scholar in Community Music', article highlights how engaging in a GLBT choir enabled members to develop a support network of individuals who had also faced discrimination in society due to their sexuality. Members had described moments of isolation before attending the group and discovered members who shared similar interests and experiences when attending the choir. Likewise, Wayne Bowman (2008), 'A Scholar in Music Education', writes that community music-making can offer individuals the opportunity to develop collaborative partnerships through fostering a feeling of togetherness. This, according to Bowman, can be critical for helping participants begin building support networks and forming long-term friendships and partnerships (p.121). Thus, Ethno can be positioned as a place where individuals with musical backgrounds that could potentially be classified as out of the 'mainstream' may find friendships and a sense of togetherness, which will be explored more in-depth in the theme of lived experiences.

Through examining the narratives, almost all gathering attendees appeared to come with a background connected to the creative arts, either as musicians, dancers, or those interested in arts management and cultural policy and that have a curiosity or interest in folk music. Those who are musicians are not necessarily folk musicians, but those who have seen previous Ethno concerts or are looking to develop new musical skills. For those with a background in folk music, Ethno provides an opportunity to find others with a shared musical interest and overcome the feeling of isolation through forming new friendships and connections.

The following section will explore the lived experience of Ethno attendees.

Lived Experiences

Through the narratives, several themes began emerging around the lived experiences that attending Ethno offered individuals. Ian McIntosh and Sharon Wright (2018), 'Scholars in social policy', describe lived experiences as a process of learning, whereby individuals gain knowledge of the world around them through engaging in experiences. They propose that the concept of lived experience has become a cornerstone to many studies in social research that aim to explore how individuals make sense and therefore engage in the world around them.

Theories of lived experience are situated in phenomenology and, more specifically, the works of German phenomenology philosopher Edmund Husserl (1859–1938), who is described as one of the leading thinkers in contemporary phenomenology.

Husserl believed that individuals gave meaning to things as they experienced or interacted with them and that this could be worthy of analysis to understand more about the different phenomena embedded in society, how they gain their meaning, and the impact they have on individuals lives. As such critical events in individuals' lives could be seen as worthy of analysis to understand the broader meanings and impacts they have on individuals.

Taking forward this perspective of lived experience, we can now draw our attention towards Ethno and the several themes that began emerging regarding the lived experience that attending Ethno provided participants. Many interviewees described how attending Ethno had provided new or altering perspectives regarding areas of cultural representation and cultural understanding. For instance, for several individuals taking part in Ethno had enabled them to feel as if they had a sense of empowerment to 'reclaim' their own cultural identity through the process of sharing repertoire that they viewed as being a product of their own cultural background. Loreli (2012), 'An Ethno Sweden 2012 Camp Attendee', for instance, described how she felt as though she was 'taking the lamp' of her home country and walking ahead when sharing repertoire in the gathering of the group, which played a critical role in strengthening her connection to the music and therefore her identity as a musician from that specific country.

Likewise, participant Irma (2002), 'An Ethno Flanders attendee,' described an increased connection to her own cultural identity by learning new repertoire from other Flemish folk musicians. Irma stated:

> **Thanks to Ethno, I really discovered a lot of nice songs in Flemish and in Belgium. And I started to be a little bit proud to be Flemish, Belgian. And now I must say, closer to my musical background is Balfolk (Irma, 2002)**

In both cases attending Ethno and having the opportunity to engage in repertoire that was part of their cultural background enabled them to foster a stronger connection to their own cultural identity. Suzel A. Reily and Katherine Brucher (2018), 'Ethnomusicologists', highlight how engaging in specific forms of 'musicking' may play a crucial role in constructing people's identities and thereby become a representation of the individuals' 'production of locality' (p.2), which are described as structures of feeling between people and places that they engage within. Thus, sharing and learning new repertoire from their own culture may strengthen participants' feeling of their locality.

With such high regard for the importance that repertoire can play in Ethno, it is hardly surprising that many interviewees described how choosing the suitable repertoire that would represent them and their culture was critical. Scott (2014), 'An Ethno Histeria Umeuropa Caravan Attendee', described his view that the song-sharing within Ethno was a pivotal moment where he was not only reflecting his own 'identity' but that of his broader home country through his song choice. Therefore, he had to choose his piece carefully to represent his country in the best possible way:

> **I've questioned or thought about the problematic natures of what Ethnos ideas come through that and whether that's partly been me thinking of what should I choose to teach if I teach something and**

> **it's should I attempt to teach something really cool, but also teach something that represents English music well, but also something that represents a particular regional variation that people don't know? It's almost like being a member of parliament and am I representing my party or my constituency or myself (Scott, 2014)**

One reason interviewees had to choose their repertoire carefully was that they believed their repertoire could play a critical role in aiding intercultural understanding within the group. For instance, Irmgard (1990) outlined intercultural understanding as a byproduct of Ethno that emerged through repertoire sharing and then having the space to discuss and hear about individuals' backgrounds and experiences. For many of the interviewees, the opportunity for cross-cultural sharing made Ethno unique compared to other musical opportunities they engaged within.

Several definitions may be used to explore what it means to have intercultural understanding. For instance, Ian Hill (2006), 'A Scholar in Education', defines *intercultural understanding* as a combination of knowledge about other cultures at a cognitive level, combined with a set of attitudes at the affective level. Hill describes that the knowledge inherent in intercultural understanding concerns knowledge about one's own culture and other cultures and their similarities and differences. Similarly, Debra Williams-Gualandi (2015), 'Scholar in Education', writes that intercultural understanding should be seen as a 'developmental, experiential process that involves both engagement with other cultures and an understanding of self' (p.10). Willaims-Gualandi draws on Mark Heyward's (2002) developmental model of 'intercultural literacy' to showcase the levels of intercultural understanding that one may develop and what impact this has (see **Fig. 9**)

Fig. 9: Heyward's (2002) intercultural understanding.

	Mono-cultural level 1 Limited awareness	Mono-cultural Level 2 Naïve awareness	Mono-cultural Level 3 Engagement-distancing	Cross-cultural level Emerging inter-cultural literacy	Inter-cultural level Bi-cultural or transcultural
	Unconsciously incompetent	Unconsciously incompetent	Consciously incompetent	Consciously competent	Unconsciously competent
Understandings	No significant inter-cultural understandings. Unaware of own culture or of the significance of culture in human affairs.	Aware of touristic, exotic and stereotypical aspects of other culture(s). Little understanding of meta-culture.	Aware of significant cultural differences. Other culture(s) perceived as irrational and unbelievable.	Increasingly sophisticated understandings of socio-political and intergroup aspects of culture and meta-culture.	Aware Of how culture(s) feel and operate from the standpoint of the insider. Understandings of primary and meta-culture and global interdependence.
Competencies	No significant inter-cultural competencies.	No significant inter-cultural competencies.	No significant inter-cultural competencies.	Developing competencies include mindfulness, empathy, perspective-taking, tolerance and communication.	Advanced competencies include mindfulness, empathy, perspective-taking, tolerance and communication.
Attitudes	No significant inter-cultural attitudes. Assumes that all groups share similar values and traits. Value neutral.	Naïve and stereotypical attitudes which may be positive, negative or ambivalent.	Typically negative attitudes. Stereotyping, prejudice and discrimination.	Differentiated, dynamic and realistic attitudes. An overall respect for integrity of culture(s).	Differentiated, dynamic and realistic attitudes. An overall respect for integrity of culture(s) accompanied by legitimate and informed

Heyward (2002) proposes that to develop or possess intercultural understanding is to have a broad understanding and an awareness of different cultural backgrounds and to have mutual respect between different cultures. If individuals are unable to achieve a level of mutual respect then the individual will process a form of monoculture, whereby they are only concerned with their own cultural background and what that can offer them. In a globalized society, Heyward writes that it is vital that individuals develop their intercultural understanding to support peace and tolerance building between different communities and cultures across the globe.

Following the thematic threads of intercultural understanding, it is clear how Ethno, with its opportunity for connections and intercultural dialogue, may serve as a focal point for building intercultural understanding. Through the process, Ethno participants described a feeling of togetherness forming in the group that came from developing knowledge about one another and their respective cultures. Under the theme of togetherness, interviewees shared many stories about how they had experienced their first love, met their long-term partner and developed life-long friends whilst attending the gathering.

For those that have written on friendship, including Cicero (1967), St. Augustine (1977), Thomas Aquinas (1989), Michel de Montaigne (1948), Ralph Waldo Emerson (1841), C.S. Lewis (1960), Kant (1964), Nietzsche (1969), and Maurice Blanchot (1997), Aristotle (1938) provides the touchstone, dividing friendship into three types, utility-based, pleasure-based, and excellence or goodness. Although Aristotle (p. 371 VII ii 13) says 'there are many kinds of friendships', the friendships of excellences are most significant for him. Once established, friendships built on such basis will tend to last; as Aristotle notes, 'It is clear that from this that the primary friendship, that of the good, is mutual reciprocity of affection and purpose' (p. 373 VII ii 16). Today we typically used the notion of friendship to characterise personal relationships of a certain kind. Neera Kapur Badhwar (1993) clearly articulates this when she states that 'friendship is a practical and emotional relationship of mutual and reciprocal goodwill, trust, respect, and love, or affection between people who enjoy spending time together'.

Speaking on Philosophy Bites, Alexandra Nehamas (2008) suggests that friendships are essential because you do not treat everybody the same; friendship is inherently based on inequality since you give your friends preferential treatment over others. Since the Enlightenment, it has been popular to identify all values with moral values, values of morality that enjoins us to treat everybody equally. If the values of morality are values that depend on our commonalities and similarities, then values of friendship are those values that distinguish us from one another. They are what make us distinct and exciting individuals, differentiating one person from another. This is so because our friends guide us to becoming one kind of person and help us understand who we are. For the majority of those we spoke to friends have been developed through social media, particularly Facebook. Prior to the ubiquity of Facebook participants did not take forward multiple 'friendships'.

When thinking about what was at the essence of Ethno that provides the frameworks for building this sense of togetherness and friendship, Loreli (2012) stated:

> Well, I think it's very easy to fall in love and, there are so many factors "Why do you fall in love very easily at Ethno?". Because the... Sometimes many reasons, what I felt first thing: It is a new experience for many of the young musicians to see so many different cultures of musicians, like different musicians from different cultures. So you quickly get attracted towards them, the languages, the styles and everything, which is totally different from yours. So you get attracted to them. And I think yeah, and age factor also matters a lot. Like what age you have joined it. If you ask me now I'm turning 30 soon. So I think I'm totally different from the one who attended Ethno at the age of 23. That's a big difference, so. Yeah. But it is easy. And it's not impossible to anything. Sometimes people have found very natural and very long-term love also at Ethno. (Loreli, 2012)

Similarly, reflecting on the theme of togetherness, participant Georgina (1996), ' An Organiser for Ethno New Zealand', commented that each Ethno seemed to have a specific point whereby the participants move from being individuals to being a group. Several factors were believed to be critical to supporting this transition. Firstly, the peer-to-peer learning embedded within Ethno was seen as critical to supporting the group to begin forming bonds with one another. Irma (2002), for instance, described her belief that using a peer-to-peer learning approach led to a form of 'group dynamic' that was unlike any other they had seen. Similarly, Participant Henriette (2018), 'A 2019 Ethno Brazil Attendee', outlined how the approach to teaching and learning in the gatherings supported participants to build bonds through its inclusive approach that enables participants to see similarities and differences between one another, which could be crucial under Haywards (2002) developmental model for developing intercultural understanding (See **Fig.9**)

> So everybody learns the line, the main line and then we start to separate the sections. And when you learn songs and things from other cultures you're able to not only see what kind of differences there are between you and the other but most of all to notice that there are so many things in common, musically speaking [...] Yeah, like, I was talking about the methods and I think it's great. It's so great because it really involves everybody from the musician who already plays for a long time to the amateur musician who is there for the first time and can only play a few chords on the guitar or something like that. But everybody's respected and included in the process. And that's a thing that I learned a lot by watching and experiencing this, and I keep trying to incorporate this method in my own projects. (Henriette, 2018)

Peer-to-peer learning has become an embedded feature of informal music pedagogy in both the pop and folk genres. Green (2002), for instance, describes how many pop musicians engage in band-like workshops, where the development of musical skills

comes from 'jamming' with one another and learning new skills from peers. Similarly, Siw G. Nielsen, Guro G Johansen and Harald Jørgensen (2018), 'Scholars in Music Education', describe how peer-to-peer learning could play a critical role in developing students' self-efficacy in their instrumental playing, particularly when organising and developing performances. Both Green and Nielsen et al. highlight how the social factor associated with peer-to-peer learning comes from working collaboratively.

Another reason interviewees believed they developed a sense of togetherness, and a group bond was that whilst attending the gathering; members had to live with one another 24/7. Many of the interviewees kept describing Ethno as a 'bubble' outside the reality of the everyday. Participant Reiss (1994), for instance, described Ethno as being a bubble that was a 'closed-off system' from reality

> Because it is a closed system, you're in or you're out. And if you're in, you're there 24/7. So it takes a lot of your energy and a lot of other that's what I think is unique about Ethno, maybe, it's really what there are other organisations that don't call themselves Ethno, but do the same thing. And then you will have the same thing there as well. Because Ethno is an orchestra as well and it has dynamics of an orchestra too, you know, you play together with all the violins and you can hide a bit if you're not really good, so you can hide a bit. So the let's say the best of your music is coming out anyway. And so it has this orchestral thing too, and it's really close there. You eat together, you sleep together. (Reiss, 1994)

For Reiss (1994), this closed-off system provided an opportunity for them to reflect on the world around them. This feeling was reciprocated by many other interviewees who believed that attending Ethno was almost like being in a bubble that enabled them with the unique opportunity to learn more about the world around them, reflect on their own experiences and form new friendships. The friendships being formed were with an array of people from a broad range of cultural backgrounds that they may not have met had it not been for attending Ethno. For Olivia (2014), 'An Ethno Germany 2014 attendee', living within the Ethno Bubble and having the opportunity to meet a broad array of people enabled her the opportunity to reflect on the challenges faced in society across the world

> Ethno is kind of a reminder... What is really happening out in the world, and Ethno is kind of... a reminder and escape bubble from the reality. It also helps you to see in a wider way the wider picture of what is happening around even political environment, the climate crisis. Not only in your country, but if you go to Ethnos, through the participants you can see the wider picture what is happening in other countries as well and how... the problems they face there, how they try to solve or do so generally. It's also like a "breathing way" of escaping the reality but also it gives you strength to come back to this reality. The political and social climate of this crisis we are going through. So it's also gives you strength, I think so. (Olivia, 2014)

Several studies address how participating in musical groups may provide a form of 'reality' outside of the everyday. Phil Mullen's (2002), 'Scholar in community music', study into cross-cultural music-making showcased how participating in a musical group may provide an alternative space or reality where participants could form a sense of togetherness and overcome stereotypes. Mullen's Antrim project brought together twenty-five Irish musicians from across Northern and Southern Ireland. By bringing these two sets of musicians together to make music with one another. Through the process of working together, participants were able to dispel some of the preconceived ideas that had created tension and begin building a social understanding through having this alternative space to work together.

Likewise, Pam Burnard, Valarie Ross, Laura Hassler and Lis Murphy (2018), 'Scholars in the field of Music Education and community music', describe how music-making could be a catalyst for intercultural understanding between groups from different cultural backgrounds. Burnard et al. propose that the music-making environment acts as an alternative space that enables communities to come together, bridge divides and build a community in a way that they may not have done otherwise.

Similar ideas are offered by Kim Boscov (2020), 'Scholar in community music', who explores the notion of transformative participation through the lens of a refugee music gathering in Palestine. Boscov describes how participating in music-making workshops may enable a 'cultural performance' where participants can communicate through another level to the everyday discourses and showcase parts of their cultural heritage in a safe and welcoming environment. For refugees in Palestine, this played a vital role in sharing and engaging with others from outside the background and building shared understanding. Boscov proposes that the workshop space could be seen as outside of everyday reality in many ways.

Taking these three perceptions on how participating in music-making workshops may provide an alternative space to bring together individuals from different cultures, it is clear why interviewees at Ethno may perceive the gatherings as having some sort of 'bubble'. For many of the interviewees, it provided an opportunity for them to interact with others with a broad array of backgrounds that they may not have had the opportunity to do otherwise. Through doing so, they were able to build a shared understanding that would enable them to develop and grow in their thinking of the world around them and began transforming some of their preconceived ideas they may have held.

Alongside the opportunities for learning about different cultures, many interviewees described how attending Ethno supported them in developing and learning new musical skills, which was another lived experience that was prominent within the narratives. Several interviewees, who had backgrounds in folk music, attended the gathering to learn new musical repertoire from a broad range of backgrounds, where they not only could 'see' some of the music on paper but 'feel and experience it'. Lea (2019), for instance, outlined that without attending Ethno, she would not likely have felt or understood some of the repertoire she was engaging in at the gatherings. Having people who knew the background of the repertoire and its origin was seen as critical by the interviewees for helping bring the music 'to life'.

Similarly, Eduardo (2019), 'An Ethno Brazil attendee', described how learning music from other cultures was one of the draws of attending Ethno. He believed that having the opportunity to broaden one's knowledge of music from around the globe could be critical for helping them develop their skills as musicians

> I feel like the importance is, is huge. And it divides in, in many ways, like, first of all the musical experience and being exposed to different kinds of melodies, harmonies, rhythms and so as a musician it's in enriching like it makes us better musicians. (Eduardo, 2019)

Eduardo's suggestion of how attending Ethno could enable individuals to develop their musical skills through engaging in a broad range of music was felt by several others. Caine (1999) and Lewis (1996), for example, described their belief of how for many of the young people attending the gatherings, this would be their first opportunity to engage in repertoire that would enable them to explore and experience new musical features through their playing and sharing of musical repertoire

> I think it's probably the first time that many people, many of these young people get to know new music, and music from all over the world. Which is quite... Quite strange sometimes. Because we all come a from a background in one way. Either we come from jazz, or pop, or rock, or maybe even folk. Swedish folk, or Americana, or whatever. But to face another style, to face another culture... It's really, really hard. And strange, in a way. Because it's strange rhythms. It's strange scales. So this is the first time they actually maybe get in contact with that. (Caine, 1999)

Ryan (2019) was a prime example of someone who described themselves as developing their practical musical skills through engaging in Ethno. He described how his first instrument was a cello but switched to mandolin when he attended Ethno Sweden and Ethno on the Road. Attending gatherings, where he had the time to practice, learn from others and engage in a variety of repertoire supported Ryan in developing his chordal playing skills on the mandolin, an area he had been interested in developing before attending Ethno.

Taking this notion of Ethno being a space of learning and skill development, we can distinguish that the gatherings may fall under Greens (2002) umbrella of musical spheres as an 'informal musical learning environment', which can be described as

> a variety of approaches to acquiring musical skills and knowledge outside formal educational settings [...] informal musical learning practices may be both conscious and unconscious. they include encountering unsought learning experiences through enculturation in the musical environment, learning through interaction with others such as peers, family members or other musicians who are not acting as teaching in informal capacities; and developing independent learning methods through self-teaching techniques. (Green 2002, p.16)

Furthermore, Green (2002) distinguishes that individual will often build on their musical skills (instrumental, aural, and knowledge) within the informal spheres of

musical learning through the playing of musical repertoire, often in band-like or ensemble settings. Recognising Ethno as being built on the foundations of peer-to-peer learning with no specific teacher and its emphasis on ensemble playing, it could be proposed that Ethno could be classified as a site of informal musical learning where individuals could develop their skills as musicians through playing with others and working alongside them.

Overall, in terms of lived experience, the Ethno gatherings could be summed up as a human experience that provided participants with numerous opportunities to develop some parts of their cultural understanding, sense of togetherness with others from across the world and develop their skills as musicians. For many of the interviewees, these experiences were crucial to developing their identities as musicians and personally and how they see and engage in the world around them.

Summary

By examining the motivations, backgrounds, and lived experiences of Ethno attendees, we can begin to understand why individuals begin attending Ethno and the various impacts that attending a gathering may have for them. Many attendees are drawn to attending Ethno after receiving a recommendation from a friend or family member that often led to curiosity and motivation to attend and experience the gatherings for themselves emerging. Although the gatherings are centred around folk and traditional music, many of the interviewees had musical backgrounds in classical, pop, and rock. For these participants, attending Ethno provided an opportunity for them to develop their knowledge and musical skills of folk and traditional repertoire from across the globe. Alongside developing repertoire knowledge and musical skills, interviewees also described the opportunity to build global friendship networks and a sense of togetherness as some of the most impactful lived experiences of engaging in Ethno.

QUESTION TWO: IN WHAT WAYS AND TO WHAT EXTENT HAS THE ETHNO EXPERIENCE CHANGED THE PARTICIPANTS WORLDVIEW, INCLUDING ONCE THEY HAVE 'AGED OUT' OF THE GATHERINGS?

This section of the history report reflects on the above research question. Through an analysis of all the interviews conducted by the history team the following themes were highlighted: 'understanding people', 'Ethno and politics', and 'togetherness' which relate to Ethno's aims of promoting the ideals of 'peace, tolerance and understanding' (www.ethnoworld/about).

For many participants in this project, it was hard for them to remember ideals that they can specifically connect to Ethno, however, overwhelmingly, participants at Ethno describe 'the people' as being the most important aspect of their Ethno experience. The following section of the report relates quotations from participants to academic literature with a particular focus on intercultural competency (Deardorff, 2011) and communities of practice (Wenger, 1998); folk music and politics (Bohlmann, 2011) and music and togetherness from an Ethnomusicological perspective (Blacking, 1974).

Understanding People

Ethno is a space where people from different backgrounds meet together. As such questions of intercultural understanding arise, as was already mentioned in the previous sections. JM International bases their understanding of intercultural dialogue on the Council of Europe definition:

> **Intercultural dialogue is understood as an open and respectful exchange of views between individuals and groups with different ethnic, cultural, religious and linguistic backgrounds and heritage on the basis of mutual understanding and respect.**

Further in the White Paper, it is acknowledged that

> **Cultural activities can provide knowledge of diverse cultural expressions and so contribute to tolerance, mutual understanding and respect. Cultural creativity offers important potential for enhancing the respect of others. The arts are also a playground of contradiction and symbolic confrontation, allowing for individual expression, critical self-reflection and mediation. They thus naturally cross borders and connect and speak directly to people's emotions. (White Paper on Intercultural Dialogue; 2008, p. 109)**

This experience was reflected on by participants in Ethno on the Road where moments of contradiction and confrontation enabled some members of the band the opportunity for critical reflection of their experience (Gibson, 2020). Some participants in this research project also reflected on similar occurrences.

Feedback from members of the Ethno Committee is that 'intercultural exchange' is organically integrated into all aspects of the gathering (eating together, sharing new tunes, having a conversation). They do not teach intercultural exchange or competency, which is 'intentional and does not undermine the effectiveness of the experience'. The Ethno Committee write that 'at the root of intercultural understanding lies intercultural curiosity, which is stimulated by entering into contact with different cultures. The curiosity sparked at an Ethno gathering inspires musicians to learn more when they return home, sometimes driving lifelong interests or involvement in a new musical culture / genre' (Ethno Research Key Questions – Feedback, 2021).

Deardorff (2011, p. 65) highlights the need for greater intercultural competency as society becomes more diverse, however also acknowledges that there is no consensus surrounding the terminology across academic disciplines. This is also evident through Ethno Research, where it seems that there is no agreed definition surrounding intercultural understanding within the gatherings. Deardorff (2011, p. 66) defines intercultural competence as 'any who interact with those from different backgrounds, regardless of location' with a desired outcome as being '*effective* and *appropriate* behaviour and communication in intercultural situations'.

Most participants refer to 'understanding people' more than an 'intercultural understanding' with most reflecting that Ethno was more of a 'door opener' to different cultures than an opportunity for intercultural understanding supporting the feedback we received from some members of the Ethno committee. When reflecting on how participants developed their understanding of people, comments could be divided into the following themes: finding similarities and recognising differences between people, being open, and understanding people through their music. When it comes to understanding people from different cultures, Ekansh (2018) perhaps summarises the views of the participants by saying, 'it's hard to hate somebody that you know really well'.

The following quotation is a reflection on a moment where a participant's perceived understanding of a person from another culture changed.

> It was […] late night, early morning. I was sitting there playing tunes with someone, don't remember who, we were having this really intimate jam session with two fiddles and playing so nice, too. This is like this musical, really strong experience. And at the same time next to me, was sitting one of my Belgian friends talking to a guy from Serbia. […] Who is telling […] the Serbian experience of the costs of a war. And how he'd been a soldier in the Kosovo war, and his father being a soldier there as well. And every family in Serbia, there is at least one or a few male members of the family who one way or the other would've been involved in […] the Kosovo war. And how that war is really, also in Serbia, a national trauma. And he wasn't […] at all talking about like, "Oh, yeah. It's a shame that we lost" or whatever it was. It was nothing about making the Serbians heroes, or making the international community into villains, or anything like that. […] He was really only talking about the human aspects of being in a war. And to hear that from… Because, I mean in Western media, or the Swedish media, the Serbians were really… Kind of… Everyone knew that the Serbians were the bad guys, and the Kosovo were the kind of… The ones that needed protection. Right? And there was… So it was just a really, really strong experience of: I was in this really intimate jam session, feeling musical… Pure love, and… And then at the same time, I was kind of hearing snippets of this conversation about how… That gave me a really, really strong experience of: "Yes, of course! They are also human beings, they were on the other side, but they were also human beings. And it's something that affected them really strongly as well." And I think THAT experience, THAT moment is something that's kind of changed me as well.
>
> I think that very experience made me definitely more humble as well. Towards life in general, and towards… Understanding that there are always, there's always a different side. There's always another side of things. And also, we're all humans with the will to protect our lives and our families. (Keon, 2004)

This memory shared by the participant describes a pivotal moment at Ethno that changed him. At the time it was in 2005 when the Kosovo war was causing a great impact in Europe. Keon paints a picture of two musicians jamming late into the night at an Ethno gathering, whilst at the same time also describes a conversation that he is hearing next to him. Whilst in a heightened state of music-making he is hearing another person share their experiences of being a solider in the Kosovo war. This experience caused a 'strong experience' of the impact war has on all the people involved. As he states later, he realised that 'there's always a different side'.

Deardorff (2011, p. 68) points out that intercultural experts agree on one aspect of intercultural competence: that of seeing from others' perspectives. Deardorff (2011, p. 72) emphasises the importance of programmes addressing 'multiple worldview and comparative perspectives'. This is evident Keon's reflection at the opening of this section. He was able to see another perspective, one that was not being promoted by the media surrounding the Kosovo war. This realisation of their being 'another side of things' led to a moment that changed him. A similar comment was made by Jemma (2019), who reflected that she 'had such a wrong image of everything from this country'. She realised 'there are so many faces in each of the countries and you can't just tell [if] they're like that and that. Jemma (2019) continues to say that 'it was a good lesson [for] me' again highlighting a change of perspective in her attitude towards people from different countries.

Finding Similarities and Recognising Differences

> To be able to discuss with people that think different from me we need to have the same experience for basis. If not, even though we think different we will never be on the same page, at least. So the more we do these things. The more we are narrowing the edges. (Celeso, 2018)

Interviews appear to highlight both a recognition of 'sameness' and 'difference'. As Louisa (2010) comments, 'Even though we're from different cultures and we may have different traditions than more or less people are very similar all over the world, the core of humans is the same everywhere'. Most participants consider there being an underlying 'humanness' that all participants share even though they come from different cultural backgrounds. As the following comments highlight:

> People are different everywhere, but the same still (Hughie, n.d.)

> You see they are just the same. They are just playing music as you do (Skylar, 1999)

> Once you sit down at the table after a good day of music and you realise people love the same things and you find connections with people where you think the culture have been something that would stand between you, but it actually doesn't. (Afonso, 1992)

There are differences, but we're still human underneath. There are differences, some things that keep us apart but there are also other things that connect us. Ethno creates a really strong feeling that the things that connect us are stronger and more important than the things that set us apart. (Keon, 2004)

Ethno is a great connection maker (Carlos, 2019)

We have to learn to understand each other. We are just young people playing music together – the different nationalities don't matter (Shayna, 1996)

Where Ethno is particularly effective appears to be in developing the attitudes of respect, openness and curiosity which are a basis for developing intercultural competence (Deardorff, 2011). The focus on intercultural dialogue occurring during mealtimes or discussions through the residential experience is recognised as an effective means of bringing together people from diverse backgrounds (Bok, 2006, in Deardorff, 2011). The following comments further reflect on the residential experience and the realisation of the differences between people, however with responses that suggest cultural shocks, clashes, leaps or 'weirdness'.

It's always different to be confronted with other people. I've realised that there is still cultural shocks with some people and it's always interesting to be confronted with that. (Theresa, 2016)

I remember we had someone there with his boyfriend but people from [another country] thought it was really weird. (Mikaela, 2000)

Just the difference between a 30 year old and 15 year old is a big leap. (Mikaela, 2000)

So you notice people from other parts of the world have different ways of thinking. Like this guy from Tunisia he had an arranged marriage, for us this was really strange. […] It's a social clash, not social learning. (João, 2017)

In these recollections there does not appear to be a resolution to the experience of cultural differences. There is simply an acknowledgment that there was an encounter that opened the eyes of participants to the differences between people. It is in these instances that a shift in thinking towards a new perspective may not occur. But then some participants do express a development of respect, empathy and acceptance of different cultures:

Ethno will help you respect that kind of life and that is the most important thing I know of. (Leonardo, 2018)

> It's such a deep experience for 10 days […] and that helps you accept that everyone is different and that they're having different experiences and that everything is valuable. (Ravinder, 2017)

> When you live with people completely different from you, you can be more empathetic, more respectful because you can understand more about the people and the things they do. You realise that even if you think very different to that other person , or even the opposite, you can have similarities, you can talk to them, understand them. (Carina, 2014).

> Sometimes you need to understand how the situation is in their country. So there can be misunderstanding due to the culture, which is really sad. And then you face those problems and then this works in a smoother way than normal life, I think because people are open, people talk. (Axel, 2014)

The final two comments draw attention to talking with people to understand people from different places better. The need for conversation in diverse cultural settings is noted as extremely important in intercultural settings (Brinner, 2009; Burnard, Ross, Hassler, Murphy, 2018; Hess, 2019). The more diverse the membership of the group, the longer it can take to find the similarities between people, or what Wenger (1998) would refer to as the 'shared repertoire'. Comprehension of different needs can result in making allowances for those differences as Carina experienced in her first Ethno:

> The first Ethno I went to I shared a lot with an Indian singer who had got married like one week before the Ethno so I was like: WHAT? YOU SHOULD BE IN YOUR HONEY MOON. And I remember that she asked the crew of the Ethno to open the woman's bathroom in the nights only for her because in the morning when we used to go to take a shower, we were naked in the shower and like all of us together and that wasn't comfortable for her. I always remember that because it is important to have the comprehension that we have to be empathic with another person because they can require different things and not every person feels the same. (Carina, 2014)

Some participants reflect on their experiences after the Gatherings when they went to visit the friends they had made:

> I invited a friend from Tunisia to come to my home in Portugal for a week. And that experience was really like "Yeah, he's not from here". Like we have really different cultures, different ways of being cordial. Like I noticed he was sleeping over the already made bed, and I had to tell him, "no, you have to take this [blanket] off'. (João, 2017)

> **You build friendships and then you visit each other and it can give you a very different perspective of what's out there. (Matt, 2011).**

In these two examples, participants note that it was outside the context of the Gathering that they began to see the differences between cultures again highlighting Ethno as a 'door opener' for deeper intercultural understandings.

All of these examples highlight an awareness of different cultures that were developed as participants encountered different ways of being and doing, but, as the literature on intercultural competency notes, there is not always a moment where comprehension of what to do when encountering a cultural 'clash'. Participants do reflect an attitude that can lead to intercultural competency, and, as so many of the people who were interviewed for the history project reflect on the importance of the people, perhaps there is scope for Ethno to incorporate more formal approaches to intercultural understanding.

Deardorff (2011) emphasizes that intercultural competence is ongoing, arguing that critical thinking skills are vital in acquiring knowledge. This is an area that some participants felt were lacking. For example:

> **[We needed] Activities to communicate better and develop the understanding apart from music because...you learn, you play and you rehearse it. And that is (it). It's not that hard. That's the easy part, the hardest part is develop the real understanding behind the cultural difference. (Olivia, 2014)**

> **It really depends on your kind of mindset. But I would guess that still, that most people that attend an Ethno... At least some sort of, kind of cross cultural understanding is developed, at least to some extent. (Keon, 2004)**

> **I mean, probably a superficial way of understanding. But because of it being superficial, it's probably more easy to deal with. And then the deeper understanding could emerge. If the settings are right. But it's probably a good start into a broader cultural exploration and understanding. (Julia, 2003)**

Evidenced through our research has also been that whilst participants frequently reflect on Ethno being 'life changing' they are unable to articulate the effect in more detail. There was also difficulty in articulating the intercultural learning that took place, Henna (2007) explains, 'I haven't really tried to verbalise these lessons or think actively about what I learned from these people'. Again, Deardorff (2011, p. 71) notes that with study abroad programmes students need to be adequately prepared beforehand 'in order to articulate the learning that occurs'.

Openness

The need to be 'open' is mentioned by participants to learn about music from different cultures:

> It's important and necessary to be open – once you get open you start understanding each other very well. It is a metaphase where you become more accepting of everything. (Loreli, 2012)

> The opportunity to learn, and deepen your understanding of a certain culture is there, but it requires you to be open. (Girogio, 2019)

> If you're like, open and curious enough, then you can learn something about whatever country or region. And also, maybe the politics there. (Linus, 2007)

> It's an opportunity to be open to the world. (Mark, 2000)

> Like Ethno is a good reminder of being open minded, and never stop being curious of learning from other people. (Georgina, 1996)

> Open minded environment from the group. (Carlos, 2019)

This consideration meant that there is some onus on the individual, as the following quotations suggest:

> Everyone is there from their own perspective. (Caine, 1999)

> Where you are personally Understanding yourself (where you are at). (Georgina, 1996)

> I think it depends on the person and how much he's open to Ethno. I think looking back at it I could have put more effort in learning to know, getting to know people like I was there to enjoy myself. I wasn't there to, to understand the world. (Charlie, 2000)

> Some negative ideas you have of other cultures might just disappear. (Axel, 2014)

However, one participant did suggest that some people had attended an Ethno purely for a love of music and that when they attended their 'home' Ethno their eyes were 'opened wide' to cultural diversity. This was noted by an Ethno Hopper, meaning someone who moves from one gathering to another, when they attended Ethno Estonia (Ryan, 2019). Estonian participants at earlier Ethnos also recalled that the Ethnos they attended were only open to Estonians at the time, and that they needed to travel to other Ethnos to experience more music from different cultures.

As discussed in previous reports, there appears to be a sense that participants at Ethno are on a particular musical pathway, where they may already be interested in learning about music from other cultures (Framing Ethno World, 2019; Ethno on the Road, 2020). These particular reflections on the need to be open seem to suggest that Ethno itself is not a space where participants become 'open' but that participants may already be on that journey, except perhaps in Ethno's that have a younger participant demographic, such as Estonia.

Learning the Culture Through Music: The 'Door Opener' (Ekansh, 2018)

A number of participants reflected on how they were learning about a different culture through the music. For example:

> You can learn their culture through the music. (Charlotte, 2008)

> Music was the stepping stone into a whole different world. (Linus, 2007)

> Trying to build cultural bridges with Ethno and music. Learning music from other parts of the world is really another lateral sort of insight into that world's culture. (Ekansh, 2018)

> Through the songs and the music you can understand how other cultures express themselves – it's a great way to understand others. (Jaya, 2014)

> It was very good to understand how [Sweden] and [Belgium] understand the music and how they play and what their cultures are. (Margaretta, 2007)

> You can get a really good basic input into it [...] you hear every aspect of [Brazilian culture] for a few days and it's complete immersion within that sound. (Issa, 2016).

These are powerful statements from participants that at some points consider music as the 'stepping stone' or the 'bridge' into a different culture. It does appear that some participants see the musical experience as a 'basic input'. However, largely, these participants believe that they are learning a culture through musical engagement.

Other participants felt the music was a tool for communication and connection:

> Music opens a door to communication. (Jemma, 2019)

> Music is the method to unite people. (Wren, 1990s)

> It's a way to get to know people from around the rest of the world as a beginning, but also through hearing them talk about their music or the songs that they're teaching you. (Lea, 2019)

> I think music helps with such things – most of the people are usually more open. (Aleyan, 2007)

> 'You can speak via the music. You get to know the person via the music that they teach. (Ciaran, 2019)

> That although we don't know the other people in such an intimate way, music does that. We woke up with music, we studied music, we had fun with music, we learned about each other's culture through music and we ended up friends. (Frieda, 2019)

One participant reflected on an example where the music enabled a deeper reflection about the political situation in different countries. She explained:

> the people could talk about their vision of what the song meant for them at the time […] and it ended up creating a big discussion because it involved the government. So the people from Brazil talking about our government, other people from other countries also talked and we showed each one how we observed the environment in which we lived and how these songs connected with each other. (Frieda, 2019).

Frieda's experience perhaps relates to Caine's reflection that 'through the music and understanding other people's music and culture… We actually get a bigger understanding for how the world functions.' Frieda's reflection demonstrates how a song sparked a conversation where people were learning about the politics of different countries, reflecting a 'bigger understanding of how the world functions' to which Caine refers.

The literature recognises that music can act as a 'powerful bridge between cultures and communities' and be used as a tool to bring people together (Campbell and Lum, 2019, p. 176; Hess, 2019). The references to music as the 'door opener' for participants at Ethno also draws parallels with finding a common goal, referred to by Erickson and O'Conner (2000) as optimal learning interactions. The focus on a common goal also connects with the work of Lave and Wenger (1998) and communities of practice, whereby groups of people work together towards a common goal, or joint enterprise because of having a 'shared repertoire' and a desire for 'mutual engagement'.

The strong reference to 'music as a door opener' also refers to the experiential nature of Ethno. One participant explains:

> I was being able to learn the music through the understanding of the other's culture, to understand the lyrics of the other. That created a network of wisdom to me, a network of knowledge because I was knowing the language, I was knowing the place, I was knowing the person, I was knowing the rhythm of the music, I was knowing an instrument from that place. And then I started understanding that it was a way for me to study through an experience and not through a paper or a video, as I did before. (Frieda, 2019).

This relates again to communities of practice and the concept of 'learning by doing' or through mutual engagement with other people (Wenger, 1998). Many participants spoke of the difference between talking with people in person compared with learning about different cultures on TV:

> **One thing is to see people on TV. But the other thing is to really meet them. It's a big thing. (Charlotte, 2008)**

> **We are fed stereotypes through media and our cultural prejudices. To bridge those prejudices you need to meet people from the group you have prejudices about. (Lewis, 1996)**

> **You don't realise you judge other cultures because of what you have seen on TV. (Ravinder, 2017)**

However, vital to intercultural competence is going beyond 'surface level' knowledge and developing skills for thinking interculturally (Bok, 2006, in Deardorff, 2011, p. 68). The majority of participants seem to recognise that their interactions with musics from other culture is only on a surface level, however. Ethno is the 'door opener' but it is up to the individual to delve deeper into new cultural understandings.

Transformational learning, which is intercultural learning, requires experiences that lead to a transformation. Consequently, development of intercultural competence does not 'just happen' through learning about another countries background or because persons from differing backgrounds are in the vicinity of one another or even interacting with each other. Intercultural competence occurs when people experience a transformation. For Ethno participants who travel to Gathering outside their local region, Gatherings could be compared to an education abroad programme which can be effective for intercultural learning (Bartleet, Grant, Mani and Tomlinson, 2020; Deardorff, 2011). Mantie and Risk (2020, p. 36) also highlight the connection between transformational festivals and Ethno in terms of generating intense social and emotional outcomes. Thus, there is potential scope for Ethno to develop further as a space for intercultural learning.

Ethno as an agent for change

This theme is divided into three sections. The first considers whether Ethno plays a political role, considering the varied reflections of research participants. The second and third both look at how the ideals of Ethno have been incorporated into the personal and professional lives of past participants.

Is Ethno Political?

An interesting outcome of this research project was the many ways in which participants reflected on Ethno and politics without an explicit interview question surrounding the relationship between Ethno and politics.

Hess, 2019, p. 59 argues that music is 'inherently political' and folk music itself has a long association with Nationalist movements (Bohlman, 2011). Bohlman (2011, p. 5) writes, 'music is malleable in the service of the nation, not because it is a product of national and nationalist ideologies, but rather because musics of all forms and genres can articulate the processes that shape the state'. Further reflections on the relationship between music and politics suggest that 'it is no longer a matter of asking "which music is political" rather "what are the particular politics of a music and how is it political"? (Balliger, 1995 in Hutnyk and Sharma, 2000, p. 56). It is the final comment that is most relevant when reflecting on the relationship between Ethno and politics, particularly for stakeholders in Ethno who argue passionately that Ethno is non-political. Lars (1996) explains, 'it's a project with humanistic ideals that everyone is equal and it's a good thing to mix people of different backgrounds and religions and ethnicities. From my viewpoint it's humanism, not politics'. I suggest there is a concern that to suggest Ethno is political may impact the sense of Ethno being a space where 'everyone is equal'. However, for some the humanist nature of Ethno may be seen as an important political message in a current polarised political climate. There is a definite difference of opinion amongst research participants, with Ryan, 2019 suggesting, '[Ethno] has political impact but I don't think it's the mission of Ethno' and, at the opposite end of the spectrum, Matt (2011) stating 'it's an incredibly political project'.

On one level, the political element of Ethno can be seen in how some participants see Ethno as challenging racism (Reiss, 1994; Shayna, 1996). Reiss (1994) argues 'there's like 50 youngsters that come and they meet other cultures and if you have done that once in your life then you feel and you see how stupid racism can be or is'.

Some research participants highlight that the focus on vegetarianism can be an ecological mindset, another growing political concern (Henna, 2007). For others, the very nature of Ethno being a cultural activity that is not supported by the government makes it a political act (Celeso, 2018)

Perhaps, the most noted observation was that with the rise of right wing, nationalist parties, Ethno is 'working in the opposite direction and that's very important to create bonds between countries and people, socially and musically (Vincent, 2019). Hughie (n.d.) expresses a similar concern that 'not meeting each other and getting away from the outside world is not the best solution to global uprisings, populists. I think turning inwards is maybe the worst thing to do'. Eduardo (2019) continues with the reflection that 'the lack of empathy for other cultures is what brought us where we are especially with the horrible government in our country, in Brazil, and other countries, and this thirst for power and lack of love'. Ravinder (2017) explains how Ethno 'helps to give people a global consciousness of what's going on because sometimes we're like so closed with our own culture or own country in our problems and then you travel you go to Ethnos and you realize that many political or environmental situations are similar in other places'.

Jemma (2019) suggests that the tolerance that is exercised in Ethno is important for any culture or politics in the world, saying, 'I think that if Ethno philosophy was to be learned by more people in the world, we would certainly have a much better world'. Johanna (1995) also stated, 'if more people would play music and attend Ethno, [they] would meet, really meet those people they're scared of' with Paul (2016) suggesting [Ethno] could

be 'our only weapon against some of the sort of thing that we hear from some politicians'. Here there is a suggestion that the experience of an Ethno may improve the political situation in the world. These comments reflect similar statements by Georgina (1996) and Adam (n.d.), however it was perhaps most starkly highlighted by both Magnus Bäckström and Irngard (1990) when they reflected on the Swedish Democrats, a right-wing political party, who attempted 'to take our Swedish folk music attributes and make it their own'. Both Bäckström and Irmgard describe a situation in Sweden where folk musicians actively fought against this occurrence. Irmgard felt she could 'tie it to Ethno', saying,

> There are really so many, many active Swedish folk musicians who have been to Ethno, or met those who have been to Ethno, or just seen something that has to do with Ethno. Ethno has absolutely no monopoly on creating cross-border meetings. Ethno has been big in it. I would like to give a lot of credit to Ethno, we folk musicians are super protesting "You must absolutely not use our music to in any way prevent people from coming here" – I think so. When you are at Ethno, it dawns on you how incredibly many people from other cultures can contribute to enriching your life, everyday life, culture and music.' (Irngard, 1990)

It appears, from these perspectives, that thirty years of Ethno Gatherings may have resulted in an active response to challenge how music was being articulated on a political platform. John Blacking, an early Ethnomusicologist was a humanist (Sweers, 2006) and a number of his writings seem to resonate with the research findings in Ethno World, perhaps due to the humanist ideals of the Programme. When reflecting on the role of music in the politics of the Venda, Blacking (2000, p. 28) argues

> [Venda music] is political in the sense that it may involve people in a powerful shared experience within the framework of their cultural experience and thereby make them more aware of themselves and of their responsibilities toward each other.

Ethno may have a similar role for some of the participants in this research. Georgina (1996) suggests, 'I know it's not supposed to be political, but I think it is. It's for humanity, you know?' It may be that Ethno has an important role to play in maintaining a sense of human connection between people as political tensions become more polarised.

Projects: Professional Experience

There are clear interests in music or work that encourages connection between people that participants engage with as part of their careers. However, some research participants explain that the reasoning for their career choice was personal, rather than a direct influence of Ethno. For example, one participant explained,

> The jobs I did after Ethno were always involving people.
> But I don't think it's because of Ethno, it's because of who I am.
> Yeah, for who I am, is also part big became part of what I did on
> Ethno. So indirectly, yes, but not know directly. (Johanna, 1995)

As discussed earlier, there is a strong suggestion that participants are following a musical pathway (Finnegan, 2007). Some participants explain that Ethno helped them in their professional approach to their career pathway, but may also say that it was one of a few experiences. One participant explained that he changed direction in career due his realisation of the impact music can have for social change:

> **In the music community, it was really obvious that music in general makes, has a strong positive impact on people's lives. And of course, the Ethno experience of […] music being a tool for international collaboration and connection. Cross cultural experiences, and yeah, feeling of community. Made me also realize that, how, like, music is a really strong positive thing. And then when I realized that, "Okay, when I'm in the music scene, I can actually make a difference!" THAT made the choice. That was the reason why I chose to change direction. (Keon, 2004)**

Whilst the following list of projects is in no way exhaustive, it provides a hint at the work past Ethno participants engage in that are in some way related to their Ethno experience. Some are directly related to **music-making** or **cultural expression**, such as:

- A freelance musician who supports cultural encounters, such as hip-hops groups or singers, when there are fairs and events in the city where she lives.

- A music teacher who is still teaching tunes learned at Ethno 20 years later.

- A music teacher who tries to incorporate activities with local people.

- Flotsam Sessions which are Ethno inspired folk music-making sessions.

- Participating in music albums with past Ethno participants.

Others have a clear connection with **music and social justice or activism**:

- A 120 string player orchestra, Violet, that play folk tunes from around the world. This participant incorporates the Ethno pedagogy and recognises that Ethno inspired them.

- Folk-klange – a project by Ethno people but an orchestra with refugees.

- A trip to Botswana as part of 'music in the West'.

- An organisation that focuses on equality in music life for folk and world music.

- The Skane Folk Youth Ensemble that gets young folk musicians in the region to meet and play together.

- The Baghdad Sessions where musicians share their music and then jam together.

Then there are people who are in work relating to social justice or people:

- Working with refugees for 20 years.
- Work Progress labs.

There are also Ethno participants who have become **Ethno organisers** (Afonso, 1992) or **Artistic Mentors** (Irmgard, 1990). People who fell within this category reflect on how they also took ideas and introduced them to Ethno, impacting the development of the programme. One research participant explained that she introduced the Ethno family system in Sweden which was inspired by other community systems in which she had been involved. (Irmgard, 1990).

Personal Ideals Beyond the Ethno Gathering

Research participants had some clear anecdotal evidence surrounding how their Ethno experience resulted in some engagement with people from different cultures, or a promotion of a different culture. For example, Keon remembered the followed event:

> In the 2015 refugee-wave that came to Malmö. I was living in Malmö, and I owned a car. So I thought, "Right, here's a need for... Someone with a car can make a difference here within this thing." So I took a few shifts, driving refugees from the train station to the Kontrapunkt Community Center, where they were taken care of. And I mean, I can't say that... It's only because of my Ethno experience that I did that, but I think my Ethno experience certainly made it... Had some sort of impact on the decision to do that. (Keon, 2004)

Another participant reflected on the use of a tune she learned at Ethno:

> We learned a Syrian song for our morning song. And I sort of took that and arranged it with harmonies and stuff. I taught it over here, and I've since shared that with the person who taught it as well. And it's really nice to say, hey, look what I've done, because around here is not very multicultural. Like there's hardly anybody of any different races, different backgrounds, different countries. And, you know, some people I work with have never even been abroad. And I find that […] I just like to bring a little bit of culture to people. (Ciaran, 2019)

Some participants reflect on their personal growth, be it developing confidence in their identity (Charlotte, 2008; Giorgio, 2019; Mark, 2000; Linus, 2007) or being less fearful of meeting new people. Johanna (1995) explains, 'since those Ethno gatherings. I always see other other people as new friends, possible new friends. So there's there are no downsides. You say there are no strangers, only friends you've not met yet.' This sentiment is expressed in various ways, with a general recognition that the realisation that people were 'the same' and having built 'good connections over the years' leads to meeting new people with an understanding that 'we are the same. We just have different ways of expressing it' (Julia, 2003).

This consideration relates to contact theory, with the hypothesis that positive experiences with the cultural 'other' can become reinforced over time (Allport, 1954).

Some unique reflections include

> That it's always possible to turn life into a carnival [...] I try to carry that with me and bring out sometimes that: "Right, now I want to turn this into a carnival. (Keon, 2004)

> To maintain the feeling I had when I was in the camp daily, a little bit. To keep this spirit. (Carlos, 2019)

One participant became aware of 'knowing the feeling' when interactions between people are positive, and learning to recognise that 'feeling' or create circumstances to 'get that feeling' in situations outside of Ethno, be it a musical ensemble or employment. Whilst others return to a critical reflection of their thought processes:

> A kind of tolerance for lacking cultural understanding, I think I learnt there too, just by exposure. Because I experienced so many encounters like that. And also the problems with the exotifying things, and not exotifying others. I think I have been thinking a lot of, because of Ethno. (Julia, 2003)

> I felt like Ethno has been teaching... Hopefully, to listen better. You know, trying to like really listen to what people say or... And I don't know. At least I'm trying... I think Ethno has taught me to try to not have too many [Preconceived notions]. (Georgina, 1996)

> So we have this concept, and of course all these different ways of thinking about music, and thinking about theory, and thinking about how... The didactics about it, has given me so much new ideas and everything, through all my Ethnos. So I'm using it daily. Really daily basis in in my work with this, this type of thinking. (Caine, 1999)

> I basically started observing everything around me in that way: Trying to understand the things more deeply and trying to do a different relationship both in the studies, inside the music, as in my friendship and work relationships and so on... (Frieda, 2019)

> Ethno opened my view and I have a more tolerant, respectful, knowledge of new cultures. (Carina, 2014)

> It changes your view on life. (Carina, 2014)

> It gives you a bigger horizon. (Reiss, 1994)

> I think it has a long-lasting effect on people's lives because then you start to form interesting bonds and you start to see different options of where your life can go and where you can go. (Maisha, 2000s)

> **You're not so narrow minded as you might have been before. (Mark, 2010)**

It is evident through these reflections that participating at Ethno encouraged more positive encounters with people from different cultures, a deeper sense of critical reflection about how one thinks or perceives a situation, and an openness towards life. Some of these findings relate directly to some of the competencies within for intercultural understanding discussed earlier whilst other demonstrate that Ethno was a positive experience with some embodiment of the ideals participants experienced when they attended a Gathering.

Standout Experiences

The standout experiences reflected on in this section are quite relevant in that for some of the participants they are reflecting on attending Ethno Gatherings in the 1990s. They are drawing on memories that are twenty to thirty years old, and so by the very fact that they are still clear 'standout' moments suggest an important relevance to their lives. Some participants have attended subsequent Ethnos, or been part of the organisational structure of the programme, however, it was interesting to note how many 'longstanding' Ethno members return to their first experience of the Gathering as being their 'standout' moment.

When participants reflect on the moments that stand out at Ethno, the five themes that stand out are: playing together, the people, the feeling of family, or community, and the experience of diversity.

Playing Together

Many interview participants reflected on the experience of playing together with other musicians, especially at the final concert, as being their 'standout experience'. For example,

> **I think it's a feeling of all of us singing together. (Celeso, 2018)**

> **It's really awesome to experience [to play folk music] with some other young people. (Hemma, 2007)**

> **It was my first experience in a big orchestra or bigger band. Just to feel this energy that is coming from the musicians. (Mark, 2000)**

> **But it's a completely different atmosphere to play in a symphony orchestra with 100 people, and to play in an Ethno orchestra with 100 people. I mean, it's so different! (Keon, 2004)**

> **I always remember the first concert I had, in the first Ethno and the feeling of being surrounded by a lot of musicians, very good musicians. (João, 2017)**

> **The big performances. (Estevo, 2010)**

> **The feeling on the stage. (Jemma, 2019, 2014)**

> I felt like, wow, I am a part of this big, awesome group of people that are performing at this festival, which I fell in love with. (Linus, 2007)

> The concert in Estonia, one of the concerts in Estonia. It was just like this. There's so much power in singing and playing with so many other people at once. (Ryan, 2019)

Three of the Gatherings that are a focus of this research, Flanders, Estonia and Sweden, are the largest Gatherings in Ethno. Whilst most Ethno's average around 30 participants, in 2019, Ethno Estonia had 62 and Ethno Flanders, 47 whilst Ethno Sweden averages around 100 annually (Côric, 2019, Ellström 2019, Gibson, 2019). The reference to such large folk 'orchestras' may therefore be more specific to these three larger Gatherings. However, as so many musicians commented on the experience of playing in concert with a large number of folk musicians, we began to consider why this may have been such a highlight. It was some commentary by Lewis (1996) that provided further insight:

> Being in a big group of people like me. Because I mean, that's something that I've engaged in later, in... Trying to create this experience for folk musicians that you're not alone. Because for most people who play folk music in their, like everyday life, they are a very small minority. You know, in your local music school, or your little village where you live or whatever. Usually, you're one of very few people who play and listen to this kind of music. And I think that was probably the first time where I had this really strong feeling that, "Oh, there's a lot of people even of my age, that really play this music!" I think that was a really strong experience for me. (Lewis, 1996)

Lewis draws attention to folk musicians largely playing on their own or in very small groups. He also draws attention to fewer people in a younger age demographic playing folk music. Therefore, when he attended Ethno, the encounter of people his age enjoying and performing folk music as well as being in such a large group became a powerful experience. Providing a space for young folk musicians therefore does appear to hold value for the participants. This is a particularly important observation because Ethno organisers are sometimes challenged for their reasoning of having an age limit to their Gatherings. It may be that for the musicians of folk music, who find that folk festivals typically draw an older demographic, being in a space with musicians of a similar age helps identify similarities between diverse individuals.[11]

Research into choral practice notes that participants within a similar age demographic share similar experiences and points of reference which can result in groups with a majority older age range struggling to retain younger members. Some choral formations, particularly male choirs resolve this issue by creating choirs that are for younger members only (Castello-Branco, 2015, Davies, 2012). This enables the continuation of the musical

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11 The younger age demographic was also noted by the organiser of the Auckland folk festival, who felt that the Ethno's aims of reaching out to young musicians resonated with the aims of the festival to encourage a younger demographic to attend the event (Ethno New Zealand interview, 2020).

repertoire and tradition to some extent. It also returns to the concept of shared repertoire (Wenger, 1998) which refers to shared language, lore or behaviour patterns. Participants within a similar age bracket may find some shared experiences, such as all being students in different parts of the world, or using similar technology to communicate with each other. This helps to quickly establish shared repertoire within a group and begin the process of working together.

The second observation of the 'feeling' or 'energy' of being in a big group is regarded as quite powerful for participants. Again, where musicians are used to performing as solo instrumentalists, or only in small bands, being in a performance situation where there are over fifty musicians on stage together, performing in harmony, can be an overwhelming and memorable experience. Phelan (2017) considers the nature of 'resonance' within singing and its role in constructing a sense of belonging in collective singing. Whilst she considers this within the relationship between singing and space, there is also a connection between feeling the physical presence of many people on stage and the resonance of many instruments playing together. Some singers comment that one of the reasons they enjoy singing in an ensemble is because they can hear and feel the person standing next to them (Gibson, 2018). This tacit connection between people when they perform music together can have a powerful impact on an individual, and is clearly expressed by participants at Ethno, possibly because it is a first experience of performing in a large ensemble.

Finally, many folk music traditions comprise single line melodies played by a solo instrument or comprising many instruments playing the same single line. Some folk musicians are therefore not familiar with playing in ensembles that comprise multiple parts. As Irma (2002) reflects:

> And then everybody, like 50 people start to play the tune together. And rhythms on African drum and there is Djembe, there is a bass of falling in, and there is... And I was just like... I don't think I played a note. (Laugh) I was trying, but there was just like, "Wow!" And I think for the first time in my life, I experienced this is... That is the power of music. (Irma, 2002)

Irma reflects on hearing a tune, following by rhythmic percussion and then a bass line, describing a multipart ensemble as being 'the first time in my life I experienced this' and the mental connection that she makes is how this experience reflects 'the power of music'. Similarly, throughout the research at Ethno Sweden participants would comment on how nice it was to hear the parts 'come together' when each ensemble section met at the end of the day to play together again drawing attention to the multipart nature of the Ethno orchestra (Gibson, 2019). It was also noted that this was something participants missed during the online Hope Sessions as they could not hear other instruments playing alongside them. Within a folk music context, the multipart ensemble nature of Ethno may not be as familiar, and therefore creates a standout memory for participants and adds to the uniqueness of their Ethno experience.

When thinking about standout moments, some musicians simply reflect on the impact of playing together:

> The concerts were super great of course but the moments we lived on the streets, altogether, every time I think it's like, I will never forget it. It's super special. (Henriette, 2018)

> The music just playing together. (Linus, 2007)

> When you play there together, there are no countries. Just the same people out playing music. (Skylar, 1999)

> Being around a lot of young people making traditional music of different sorts. (Hughie, n.d.)

> I think we spend most of the evenings singing together. It was lovely. In Belgium. I really loved a lot of dance evenings. The guys taught me to dance Balfolk. And so, that was another highlight, singing and dancing. (Aleyan, 2007)

> To just get inside of the room, take an instrument, and be a part of it. It's a super nice feeling, these are some of the happiest, euphoric moments I've had, because I got to be a part of such contexts. (Irmgard, 1990)

> The playing together, the meeting new people, and the Swedish folk music was very important for me, and very nice for me. (Shayna, 1996)

> I think with my first one, it's this feeling of just being surrounded by music 24/7, just like swimming in folk music. Just being drenched in it. And that was... That was a very strong and very fantastic feeling. (Keon, 2004)

> It was like a sound system that was like all around me. And that was amazing. That was one of the most... I think this is like the most powerful memory I have from the very first Ethno. (Irma, 2002)

Therefore, for many of the participants at an Ethno, the opportunity to play together with other musicians is of paramount importance and a memory that stands out to them.

The People

The previous section drew attention to the importance of performing music together at an Ethno Gathering, however, the overwhelming response of the importance of 'the people' to the Ethno experience emphatically highlights the importance of Ethno as a social programme. The strength in this finding is how so many participants answered this question with such a similar response. I list the responses below to help readers gain a sense of how vital 'people' are to the Ethno experience.

The social part is crucial. (João, 2017)

Many deep conversations with other people. (Julia, 2003)

Companionship. (Freida, 2019)

I think the main object of this project, which is the Ethno, is the facilitator of relationships. (Jemma, 2019)

The people for sure. (Linus, 2007)

Feelings between people. (Charlotte, 2008)

The opportunity to see so many different people, and the ways how those people can come together in so many different ways. (Charlotte, 2008)

The friendship. (Leonardo, 2018)

I made a lot of international friends. (Hughie, n.d.)

You have an important connection to the other people. (Lea, 2019)

The fun was one part and the other part was friendship. (Johanna, 1995)

It's the people, and the experience. (Jaya, 2014)

Because of beautiful people. (Axel, 2014)

The memories of the people. I think the people was the best part of Ethno. (Issa, 2016)

To eat with someone from Egypt, India or Africa. (Theresa, 2016)

The people. (Luna, 1990)

Meeting people from different countries is always really enriching for everyone. (Aleyan, 2007)

You get so much out of meeting people. (Haamad, 2011)

It's a strong social experience. (João, 2017)

The feeling of being part of this huge global group and how we're capable to connect with each other. (Eduardo, 2019)

With twenty participants responding in some manner that meeting people and connecting with people from around the world was one of the most important elements to their Ethno experience, it emphasises the importance of ensuring and maintaining a Gathering that is safe and welcoming to people. It also highlights the importance of the balance between music-making activities and times when people are able to socialise. Within this particular

research project only one participant mentioned Ethno as an opportunity for networking and meeting 'musicians all around Europe' (Charlie, 2000), perhaps relating to the focus of this research question being on the ideals that participants embody beyond Ethno, rather than a focus on professional development. The strong emphasis on the people at an Ethno leaded to further reflections of the community or family feeling that participants at Ethno experience.

The Feeling of Family

Some participants describe Ethno as their family or as their tribe (Mark, 2010, Caine, 1999, Ciaran, 2019) with a strong sense of the creation of a community (Scott, 2014; Taha, 2019). Upon further reflection, for some this meant a 'sense of belonging' (Ciaran, 2019)' knowing that you and your music will be appreciated and loved' (Connor, 2018) or 'the sense of acceptance by a community of people' (Ekansh, 2018). Vincent (2019) reflected further on what created the community feeling:

> You spent a lot of time with a lot of people like, really close, making music, and drinking and talking in the evenings and doing other stuff like going to the beach in this particular one, or like hanging around and it's really, like, a few days focus with people from other countries, or cultures. It's really the thing that impressed me most, like, how to get together with so many people from other cultures in such a closed environment. (Vincent, 2019)

He emphasises the residential nature of the group, suggesting that it was the 'closeness' of the activities that enabled the feeling of community, something also highlighted by Gayraud (2015) in her research and related to Block's (2009, p. 10) observations that 'the key to creating or transforming community, then, is to see the power in the small but important elements of being with others. For Helen (2014), it was 'the way we melted together in such a short time' adding emphasis to the length of time that participants are engaging with one another. Participants reflect that the connection was through music (Henna, 2007; Maisha, 2000s; Wren, 1990s) relating to Higgins (2019) observations at Ethno Portugal of music being the 'connective tissue' through which social engagement occurs or that one of the ways in which community can be forged is when people 'gather for a reason' (Barz, 2006) emphasising the joint enterprise of a community or practice (Wenger, 1998). Perhaps Issa, 2016 sums it up most effectively by saying, "I saw the 'togetherness' part of music".

Much of this relates to the feeling of 'communitas' highlighted in the Organisers Report, previous research and other sections in this report (Ellström, 2016; Mantie and Risk, 2020; Roosioja, 2018; 2019). The importance of 'communitas' in relation to 'aging out' of gatherings can be related to the observations of Blacking (1974) and the Initiation Rituals of the Venda. Blacking (1974) observed that the relevance of the Initiation ceremony between people from diverse communities and also different hierarchies within the Venda nation was not so much the recollection of the musical tunes but the memory of a shared experience. The shared experience enabled a feeling of community.

The strong emphasis on the social engagement at the Gathering requires a deeper reflection on who is attending them. It has already been identified that for some participants being around folk musicians of a similar age was relevant. Further interview participants consider the importance of being around 'like-minded people'.

Being Around Like-minded People

> **You realize that there are particular people who you kind of are on a wavelength with. (Scott, 2014)**

Participants noted that people attended Ethno because they are musicians and interested in cultural exchange (Martin, n.d.). Julia (2003) reflected that 'everyone was there for the same purpose' which Mataeo (2019) elaborated on by explaining that 'everyone was concerned with getting involved with what was happening, with the process'. These musicians are describing a community of practice (Wenger, 1998). In a community of practice, people are working together towards a shared goal, referred to as the joint enterprise, and but involved with the process of attaining the shared goal, which Wenger describes as mutual engagement. Paramount to a community of practice is that the goal is 'shared' rather than allocated and that everyone within the group is engaged in the process. There is an emphasis on a group process. Henna (2007) notes that this was achievable through the music: 'Through music, you can definitely find more of what's common between people, rather than what the world has been designed to do nowadays through very loaded content on social media and so on'.

The music making and the focus on performances at the end of the week create a joint enterprise for a group of young musicians and allow for a focus which could be considered as a 'common ground'. Celeso (2018) also reflect on the common ground but describes it as a ship and reflects on a social justice aim, rather than a musical one: "I felt we were all together with our differences but sailing the same ship. The intention of different people from different languages and paths along their lives trying to make a better world". The focus on a joint enterprise appears to allow the musicians to work together even though they may have cultural differences, resulting in participants describing fellow participants as being 'like-minded' (Paul, 2016) or 'having so much in common without knowing so much about each other' (Melissa, 2000). Jemma, 2019 reflects that their was an 'effective, technical, artistic bond'.

The recognition that there may already be some similarity between participants at an Ethno draws attention back to intercultural understanding and a reflection on the demographics of the people attending an Ethno. Melissa (2000) reflects:

> **I feel we are all the same. Maybe we are from similar backgrounds. We have a similar level of education. […] The kind of people who belong to Ethno are musicians, which is already a different group of people. We're not always a part of the rest of society. (Melissa, 2000)**

Melissa's reflection pinpoints that musicians may not be 'part of the rest of society', an interesting reflection that suggests Ethno participants may not represent the standard

ideals of particular nations. It is something also suggested by Caine (1999) who says, 'You represent a country, but you represent mostly yourself'. These reflections highlight observations already addressed in the Arts and Culture report, that representation within Ethno are not necessarily true of an entire nation. It also draws to some reflections in the Ethno on the Road report surrounding whether Ethno ought to reach out beyond their current demographic towards people who may not share similar attitudes towards intercultural tolerance (Gibson, 2020).

Ekansh (2018) and Ryan (2019) also concluded that participants at Ethno may come from a 'privileged perspective' due to the cost of Gatherings and the necessity of speaking English. Because of these parameters, 'it's only the privileged people economically and socially' explains Ekansh. He continues 'so the impression that the people coming to India, also the music and culture of India that they would get, would be from the privileged perspective'.

The question of Ethno only allowing access to a privileged group in society has been considered with the introduction of the mobility grants that provide scholarships for participants to attend Ethno. With the COVID-19 pandemic, some Ethnos have also drawn from their local multicultural communities, which are often within a lower socio-economic bracket, and may help draw participants from a greater variety of economic backgrounds. As Myriam reflects, 'you have a lot of different cultures in one country, these days. So does it need to be international?' This question is further reflected upon in the Sustainability Report.

Diversity

Intercultural understanding and competence was already addressed in detail earlier in this section. Whilst there may be an agreement that Ethno acted as a door opener to new cultures rather than an opportunity for deeper intercultural engagement, having a diverse group of people attending the Gathering was considered extremely important. This was especially emphasised by people who were reflecting on their experience ten or twenty years ago. For example,

> It's so important, especially in that age, to see the world, to come together, to learn. Learn each other, learn the instruments, to learn other cultures, to see the world. I think it's so important. (Charlotte, 2008)

Almost all the participants interviewed explained that it was important to meet people from other cultures and for there to be a 'mix' of cultures (Henriette, 2018; Frieda, 2019; Linus, 200; Estevo, 2010; Lea, 2019; Taha, 2019). Some explain this this is important because the contact helps to 'break stereotypes' (Elis, 2018; Carlos, 2019; Louisa, 2010) relating to contact hypothesis and findings in the Arts and Culture report (Allthorp, 1954). Louisa (2010) also explains that 'Ethno helps to ease people's fears about different cultures' with Lea (2019) and Taha (2019) adding that Ethno can 'get you out of your bubble', meaning that it encourages people to step outside of their known social or cultural circle and meet different people.

Some relate the importance of diversity to the music-making at the Gathering (Ekansh, 2018; Wren, 1990s; Henriette, 2018). Ekansh (2018) notes how the mixture of many musical styles into different musical pieces relates to how musical traditions have developed over the centuries – by their many encounters with music from different places and challenging some notions of musical traditions as being static or unchanging (Glassie, 2003; Grant, 2012). Mataeo (2019) reflect how working together with the differences makes Ethno such a strong experience and a musical creation, again considering how the blending of different folk musics can lead to some interesting musical collaborations (Gibson, 2020). In contrast, Henriette (2018) notes how she found similarities between cultures. Valeria related this to how regions were colonised by the Spanish and they brought particular cultural practices with them into new spaces. She thus saw connections between Arabic and South American culture. Luna (1990) further reflects that 'it's important for young people to try different things' perhaps suggesting that Ethno is a Gathering that opens up opportunities to explore different experiences.

As participants have shared their reflections of their standout moments and the importance of Ethno, the emphasis on 'the people' comes to the fore and is once again reminiscent of the work of John Blacking. In the preface to his book, *How Musical is Man*, he writes, 'the Venda taught me that music can never be a thing in itself, and that all music is folk music in the sense that music cannot be transmitted or have meaning without associations between people' (Blacking, 1974 x). As an early ethnomusicologist Blacking was particularly interested in the relationship between music and society, and in the philosophical underpinnings of Western Classical music-making and how this impacts the individuals experience of musicking. In the same way, some participants within the Ethno Gathering reflect on their personal identity in relation to the experience of music-making from different cultures (Sweers, 2006, p. 173). Perhaps also, the emphasis on the encounter with people is reflective of the writing of Blacking who was pivotal in shifting focus from musicology and the analysis of musical works, to ethnomusicology, and the value of people engaging together through music. In many ways the experience of the Ethno participants further supports Blacking's emphasis of the social organisation of music and the relationship between music, meaning and people. As Ryan, 2019 reflects:

> **I think part of the power is in that you have so many positive associations with that particular song, connected with those people. And then you're sharing that with the rest of the world, wherever you are. And to be able to share that also with people back home, digitally, and... So not a specific moment, but just that general feeling of shared... Joy and... Musical connection. (Ryan, 2019)**

Summary

The overwhelming response from research participants is that Ethno is important because meeting people from around the world broadens personal understandings of different cultures and challenges prejudices. Ethno has helped participants see similarities between themselves and people from different cultures, which many believe can prevent global populist uprising. This suggests that Ethno may have an important political role in people's lives.

Participants appear to have a clear interest in music and the connections between people, but it is not clear if project that participants engage with after Ethno are directly due to their participation in the Gathering, or because it is part of their musical / career pathway.

The standout experiences for participants are:

- The people

- Playing together in a large orchestra / the final concert

- The feeling of family / community

- Being around like-minded people

- Diversity

Participants who were interviewed generally feel less afraid to engage with people from different cultural backgrounds, and that some people remain involved in work that either incorporates world music styles or work within a multicultural environment.

The idea of finding similarities and respecting the differences between people comes across strongly. When asked directly about intercultural understanding, however, some participants did not feel this occurred at the Gathering, unless a person is personally invested in doing so.

QUESTION THREE: IN WHAT WAYS AND TO WHAT EXTENT DID THE ETHNO EXPERIENCE INFLUENCE LIFE CHOICES?

You know, big, big experience. Looking back. (Georgina, 1996)

Curiosity about different ways people live, their traditions, philosophies, and behaviours, was a common reason participants told us they attended Ethno gatherings. Comments include, 'I didn't have so much expectations. I was just curious' (Elis, 2018), 'you can be curious about how they see and do things' (Johanna, 1995), 'there's an element of cultural curiosity' (Matt, 2011) and 'it opens up a curiosity for different cultures' (Irmgard, 1990). Comments such as these alluded to the fact that participants are attracted to the Ethno world because of their predisposition towards cultural difference, for example 'Different culture was something that I always had been interested about but I had never been sharing or practically living with people from another countries and in another country' (Carina, 2014) and 'From the beginning, I have been a curious person' (Irmgard, 1990). Helen (2014) notes, 'Ethno people are open minded people. They really want to get to know the cultures, they really want to get to know the traditional songs […] they want to get to know the people'. As a voluntary and often self-financed resident gathering its maybe unsurprising that many of those attending Ethno gathering have this predisposition towards wanting to learn about other cultures. It is after all marketed as an opportunity to do so. The initial curiosity can lead to some significant life choices and that's what this section will explore.

Positive Experience?

During our interviews it was common for people to cite Ethno as a very positive experience. A typical example of this might be,

> I think it's more like, […] in a subconscious way, I can't like pinpoint it, the reason I went to Ethno is why I'm doing this or that now. But yeah, like I got, I got really cool experiences out of it. And they truly are one of my best, like, memories from my young adulthood. And of course, the love for folk music, which I still listen to quite often (Louisa, 2010).

We wanted our interviewees to tell us *why* they felt Ethno was such an important part of their life journey. Phrases such as 'It's a very direct impact in my life' (Henriette, 2018), 'maybe even the most amazing moment of my life, so far' (Irma, 2002), 'I remember that it was really a transformative event for me, in many ways' (Lewis, 1996), and 'I guess Ethno has definitely had a huge impact on me' (Georgina, 1996) were amplified by some in terms of a possible shift in life course, for example, 'it has today become my life (Caine, 1999).

A large proportion of those we interviewed were not able to be explicit surrounding the nature of the impact they so passionately implied. We think this suggests that they had not really reflected deeply about their experiences but rather 'bathed' in the sensation of the event. It is true however that Ethno leaves a lasting impression on attendees that appears to resonate long after the gathering is over. Another way of framing it might be that there is something intrinsically impactful about time spent at an Ethno gathering but processes to understand why, which enables articulation of concrete examples, are not often engaged with either within or outside the residential space. There were exceptions and a percentage of participants, when pushed towards questions focusing on what was transformative about the experience, found ways to describe the impact to their life journey. The experience connected to their personal musical journey was an aspect of the experience participants found easiest to articulate. The following section considers some of the responses.

Shaping a Musical Journey

We know that being at an Ethno gathering often shapes musical understandings through exposure to different ways of thinking, playing, and performing. Participants told us, 'it helped me to get closer to my [musical] dreams' (Celeso, 2018), 'it changed the way I listen to music, my enthusiasm in discovering new music' (Carina, 2014) and '[the] Ethno project made me like, in a way, I wanted to discover more about folk and world music' (Carlos, 2019). For some participants, being at an Ethno gathering consolidated a musical identity in and through music (See Mantie and Risk, 2020). For example, 'I don't think I would have studied music if I had not been on that first Ethno' (Scott, 2014), 'I think probably, Ethno was one of, say at least a handful of things that maybe decided this is

what I need to do in life' (Lewis, 1996) and 'Because I'm not sure I would play music today if I hadn't gone to Ethno' (Mark, 2010). Johanna (1995) notes, 'I think that's the biggest and the most important place that convinced me that music should be a big part of my life, today.' She goes on to say that, 'I have a part time job as a professional musician. I don't think I would do […] today, if I didn't go to the Ethnos' finally advocating that Ethno 'definitely helps to open your eyes to the world' (Johanna, 1995).' 'Connor (2018) affirms, 'this is what I want to do with my life: this combination of performing and teaching and I feel like Ethno kind of put a new spark in me again for some musical passion that I had maybe lost a little bit and I'm rediscovering again'. Linus (2007) concurs, 'I think if I didn't go to Ethno camp, then I'm not sure if I would be so connected to music so closely connected to music', and Shayna (1996) is adamant that 'I don't know if I would have become a professional musician without Ethno, that's for sure'.

Experiencing an Ethno event has played a key role for some participants in pursuing music as a profession in ways that had not previously thought about. One example was Axel (2014) who was studying medicine at the time she was attending the gatherings. During her interview she recounts the tension she felt in the balance between her chosen profession and her music making. She told us that 'So it [Ethno] did definitely changed my personal life and like after being done the medical studies, I would like not to work full time, like 50 or 75% and do music the rest of the time. So it did affect my life'. Issa (2016) told us that Ethno contributed directly to his decision in studying cultural policy at Masters level, noting 'There is a reason why I do this, and it's because of Ethno'. Irmgard (1990) discussed the feeling of 'happiness' she felt during her times at an Ethno gathering, stating that 'Searching for happiness has been important. Ethno has played a big role in that, because I felt these feelings of happiness from Ethno.' This sensory experience led to her towards studying Cognitive Neuroscience and Applied Positive Psychology, 'I continue on this happiness track and learn about what science says, about how to increase your happiness level. It has to do with Ethno as well'.

Other participants are explicit in stating that attendance at Ethnos shaped the way they engage in music both as a player but also as a music teacher: 'I teach music and play music professionally it changed the way I play music' (Vincent, 2019). There is a suggestion here that the pedagogic approaches central to the Ethno programme is being employed at a professional level outside of the gatherings. As Frieda notes, 'I finished idealising a new project totally based on Ethno philosophy, mostly peer-to-peer and complementary to Ethno'. Keon (2004) on the other hand switched professional paths, 'I would say Ethno had a huge part in me deciding to become a musician or music teacher, instead of becoming an engineer. But it's not a decision that I made when I was at an Ethno camp, or just after coming home. So it's actually, I think it's still more of a long term effect'. There is an understand here that an Ethno experience can be an important part of a journey towards change. In this scenario Ethno is being understood as part of a tapestry of experiences that shape a journey rather than *the* critical moment. To some extent this resonates with the possibility that most of those that attend the gathering appear to have a heighten sense of curiosity towards cultural difference.

Whilst some participants moved towards music as a profession, using the professional development opportunities afforded through attendance (Creech et al, 2021), for others Ethno provided a platform through which to make an alternative professional choice: 'Actually, the work I do today. I'm actually employed at the university for folk and world music. If it wasn't for Ethno, I wouldn't do this today. I'm totally sure about that. Because Ethno opened my eyes for that type of music, and that also gave me these tools to go on' (Caine, 1999).

Some participants told us that they incorporate the 'Ethno philosophy' in how they engaged in music-making beyond the gatherings. In some instances, the ideas are used to create opportunities to develop music projects in their locality, for example Henriette (2018) who told us that 'as a musician […] I have a place […] not only as a side singer or in a choir […] I can have my own project and […] now my solo project, I designed, has so much from what I learned in Ethno.' The Ethno experience provided Henriette with confidence and a language to apply for funding for projects related to traditional music and womanhood. For those that teach music, Ethno can provide accessible points to introduce their students to other ways of thinking and playing music: 'So thanks to the experiences from Ethnos I can sometimes either show, find on the internet, or play different kinds of music, to show them [students] different instruments, because I've also brought some instruments from my travels' (Georgina, 1996). Louisa (2010) on the other hand found that the skills she learnt at Ethno were powerful in her interactions with her child, 'And one thing I learned at that camp, I attended some years there, […] I do fun things with my voice to entertain him [my son], And he likes it I think and i and i think it's good for him'.

Others make it clear that the gatherings didn't sway their choice of profession but had a considerable impact onto their culture perspective 'Professionally in my work life, probably not because I don't use music as my main job […] as a personal life, I do find Ethno makes an impression, certainly did for me' (Sarah, 2000s). Loreli (2012) told us,

> **I improved as a person also because you start accepting all these cultures, you start coming out of your shell that "Oh, I'm Indian and I'm a European", it's not like this. You start coming out of your shell and you start accepting everyone, every culture and everything you start accepting. So that's a great, great thing for every musician. (Loreli, 2012)**

The next section explores comments relating to how Ethno is understood to influence participants life choices.

Influencing Life Choices

Close analysis of the interview responses reveal that most participants express a cultural experience that is different to their own. In other words, meeting people from countries other than their own, playing music and interacting throughout the residency provides an opportunity to learn about other ways of 'being' through practical engagement, as Charlie (2000) notes, 'I've been travelling in India and quite a lot in Egypt. And I think I think my

experience from Ethno has made me. It's mostly about confidence. Yeah, it's not really knowledge, it's just the confidence of connecting with people.' (Charlie, 2000). This experience can lead to further intrigue and a desire to deepen knowledge, 'So I think that has kind of fostered me in a positive way of meeting new people. And that's something I think I have learned at Ethno […] 'I think I learnt there too, just by exposure. Because I experienced so many encounters like that. And also, the problems with the exoticizing things, and not exoticizing others. I think I have been thinking a lot of, because of Ethno' (Julia, 2003). In this example the Ethno experience has provided a vital lens through which to consider how one comes to see the world.

Experiences such as these can have profound shifts in attitudes towards other people and is a powerful aspect of attending an Ethno gathering as Zoe (n.d.) suggests, 'I think that Ethno presented me to a community that is influencing my daily life'. This sentiment is echoed by Caine, 1999, 'So, this is very important to me, and it has given me many positive experiences. The respect for other people, the respect for other people's culture, and the way people are thinking. I've experienced a lot (Caine, 1999).' The experience of an Ethno gathering can also mark the arrival of a profound shift in attitude towards people considered different, take Linus (2007) for example,

> Like at the beginning, I was kind of maybe, I wouldn't say afraid, but I had this kind of prejudice towards some people. And then prejudice like that gets in the way of progress and gets in the way of learning and gets in the way of, you know, just enjoying the energy and enjoying the music.' 'I think I'm pretty sure that this actually opened the door for me […] which was, which is a really big part of my life and will always be. (Linus, 2007)

Linus's experience of being with other nationalities puts him in a position to face what he understood as prejudices towards others – 'Just, yeah. appreciating the diversity that you see there and that you are a part of'. In this example the Ethno experience provided an impetuous to deepen knowledge regarding other cultures that consequently led to Linus developing a diversity and inclusion project that had a life of its own outside Ethno World. The narrative of attitudinal shift towards those different to yourself is replicated in both the stories of Frieda, 2019, Skylar, 1999 and Olivia, 2014:

> Ethno was an experience I've never lived before so it's something that will always stay marked by that new experience and it really caused an impact in the sense of actually seeing other cultures personally.' So I think that impact was quite big, like that. To really understand that there is really a lot more than what we are used to. (Frieda, 2019)
>
> I've learned how to world works. And that's what you see in the news. It's not what happens in reality, […] It's not everything that's happening in the world. I was working for almost 10 years in a refugee camp after […] It helped definitely […] I had already an open mind because of Ethno. (Skylar, 1999).

> **So through the years, it became something like, a lifestyle, let's say. You know, it became a way of life, it became part of myself, a way to keep looking forward, and learning about other music cultures. It gave me also a way to investigate more about these cultures as well, but by myself. So it was like a stopping point. And a very strong tool to help you to do this. Because you stay connected with some people as well, so this is a very strong tool. (Olivia, 2014)**

Other examples from those that were explicit about the importance of the intercultural experience include, Aleyan (2007) and Mark, (2010) who tell us that they are now better equipped to communicate with a wider cohort of people: 'It would certainly be easier for me to talk to people […] No one would bite me (laugh), they would just be happy to talk' (Aleyan, 2007) and 'I'm more open. I am more willing to ask for help, or offer help or talk to strangers even if I have to do it in a foreign language' (Mark, 2010). Some of those interviewed told us that the consequences of an intercultural experiences at an Ethno has had profound impacts into their life directions for example, Melissa, 2000, Ravinder, 2017, and Jan, 2002 decided to put down roots in a country other than her own, 'And now I'm living in Sweden because I met so many nice Swedish people and the music from Sweden' (Melissa, 2000), 'I decided to live in the same city as many of the Ethno Germany organisers, […] so I ended up living in the same city and knowing them a lot more' (Ravinder, 2017), and 'The reason I live in the UK is because I'm it's because of Ethno and the reason I work as a musician, is because of Ethno' (Jan, 2002). A general increase of confidence in being with different people was a significant theme throughout the interviews.

Life Changing

> **Ethno has really been significant in my life. (Irmgard, 1990)**

Question 3 referred to the influences Ethno gatherings have had on participants life choices. The data illuminates' voices of those that have described its influence on their music making, professional choices, living arrangements and the way other peoples are perceived in relation to oneself. Leaning into the interview transcribes we also felt that there was a category beyond life choices that spoke to the theme of *life changing*. This term has certainly been utilised throughout the Ethno Research project but gathering concrete example was a little harder to obtain. There were however some participants that were able to describe how Ethno had indeed changed their lives. Eduardo, 2019 describes it like this: 'it makes our essences meet and turn into something else that is our time there and it changes us forever' (Eduardo, 2019). Celeso (2018) continues, 'I can say it was a life changing experience and it was really, really interesting in every single way: socially, culturally, locally, because it was in a little village in the north of Bahia, and the exchange in every way I felt, before and after, in me was incredible. The question that kept recurring for the research team was 'yes but *how* did your life change?'

Frieda (2019) talks in terms of 'delicacy', 'I can say I got a little bit more delicate dealing with people because that difference of culture, of origins, we need to have it inside ourselves to host people well and to leave them comfortable. For people to give us

the best of them and that is something I learned at Ethno. That delicacy'. Being face-to-face with people from countries other than your own, negotiating communication, and eventually embracing difference was certainly impactful to many of those we talked to, 'It was life changing actually, the first Ethno and the whole Ethno experience because everyone is extremely acceptive and everyone values everyone and believes you can do and play in front of people because I was a little shy in the beginning' (Axel, 2014). 'Understanding that there are always, there's always a different side. There's always another side of things' (Keon, 2004). Quoted at length below, Keon (2004) unpacks how Ethno has impacted her.

> **But I think with Ethno as a whole, it's, something that has affected me deeply inside, and really kind of changed my whole being. It's something that's changed my connection with music. And with other people. The way I see the world. It has made me a more humble being. It has made me more curious. And, I mean, it's a huge part in why I chose to work with music. It's a huge part in, I mean, as an adult, it's been a huge part in my social life, I have a lot of my close friends, that are people that I met in the Ethno community, or that I met through people that I met in the Ethno community. It's been something that's given me the opportunity to travel a lot, both to go to the different Ethno camps, but also to afterwards go and visit friends, and friends coming and visiting me. And I think definitely for quite a few years. When I was in my 20s, it was really part of my whole lifestyle, I think. I could say that [in] my whole life was an Ethno stream kind of going underneath everything in my life. (Keon, 2004)**

Effecting the fabric of who you are, described by Keon as her 'being' was also highlighted through the extraordinary stories from Reiss (1994) who made a journey and a separation from being raised in a household committed to far-right indoctrination. He describes Ethno as 'part of a transformation that I have made […] for me it has really, really deep impact'.

> **I had no contact whatsoever with foreigners. We were racist, you know, it was they, they could not come in my in my youth movement. It was forbidden for people of other nationality. So and then when I came to Ethno, and then I started to learn music, from the South Africans from those guys that came from there or from Romania or from Turkish people or you know, Chilean or whatnot. So, it really had a deep impact on me because it was it opened the door for the rest of my life and for my vision on life and on living together, you see. (Reiss, 1994)**

Unlike many of those we talked to Carina (2014) was able to pinpoint a concrete example stating, 'So yes, it really changed my life because I started to do that blog, and also after that a friend of mine who has an online radio invited me to have a tiny space there to present world music, the music that I was writing about. It was a huge influence in my daily life'. Jan (2002) was able to describe the fact that Ethno had 'made me a bit more outgoing' and because of this enabled her to be 'more willing to kind of try and reach out to people'. For Jan and others, we spoke to it was at the nexus of experiencing new people and gaining confidence in being who you are that equated to a life changing moment.

What might start out as a 'holiday with music' an 'opportunity to travel with music (Georgina, 1996) can, it seems, turn into a life pursuit as Irma (2002) states, 'This is my life, now' and reflects 'Ethno is not a summer camp. It's a lifestyle. And in that way […] it changed all my life. But I don't feel like I'm stuck in the Ethno camp, that's not the point. Everything in my life is Ethno, but I'm not in a camp 356 days a year. Because that doesn't exist. And it's also not necessary' (Irma, 2002). There is a real sense here of Ethno providing a pathway towards thinking about life differently without a reliance on the seduction of the event itself. Georgina, (1996) describes this as 'leading to something new'.

Named within the scene as Ethno Hoppers, participants that take part in multiple gatherings sometimes in a short period of time, Ethno can become a safe space for participants during a certain part of their life. Jaya (2014) says, 'It changes you because you want to do more. (laugh) You want to plan your life around. If you want to go there again there, you have to think okay, I have to save some money for this and make plans'. Paul (2016) admits that he spent a lot of time and money on attending Ethno gatherings, 'I've spent a lot of time on that rather than on, like, touring and playing festivals and earning money. I've spent all my money on Ethno so, it changed though but I don't know what else I would have done otherwise. But it's satisfied a gap that was not there before'. The sentiment is echoed by Jan (2002), 'The reason I live in the UK is because of Ethno and the reason I work so musician, is because of Ethno. So the reason I'm poor is because, yeah, because of Ethno. Emilie, (2019) reflects on the fact that she is always thinking of Ethno and wishing she was there, 'I think it influenced because now I'm only thinking to go to Ethno soon'. Lea's (2019) Ethno experience has sparked a desire to change her life course, 'and now that I had this experience, I just feel like I want to spend as much as time as possible during the coming years, just meeting people from all over the world and making music together and like, just getting more into that. So, I think that's a very different direction that I want to go into. And I've started traveling way more than I was doing before.'.

For a small number of participants, Ethno provided the catalyst for sustained romantic encounters. Henna (2007) reflects, 'It was valuable when I was young – well, I met my boyfriend there […] We were together like two years. And we get along well, to this day, and like, yeah, definitely changed my life in that sense'. Elis (2018), Charlie (2000), and Jan (2002) told us their story, 'And I opened up, and I talked, and we cried, but it was really the moment that things cracked open, and I allowed it. And since then, we're like every day more in love, and I'm pregnant. We're getting a baby!' (Elis, 2018); 'I'm a married two kids with the woman I met at Ethno in 2000 in Sweden' (Charlie, 2000). 'I ended up going studying and I wouldn't have done that if I hadn't met him first. I wouldn't have lived in the UK. If it wasn't for that basically (Jan, 2002).

Summary

The Ethno Portugal publication (Higgins, 2019) notes that for a small number of participants the Ethno experience becomes a 'critical thinking tool.' This observation was a reference to those participants who appeared to conceptualise their experiences and were able to use it as a lens through which to critically reflect, for example, on

aspects of their life or contemporary world events. In these instances, Ethno can affirm a philosophical position or becomes a window through which to understand a life event of journey. Julia (2003) and Reiss's (1994) story described above are examples of this.

One of Ethno's claims has been that the gatherings embrace 'the principles of intercultural dialogue and understanding' (https://ethno.world/about/). As discussed, the research provides ample evidence that supports the claim that participants have a rich intercultural *experience*. There is, however, less evidence to support claims that participants gain an intercultural *understanding*. From this perspective we are considering understanding in terms of conceptual knowledge brought about through critical and reflective thinking. There is no doubt that Ethno gatherings can provide excellent pathways towards understandings where experience and understanding are two different kinds of knowing albeit inextricably linked. Broadly, a distinction can be made that experience stresses practice, or the application of knowledge, whilst understanding, or knowledge, emphasises the theoretical or practical understanding of a subject. Making a distinction between experience and understanding has philosophical roots in the Western tradition (Plato, 2014; James, 1982; Emerson, 2000). Plato, for example, describes the process of how knowledge is acquired through emphasising experience as the knowledge obtained through practice whilst understanding is more closely connected to theory as a conduit of information and ideas. There is a mutual relationship, but the difference might be important when considering the growth and development of Ethno.

Section 3: Analysis of Swedish, Estonian, and Portuguese speaking interviewees in native languages

ETHNO SWEDEN – LINUS ELLSTRÖM

Sammanfattning

Denna analys och rapport syftar till att undersöka upplevelser och påverkan hos personer som deltagit i en Ethnosamling, både långsiktigt och kortsiktigt. Studiens resultat grundar sig på 26 stycken semi-strukturerade intervjuer med Ethnodeltagare och organisatörer, genomförda över Skype och Zoom mellan år 2020–2021. Den tematiska analysen visar på att deltagande i Ethno kan medföra djupa och långvariga sociala kontakter och att subkulturen kring Ethno, och det sociala nätverket i sig är väldigt viktigt för projektets utförande och spridning. Med musiken som verktyg, en inneboende öppenhet i deltagare och social miljö, en humanitär värdegrund och en intensiv process skapas det en så kallad Ethnobubbla som temporärt skärmar av Ethnosamlingen från omvärlden.

En stor andel deltagare uttrycker en upplevelse av att Ethno riskerar att använda sig av en 'västerländsk mall' i sitt utförande och deltagarurval, som kanske inte alltid är så inkluderande gentemot deltagare från platser utanför till exempel EU. Det verkar dock finnas en diskussion som pågår mellan organisatörer för att ändra på detta.

Många anser även att det är viktigt att lyfta fram, kommunicera och agera på de utmaningar som projektet går igenom, oavsett om det är från en deltagares eller en organisatörs perspektiv. Miljön som skapas inom en Ethnosamling bidrar till ett utrymme där deltagare kan experimentera med nya sätt att se på sig själva och sin omgivning, att möta situationer som är obekväma eller utmanande och lära sig av dem. Samma inställning verkar finnas hos många organisatörer, som anser att de behöver belysa utmaningarna som de står inför, för att sedan kunna utveckla projektet i enlighet med dess värdegrund.

Introduktion

Denna analys och rapport är en del av det arbete som pågår inom Ethno Research (ethnoresearch.org), och är syftar till att undersöka upplevelser och påverkan hos deltagare i Ethnosamlingar. Både långsiktigt och kortsiktigt.

Rapporten är baserad på 26 semi-strukturerade intervjuer med personer som varit involverade i Ethnosamlingar mellan åren 1990- 2019, både som deltagare och organisatörer. Intervjuerna genomfördes via Zoom och Skype under åren 2020–2021 med Ethnodeltagare från fyra olika kontinenter, och med stor spridning i ålder, kön, nationalitet, och erfarenhet av att delta i en Ethnosamling. Två intervjuer genomfördes på svenska, medan resterande intervjuer genomfördes på engelska. De grundläggande intervjufrågor som ställdes under intervjuerna på engelska var följande, med utrymme för ett antal improviserade följdfrågor:

- Why did you attend your first Ethno?

- When you think of your time in Ethno, what stands out to you the most? (Could be a memory, a sensation, idea, opinion or feeling?)

- When you think back, how important was learning music from other parts of the world to the experience?

- Could you talk a little bit more about any friendships you still have with people who you went to Ethno with? Are they musicians you work with? Friends you see once in a while, or close friends that you see often?

- Did your experience at Ethno influence the direction of your life in any way? How?

- Do you feel like Ethno helps with developing a deeper understanding of people from the rest of the world? How?

- Is there anything about Ethno that you would change, or do differently? Why?

- Given the current political, environmental and social climate, why is it important for young people to attend Ethno?

Samtliga intervjuer har transkriberats, kodats och analyserats av författaren till denna rapport, med hjälp av verktyget NVivo.

Direkta citat från deltagare kommer att presenteras anonymt och på svenska (översättning: Ellström, 2021) i denna rapport, med syfte att presentera materialet konsekvent, och att försöka minimera antalet faktorer som kan påverka uppfattningen av den data som presenteras.

Efter denna introduktion följer en presentation av de huvudsakliga teman som lyftes under intervjuerna, där deltagarnas subjektiva upplevelser och åsikt presenteras. Denna data ligger som grund för den avslutande slutsatsen och analysen.

Resultat

Här följer ett urval av de vanligast förekommande teman som diskuterades under intervjuerna.

Initiering

I diskussioner om hur deltagares första kontakt och initiering med Ethno har skett, så är svaret nästan uteslutande via vänner eller rekommendationer från tidigare Ethnodeltagare. Gällande deltagarnas personliga anledning till varför de valt att delta verkar den ofta vara baserad på tilliten till deras vänners rekommendation, och ofta med en generell motivering:

> **Jag åkte för att jag hade vänner i London som redan hade varit deltagare på några Ethno, de var alla bara väldigt exhalterade och sa 'Du borde åka, du är den perfekta personen för att åka dit!' (Jaya, 2014)**

En egenskap som nämns ofta i samband med deltagares personliga motivering är nyfikenhet. Dels nyfikenhet inför olika typer av traditionell musik och kultur från olika delar av världen, men också en generell typ av nyfikenhet på människor.

När deltagare själva har upplevt sin första Ethnosamling ser de ofta till att sprida ordet vidare, med både nyfikenhet 'Jag berättar min historia för dem, och det gör dem nyfikna.' (Jaya, 2014) och en vilja att "infektera" 'Ja, "infektionen" av vännerna är viktig.' (Skylar, 1999) nya Ethnodeltagare i åtanke.

En avvikelse från resultatet att deltagarna i första hand har kommit i kontakt med Ethno i samband med vänners rekommendation är deltagare från de tidigaste Ethnosamlingarna (uppskattningsvis de första 10 åren, mellan 1990–2000), som ibland har kommit i kontakt med Ethno genom marknadsföring via till exempel flygblad, en musikfestival eller en utomstående organisation.

Många deltagare med hemvist utanför Europa har även fått vetskap om, och har också fått deltagande möjliggjort via stipendier eller mobilitetsprogram kopplade till Ethno och JM International.

> **Alla får chans att testa, och alla som kommer dit är nyfikna. Om du inte är nyfiken så anmäler du dig inte till Ethno. Det har visat sig väldigt effektivt för alla att ha ett gemensamt mål. Personer som vanligtvis inte orkar gå upp tidigt på morgonen har gjort det ändå, för att vi är beroende av varandra och gör det här tillsammans. (Irmgard, 1990)**

Ethnobubbla

En liknelse som myntats vid ett flertal tillfällen under intervjuerna har varit att Ethno ofta upplevs som att vara inuti en bubbla. I vissa intervjuer liknades känslan av att vara en del av en Ethnosamling en 'typ av sekt.' (Wren, 1990)

Men vad är då kärnan i denna Ethnobubbla? Vad är dess byggstenar och hur skapas den?

> **Det är också bra, för du vet... det skapas en bubbla där vi kan interagera kring musik. Och vi kan finna gemensam mark där. Och... Där du inte behöver säga 'Okej, vad är din syn på det här?**

> Vad anser du om vad som händer i världen? Vad tycker du om den här politiska ledaren?'. Jag menar, alla dessa diskussioner som skulle kunna skapa en konflikt, eller att man bara inte vill prata med människor. Du kan typ undvika allt det där genom att skapa en musikalisk arena, där människor kan spela musik tillsammans. Och bara... Jag menar, bara fokusera på det. (Lewis, 1996)

Ett relativt tydligt svar från deltagarna på ovanstående frågeställning var ofta att musiken och intensiteten i Ethnosamlingen är en central del av skapandet av denna Ethnobubbla. Att det helt enkelt inte finns så mycket utrymme för omvärlden att ta plats, eftersom deltagarna är upptagna med att lära sig all musik, interagera socialt, bearbeta alla intryck och delta i aktiviteter utanför de workshops som är planerade. Många deltagare berättade under intervjuerna att denna typ av intensitet kan vara väldigt utmattande och att denna utmattning i sin tur bidrar till att bryta ner interna barriärer, sociala konstruktioner och försvar, för att sedan öppna upp för en form av ren sårbarhet. Narrativen från deltagare och konstnärliga mentorer på Ethno beskriver att när majoriteten av gruppen når detta stadie av sårbarhet, så öppnar det upp en dörr för djupa och starka känslomässiga kontakter.

> Det är något speciellt med... Jag känner att... Du liksom bryter ned så mycket av ditt...Ditt... ... så många konstruktioner som du har i vanliga livet, så många barriärer som är anslutna till andra människor. Du bryter ned dem bara för att du spenderar så mycket tid med de här människorna, och du är så otroligt trött hela tiden. (skratt) Du vet, det är bara så mycket som händer. Du blir otroligt sårbar. Jag tror att du kan bilda så otroligt starka kontakter i det. (Ryan, 2019)

Att få möjlighet att dela upplevelsen av att få bo tillsammans, spela tillsammans, äta mat tillsammans, festa tillsammans, genomföra flera konserter tillsammans, sova för lite, kramas, gråta, skratta och diskutera med varandra, och att samtidigt dela en gemensam humanitär värdegrund verkar vara otroligt viktigt i skapandet av den miljö som upplevs av deltagare under en Ethnosamling. En av deltagarna uttryckte det som att Ethno fick hen att inse möjligheten till att skapa en karneval, oavsett vart man är, eller vilka man är med. Den typen av glädjefullt firande sammankopplat med tidigare nämnda aspekter beskrivs som att det skapas en alternativ verklighet i relation till omvärlden:

> Det finns en medvetenhet, åtminstone bland några människor att Ethnos gemenskap representerar en alternativ världsbild, tror jag att man kan förklara det som. Eller... En syn på världen och mänskligheten som skiljer sig lite från... Från vad som anses vara den standardiserade världsbilden, tror jag. Så det finns åtminstone, i vissa delar... Jag tror att jag upplevde det starkast i Slovenien. Att det fanns en stark känsla av en alternativ verklighet. Som självklart är bättre än den andra verkligheten. (skratt) (Keon, 2004)

Ethnos kärna

> Jag hoppas bara att Ethnobubblan eller hur man nu ska förklara den, kan fortsätta att få växa, och att den kan finna nya platser att växa på. Jag menar, Ethno kommer självklart att bli något annorlunda i olika delar av världen, beroende på miljön och kontexten. Eftersom det är så beroende på vem som deltar, så kommer det att bli annorlunda varje gång du gör det. Beroende på vilka deltagare som är där, vem som är mentor, och så vidare. (Lewis, 1996)

En av Ethnos huvudsakliga beståndsdelar som marknadsförs är mångfald, vilket också bekräftas av deltagare och organisatörer. Vad denna mångfald innefattar råder det dock lite olika uppfattningar om. En stor mängd deltagare menar att fokus ligger på musikalisk och kulturell mångfald, vilket i teorin är helt annorlunda vid varje Ethnosamling beroende på vem som deltar, var samlingen hålls och vem som leder den. En viktig aspekt som uttrycktes under intervjuerna var även att denna definition av mångfald inte bara är att uppleva den passivt, utan att bidra till den aktivt genom att dela med av sig själv, för att sedan skapa någonting tillsammans.

> Jag tror att Ethnos kärna är att dela med sig, att lära sig, och skapa något tillsammans. Och känslan av... Jag vet inte, öppenhet och att vara generös. Det låter väldigt clichéartat, men det är vad jag jag tror att det är. (Georgina, 1996)

I diskussioner om vad denna mångfald egentligen innebär så belyste ett flertal deltagare två viktiga faktorer: Att det är viktigt att varje Ethnosamling har distinkta skillnader som representerar platsen samlingen anordnas på, den kultur och musik som är kopplad dit och att den strävar efter att representera gruppens mångfald så mycket som möjligt. Att det är viktigt att deltagare i Ethno Sverige upplever en distinkt skillnad om de till exempel året efter skulle vara deltagare i Ethno Australien eller Ethno Chile. Dessa skillnader sträcker sig inte bara över vilken musik som spelas och hur många nationaliteter som representeras, utan även hur själva Ethnosamlingen är organiserad och presenterad.

> Jag tror att skillnaderna antagligen är ganska viktiga, eftersom... Om du kommer från Sverige, varför skulle du vilja åka till Chile för att delta i Ethno Chile, om det mer eller mindre är exakt samma sak som att resa till Falun, Rättvik, eller vad som helst? Så självklart, de regionala och geografiska skillnaderna måste ge en implikation av hur samlingen sker. Så länge som det bevarar... De grundläggande ideal av vad en Ethnosamling borde vara. (Lewis, 1996)

I vidare anknytning till diskussionerna om Ethnos kärna nämndes både nyfikenhet och framför allt öppenhet, vid ett flertal tillfällen. Den öppenhet som deltagare refererat till beskrivs som ett tillstånd där de (mer eller mindre) undviker förutfattade meningar om kultur, musik, politik eller religion. I många fall beskrivs det som att deltagande i Ethno har gett dem en möjlighet att utveckla denna form av öppenhet, men även att det i vissa fall skulle kunna vara ett kriterium för att delta i en Ethnosamling. Det beskrivs också som att de personer som söker sig till projektet redan bär med sig en hög nivå av nyfikenhet och öppenhet, som en deltagare beskriver här:

> **Jag tror att... Ethnomänniskor är öppensinnade människor. De vill verkligen lära sig om alla kulturer, de vill verkligen lära känna de traditionella sångerna, och de är verkligen där för att de vill vara där. De vill lära känna människorna. (Helen, 2014)**

En av Ethnos styrkor som nämns mycket hos de deltagare som även har erfarenhet av att vara konstnärlig mentor, är vikten av att lära sig musik på gehör, samt att deltagarna mestadels lär sig materialet av varandra. Att de som deltar i en Ethnosamling använder sig av 'ett språk som vi alla kan förstå, musik.' (Carina, 2014). Möjligheten av att höra ett ljud från en levande människa, och att försöka reproducera det så gott man kan på sitt instrument.

Att alla sedan enas i en gemensam melodi och ljudbild kan enligt deltagarna avlägsna press och fokus från individer som inte är bekväma med sin tekniska färdighet, eller känslor av obehag för de som lider av scenskräck, etc.

> **Du kanske kan tre ackord när du kommer dit. Men du kan fortfarande spela de tre ackorden, för det finns alltid någon annan som kommer täcka upp ljudbilden i ditt ställe. Så du blir inte utpekad. De kommer inte att höra dig på det sättet. Men faktiskt... Du bidrar till hela orkestern. Utan alla dessa människor skulle det aldrig låta som det gör. Så du är viktig, men du kan fortfarande vara anonym. (Caine, 1999)**

Gemenskap, familj och relationer

Samtliga intervjuer som har genomförts har adresserat hur viktig den sociala aspekten är av ett Ethno. Trots att en Ethnosamling normalt sett varar i 7–14 dagar, så berättar deltagare att de har knutit många djupa kontakter under denna relativt korta tidsperiod.

> **…Att man faktiskt nästan blir som bästa vänner, och att man gråter på slutet när det är dags att åka hem. Och det har bara gått typ sex dagar. Så, det är... Och det funkar så på alla Ethnos som jag har varit på. Så det var verkligen den första... Den starkaste känslan från mitt första Ethno. Att det var... Att de kändes som min familj. (Caine, 1999)**

Att kalla en 10 dagar gammal bekantskap för familj kan verka som ett dramatiskt eller överdrivet uttalande, men i vidare diskussion med deltagare har upplevelsen av processen och relationerna beskrivits på olika sätt. Det finns vittnesmål av deltagare som funnit sin livspartner på Ethno. Där de nu väntar barn tillsammans, är gifta eller har varit tillsammans under väldigt lång tid. Detta verkar vara mer undantag än regel i förhållande till majoriteten, där den vanligaste typen av relation och kontakter beskrivs som vänner. Både nära vänner som man har kontinuerlig kontakt med, men mestadels vänner som kanske inte hörs av kontinuerligt, men som alltid finns där när man behöver det. En intressant insikt hos ett stort antal deltagare var att upplevelsen av vänskapen medan Ethnosamlingen pågår upplevs som mycket starkare, än efter lägret avslutats. Det hör inte till ovanligheten att många deltagare gråter när det är dags att säga farväl under den sista dagen av samlingen, men ett antal deltagare nämner också att denna starka känslomässiga upplevelse dämpas en aning en kort tid efter att Ethnosamlingen är över, och livet 'återgår till det normala'. Trots att intensiteten i det mänskliga mötet kanske avtar efter en avslutad samling, så verkar det fortfarande finnas kvar ett starkt band mellan deltagare, oavsett om det går lång tid emellan att de ses igen, eller om de ses överhuvudtaget.

> **Jag minns att någon sa något väldigt, väldigt roligt på ett Ethno…
> Att även om du inte pratar med någon på ett Ethno och du träffar
> dem någonstans fem år senare, så kommer det fortfarande att
> vara… När ni träffas så kommer ni ganska direkt… Helt säkert,
> vara riktigt goda vänner. Åtminstone just för den stunden. Just då
> är vi riktigt goda vänner, och kommer känna en riktigt bra kontakt
> emellan oss. Även om vi inte pratade under Ethno. För att vi var
> på samma plats. Så jag tror att Ethno är en plats där du verkligen
> känner en stark anknytning till alla runtomkring dig. (Issa, 2016)**

Många deltagare nämner att en av anledningarna till varför dessa relationer uppstår
kan ha att göra med att ha delat den upplevelsen med varandra under Ethnosamlingen.
Och att detta i sin tur skapar en form av band mellan deltagare som ibland inte alltid är
så påtagligt, men upplevs som väldigt pålitligt.

> **Självklart så är många av mina vänner utomlands. Och de är väldigt
> långt bort. Men jag känner också att det inte spelar någon roll. När jag
> än träffar dem, så kan vi komma ikapp, för att vi har den här otroligt
> starka kopplingen mellan oss. Jag vet inte, men jag tror att det är på
> grund av att den kontakten skapades på Ethno. (Irma, 2002)**

Vid ett fåtal tillfällen beskriver även deltagare att denna kontakt ibland kan uppstå mellan
två deltagare som tagit del av olika Ethnosamlingar. Under en av intervjuerna efterliknas
denna form av samhörighet som någon form av stam: 'Det blev liksom som en stam för
mig. Att jag är en del av riktig musik, som en stammedlem.' (Issa, 2016)

Trots dessa vittnesmål om nära relationer som skapas på Ethno, så finns det naturligtvis
exempel där så inte har varit fallet. Personer som varit deltagare i de tidigare åren mellan
(1990−2000) och som inte fortsatt engagera sig i Ethno, har i jämförelse med nyare
deltagare visat sig ha en mer distanserat koppling till Ethno, och personer de lärt känna där.

Utmaningar

Så, vilken typ av utmaningar står Ethno inför, enligt deltagarna själva?

> **Ja, det finns ett problem som jag har haft med Ethno den senaste
> tiden. Men jag har ingen bra lösning. Det är väldigt svårt att säga hur
> man skulle kunna ändra det, men… Under åren så insåg jag att Ethno
> till väldigt stor del är ett Europeiskt projekt. Som ser på folkmusik på
> ett väldigt Europeiskt sätt. Så som melodi, arrangemang, lite rytm,
> lite bas… Du vet, alla de där pusselbitarna. Låt oss säga väldigt, väldigt
> inspirerad av Europeisk Balfolk, eller Europeiska låtar. (Irma, 2002)**

Detta citat belyser en problematisering som under intervjuerna nämndes av en
övervägande del av deltagarna. Att Ethno i grund och botten följer en västerländsk
modell, anpassad för västerlänningar. Deltagare och organisatörer berättar att detta
kan bevittnas i hur man väljer att strukturera musiken som lärs ut på ett Ethno. Att
man först delar in gruppen i instrumentsektioner (slagverk, stråk, blåsinstrument,
ackordsinstrument, etc.), och sedan strukturerar låten som lärs ut i A − B − C- del,

och lägger till ackord baserade på västerländsk konst och popmusik, även om den ursprungliga traditionen för låten som lärs ut har helt annorlunda beståndsdelar. Detta kan enligt vissa deltagare ibland uppfattas som respektlöst mot den ursprungliga traditionen, och kan ibland angränsa till en upplevelse av kolonialism:

> Och det finns en massa mer! Tänk bara på den Sydamerikanska musikscenen, den Afrikanska, ursprungsbefolkningen i Australien, Nya Zealand, hela den Gamelanska musiktraditionen i Indonesien. INGEN av dessa länder använder A-B-A-B. De har inte en fast melodi, de har inte en fast låt. Det handlar bara om improvisation. Det handlar bara om rytmer, en grupp dansare, en grupp sångare eller individer, en grupp rytmer. Och de interagerar alla med varandra. 'Om du gör det, så gör jag det här', och du kan inte integrera det i en organiserad orkester som består av 50 personer. Du kan, men då tvingar du in dem i våra standards. Och det är lite kolonialistiskt, är det inte så? (Irma, 2002)

En annan aspekt som nämndes i ett flertal intervjuer är att mångfalden mellan de som deltar i ett Ethno är 'mestadels personer från EU' (Jason, 2013). Anledningarna till detta spekulerades av deltagarna att vara att den höga kostnaden för att delta i ett Ethno endast möjliggör för en mer privilegierad medelklass att ha råd att bekosta resekostnad och anmälningsavgift. Ett par deltagare följde upp denna självkritik med att nämna Ethnos mobilitetsprogram och stipendier, och att fler och fler Ethnosamlingar har börjat organiseras utanför Europa som en positiv utveckling, men att det finns mycket jobb kvar att göra. På samma tema nämndes det att språkliga kunskaper i engelska nästan kunde upplevas som ett krav, dels för att kunna kommunicera med andra deltagare, men även för att ansöka till stipendier och Ethnos egna mobilitetsprogram. Utifrån detta uttryckte en andel deltagare att man begränsar möjligheten att delta i en Ethnosamling till främst privilegierade personer från EU, som har god nog ekonomi för att kunna resa och delta.

> Under intervjuerna uttrycktes det även en önskan om att kunna delta i en Ethnosamling, även för deltagare som passerat 30-årsgränsen. Ett av förslagen som nämndes var en form av familjeversion av Ethno: 'But there should be an Ethno for people with children. (laugh) With… For adults, yeah, that would be fun.' (Irma, 2002)

En annan diskussion som uppkom i samtal om hur Ethno kan utvecklas är hur djup den kulturella förståelsen är. I den frågan ansåg ett flertal deltagare att medverkan i en Ethnosamling kan ge en inblick eller öppna en dörr till andra kulturer, men att den typen av förståelse sker på ett väldigt ytligt plan, om inte deltagaren själv väljer att fördjupa sig efteråt.

> Jag tror att det ger en större acceptans i mötet med andra kulturer. Men jag tror att engagemanget för att verkligen förstå andra kulturer skulle behöva lite mer arbete, i min åsikt. (Ekansh, 2018)

Ett återkommande tema under samtalen var deltagares åsikter om olika typer av hierarkier som uppstår. En deltagare uttryckte en önskan om att deltagarna skulle ha större möjlighet att uttrycka sina åsikter om Ethnosamlingens organisation, och att kunna påverka strukturen. En annan lite mer erfaren deltagare uttryckte sina åsikter på detta sätt:

> **Jag tror att jag varit på runt 10 Ethnos, så... Efter en tid så börjar du att se saker som du inte såg från första början. För det finns också hierarkiska aspekter. Till exempel att det är samma ledare från år till år, och... Ibland tycker jag att det är lite stelt, själva fundamentet av det. Å andra sidan så startas nya Ethnos hela tiden. Men jag vet inte hur man skulle kunna ändra på det, för de ledarna har varit en del av Ethno under väldigt lång tid, och gör sitt jobb ganska bra, generellt sett. Men i slutändan så kände jag bara att... Det finns vissa människor som har högre status än andra… (Julia, 2003)**

I diskussioner inom samma ämne men med deltagare som haft erfarenhet av att axla rollen som konstnärlig mentor på ett Ethno, understrykte hen vikten av att agera likt en stöttepelare, mer än en lärare. Hen uttryckte att mentorernas roll under en Ethnosamling är att få processen att "flyta på" mellan deltagarna, snarare än att framhäva sig själva genom att visa sin tekniska färdighet eller genom att konstruera imponerande arrangemang. Att det alltid bör vara deltagarna i fokus. (Leela, 1997)

Trots utmaningarna som finns inom Ethno var ett flertal deltagare och organisatörer noga med att påpeka att dessa utmaningar bör vara synliga. Att de bör kommuniceras och diskuteras öppet mellan alla inblandade parter. Dels för att skapa ett öppet och kommunikativt klimat som får projektet att utvecklas framåt, men även för att utmaningarna i sig kan få projektet att växa sig starkare:

> **Så det är inte bara en dans på rosor, som att 'Åh, vi är alla tillsammans. Inga problem.' Det existerar alltid någon form av konfrontation, på ett sätt. Den är inte direkt aggressiv, utan snarare den typ av konfrontation som utmanar dig. Jag tror att det är därför jag anser att det är viktigt. Om vi inte har några utmaningar, så växer vi inte. (Georgina, 1996)**

Slutsats

Att Ethno har haft en stark påverkan på en stor andel människor under de 30 år som det har anordnats råder det inget tvivel om. Vikten av det mänskliga mötet är något som ständigt återkommer i de narrativ som berättas i samband med Ethno, och de möten mellan människor som nämns verkar inte bara vara viktiga för deltagare, utan verkar även vara en viktig beståndsdel för projektets utveckling och spridning.

Nya deltagare i denna subkultur (Mantie & Risk, 2020, p.48) introduceras oftast av vänner, kraftfulla band skapas mellan deltagare under projektets gång, och de nyligen initierade sprider budskapet och upplevelsen vidare till nya generationer av deltagare. Det är mycket vanligt att de som söker sig till Ethno innehar en hög nivå av nyfikenhet och öppenhet för olika kulturer, typer av traditionell musik och socialt samspel mellan människor. (Ellström, 2016, p.77) Denna nyfikenhet agerar ofta i samspel med en stark humanitär ideologi, och återfinns hos både deltagare och organisatörer.

Det som sker under en Ethnosamling beskrivs ofta som att vara inuti en bubbla, separerad från omvärlden med totalt fokus på den interna upplevelsen. Detta avbrott i vardagen (Higgins, 2020, p.11) skapas med hjälp av intensivt musikskapande och inlärning, social interaktion och en glädjerik, högenergetisk miljö. Effekten och den påföljande utmattningen av att agera inuti denna intensiva process möjliggör för deltagare att öppna upp för sårbarhet under väldigt kort tid (Gibson, 2020, p.14).

Denna sårbarhet kan i sin tur stärka och påskynda de relationer och känslomässiga band som är i process att skapas mellan deltagare. (Birch, 2020. p.20) Trots att det inte är en garanti att skapa starka vänskapliga (eller romantiska) band mellan andra deltagare på ett Ethno, så verkar upplevelsen av att delta vara en viktig faktor i relationernas fortlevnad. I vissa fall skapas även en form av gemenskap bara genom vetskapen att den andre personen är en gammal Ethnodeltagare. Den typ av gemenskap som bildas mellan Ethnodeltagare kan uppfattas som en stam eller sektliknande miljö, driven av en starkt humanitär (och ibland politisk) värdegrund (Roosioja, 2018, p.87).

Att musiken på ett Ethno oftast lärs ut mellan deltagarna själva och via gehörsinlärning förstärker relationen mellan deltagare ytterligare, då inlärningsprocessen blir mer intim och personlig. De som inte är bekväma med gehörsinlärning eller sin tekniska färdighet har möjlighet att ta ett steg tillbaka och ikläda sig en mer anonym roll i gruppens dynamik, om så skulle behövas. Enligt deltagare och organisatörer fungerar även musiken som Ethnos 'modersmål', att det alltid finns ett sätt att kommunicera med varandra på under Ethnosamlingarna. Trots språkliga och kulturella skillnader, finns det alltid en plats att mötas. Musiken blir då ofta ett av många verktyg som håller processen levande, i stället för det huvudsakliga målet. (Higgins, 2020, p.20), (Birch, 2020. p.25)

En utmanande faktor hos Ethno som upplevs av deltagare är den västerländska modell som ligger till grund för hur Ethnosamlingarna är strukturerade. Det verkar finnas en upplevelse eller oro för att Ethno riskerar att bli en klubb för inbördes beundran, att den mångfald som projektet strävar efter egentligen mest innefattar västerländska Européer med en privilegierad socioekonomisk bakgrund. Baserat på att Ethno har figurerat i Europeiska länder under längst tidsperiod kan det verka som en naturlig utveckling, men det är fortfarande en aspekt som bör belysas.

Det verkar finnas en medvetenhet inom organisationen gällande detta, och deltagare ser en positiv utveckling i införandet av Ethnos mobilitetsprogram, samt att fler och fler nya Ethnosamlingar har börjat organiseras utanför Europa. Deltagare uttrycker vikten av att fortsätta det utvecklande arbete som påbörjats: att Ethnos mobilitetsprogram bör göras mer tillgängligt för de som inte känner sig bekväma med sina kunskaper i engelska, att bjuda in till olika sätt att strukturera en Ethnosamling och musiken som framförs (anpassat till den kulturella tradition som råder) och att låta varje Ethno få ha sin egna distinkta 'personlighet'.

Balansen mellan att behålla skillnader, men att samtidigt upprätthålla en röd och tydlig tråd verkar vara en verklig utmaning. Konstnärliga mentorer, deltagare och organisatörer uttrycker att det råder en annorlunda uppfattning om till exempel de konstnärliga mentorernas roll och inblandning under en Ethnosamling. En del upplever att de konstnärliga mentorerna konstruerar arrangemangen till låtarna, dirigerar gruppen och innehar stort fokus. Andra yrkar på vikten av att deras roll endast bör vara stödjande, att lyfta deltagarna till att öka sitt självförtroende och belysa gruppen, inte de konstnärliga mentorerna.

Slutligen verkar dessa utmaningar också spela en viktig roll i projektets utveckling. Många deltagare berättar om att deras deltagande givit dem perspektiv och ibland även motivation att konfrontera och ifrågasätta strukturer i samhället, både globala och lokala. (Higgins, 2020, p.23)

Strukturer som kan förtydligas och förbättras, samt möjligheter för utveckling, kommer alltid att existera, även inom ett projekt som Ethno. Den data som grundas i intervjuerna understryker vikten av att diskussionen om dessa känsliga ämnen förs kontinuerligt, och att deltagarnas åsikter hörs, samlas in och bearbetas. Med hjälp av de verktyg som kan födas genom deltagande i en Ethnosamling, kan projektet fortsätta växa och utvecklas i enlighet med vad organisationens målsättning är. Detta hjälper förhoppningsvis projektet att undvika fallgropar som till exempel en strikt västerländsk globaliserande modell. (Mantie & Risk, 2020, p.10)

Deltagare får i stället möjlighet till ett utrymme och en miljö att experimentera med nya sätt att tänka på och se på sin omgivning (Mantie & Risk, 2020, p.36), och om de skulle vilja bär de med sig den utanför bubblan, ut i världen.

Författarbiografi

Linus Ellström är en musiklärare i Botkyrka kommun och bosatt i Stockholm. Han har tidigare erfarenhet av att vara en del av Ethno Caravan 2014, Ethno Histeria 2015 och Ethno Flanders 2019, både som deltagare och som undersökande forskare. Hans engagemang i att vilja utforska och lära sig av Ethno som koncept har gett honom möjlighet att vara aktiv inom organisationer som EAS (European Association for Music in Schools) och som presentatör av sitt arbete *Ethno – Using Borders as Bridges* på CDIME (Cultural Diversity in Music Education) i Kathmandu 2015.

Tack Till

Jag skulle vilja tacka alla fantastiska människor som jag har haft möjlighet att få träffa och arbeta med under det här projektet. Ett extra stort tack till alla Ethnodeltagare som har varit villiga att dela med sig av insiktsfulla åsikter och djupt personliga minnen och upplevelser.

ETHNO SWEDEN

Abstract

This analysis and report is aiming to investigate experiences and impact with people who have participated in an Ethno gathering, both long term and short term. The results of the study is based on 26 semi-structured interviews with Ethno participants and organisers, carried out over Skype and Zoom between the years 2020–2021. Thematic analysis of the data show that participation in Ethno can create deep and long-lasting social contacts, and that the subculture around Ethno along with the social network is very important for the execution and spread of the project. Within the Ethno gathering an 'Ethno bubble' is created, which may contribute to a suspension of the everyday, temporarily shielding participants from the outside world. This is created through using music as a tool of communication and connection, an intrinsic openness within both participants and the social environment, a humanitarian core value and a very intense process.

A large number of participants expressed a concern that Ethno is running a risk of using a 'westernized model' in its execution and diversity of attending participants, which may lead to excluding people from outside the EU. There does seem to be an ongoing discussion among organisers to address this concern.

Many participants also believe that it is important to illuminate, communicate and act on the challenges that the project is facing, no matter if the point of view comes from a participant or an organiser. The environment that is created at an Ethno gathering may contribute to creating a space where participants can experiment with new ways to look at themselves or their surrounding environment, and face situations which might be uncomfortable or challenging, in order to learn from them. The same attitude is reflected with many organisers, who believe that they need to confront the challenges that are presented, in order to be able to develop the project in accordance to it core values.

Introduction

This analysis and report is part of the ongoing project that is carried out by Ethno Research (ethnoresearch.org), and aims to investigate experiences and impact of Ethno participants, both long term and short term. The data is based on 26 semi-structured interviews with people who have been participating in Ethno gatherings between the years 1990–2019, both as participants and as organisers.

The interviews were carried out via Zoom and Skype between 2020–2021 and featured Ethno participants from four different continents, and with a large spread in age, gender, nationality and experience with partcipating in an Ethno gathering. Two interviews were conducted in Swedish, and the remaining in English. The fundamental set of interview questions that were asked during the interviews was the following, with the addition of a few improvised follow-up questions:

- Why did you attend your first Ethno?

- When you think of your time in Ethno, what stands out to you the most? (Could be a memory, a sensation, idea, opinion or feeling?)

- When you think back, how important was learning music from other parts of the world to the experience?

- Could you talk a little bit more about any friendships you still have with people who you went to Ethno with? Are they musicians you work with? Friends you see once in a while, or close friends that you see often?

- Did your experience at Ethno influence the direction of your life in any way? How?

- Do you feel like Ethno helps with developing a deeper understanding of people from the rest of the world? How?

- Is there anything about Ethno that you would change, or do differently? Why?

- Given the current political, environmental and social climate, why is it important for young people to attend Ethno?

All the interviews have been transcribed, coded and analyzed by the author of this report, with the help of the digital tool NVivo. Direct quotes from participants will be presented anonymously and in English. The answers in Swedish have been translated (translation: Ellström, 2021) for the purpose of continuity, understanding and in order to limit the number of factors that can affect the perception of the data that is being presented.

The following chapter includes a presentation of the main themes that were discussed during the interviews, where the subjective experiences and opinions of the participants is being presented. These themes will act as a base for the final analysis and conclusion.

Results

Below is a selection of the most recurring themes that were discussed during the interviews.

Initiation

In discussions on how participants came in first contact with Ethno, they stated that the initiation almost exclusively happened through friends, or through recommendations from previous Ethno participants. Regarding the participants' personal reasons as to why they have applied, it seems to often be based on trusting their friends' recommendation, and often with a particular motivation:

> **I went because I met friends in London that already had been in Ethnos, and they were just really excited about it and saying 'you should go, you are a perfect person to go there. (Jaya, 2014)**

An aspect that is mentioned often in conjunction with the personal motivation of participants is curiosity. Partly, a curiosity towards different types of traditional music and culture from different parts of the world, but also a kind of curiosity towards people in general. When first-time participants have experienced their first Ethno gathering themselves, they often make sure to 'spread the word' to others. Both with curiosity, 'I tell them my story and they get curious.' (Jaya, 2014) and a will to 'infect', 'The "infection" of the friends is important.' (Skylar, 1999) new Ethno participants in mind.

A deviation from the previous result that the participants often get their first contact with Ethno through the recommendations of friends, are participants who were part of the earlier editions of Ethno (roughly the first ten years, between 1990–2000). These participants state that their introduction to Ethno often happened via marketing (flyers, a music festival or another organisation that knew about Ethno). This is similar to how many participants outside of the EU had their first contact with Ethno, mainly through scholarships or mobility programs connected to Ethno or JM International.

> **Everyone gets to try, and everyone who comes there is curious. If you are not curious, you do not sign up for Ethno. It has been shown that it has been very effective for everyone to have a common goal. People who normally don't have the strength to get up in the morning have done it anyway, because we are dependent on each other and do this together. (Irmgard, 1990)**

Ethno bubble

An expression that has been used during several of the interviews is that participation in Ethno often is experienced to be like being inside of a bubble. Some participants described that the experience of being inside of an Ethno gathering is similar to a 'kind of sect'. (Wren, 1990)

But what is the core of this Ethno bubble? What is the foundation of it, and how is it created?

> **Also it's good because, you know... It creates a bubble where we can interact around music. And we can sort of find a common ground there. And... Where you don't have to sort of get into 'Okay, what's your view on this? What do you think about this thing happening in the world? What do you think about that political leader?', you know. I mean, all those kinds of discussions that could easily create, you know, a conflict or just not wanting to talk to people. You sort of avoid all of that, through creating a kind of arena of music, where you can play music together. And just... I mean, focus on that. (Lewis, 1996)**

A prominent answer to what the core of the Ethno bubble is, was according to the participants that the music and the intensity of the Ethno gathering had an integral part to play in the creation of this Ethno bubble. Simply put, there is not enough room for the surrounding world to take place because the participants are busy learning tunes, interact socially, process all the impressions and take part in the activities that take place outside of the workshops. Many participants expressed that this intensity can be very exhausting,

and that this type of exhaustion contributes in breaking down internal barriers, social constructions and defences. When the barriers have been broken down, it leaves the participants in a vulnerable state. The narratives from participants and Artistic mentors at Ethno describe that when the majority of the group reach this state of vulnerability, it enables a great opportunity for deep and strong emotional connections to be formed.

> There's something special about... I have a sense that you...
> You kind of break down so much of your...Your sort of... ...
> So many constructs that you might have in normal life, so many
> like... Barriers to connecting with people. You break them down
> just because you're spending so much time with these people,
> and you're so tired a lot of the time. (laugh) You know, there's just
> so much going on. You become incredibly vulnerable. And I think
> you can forge such strong connections in those times. (Ryan, 2019)

To be able to share the experience of living together, play together, eat together, party together, perform together, experience lack of sleep, hug, cry, laugh and have discussions with each other, along with sharing deeply humanitarian core values seems to be extremely important in the creation of the environment that is formed during an Ethno gathering.

One of the participants expressed it as Ethno showed the participant that it is possible to create a carnival, despite where you are, or who you are with. This type of joyous celebration in conjunction with aspects mentioned earlier was described to create an alternate reality, different from everyday life:

> There is an awareness, at least among some people that the
> Ethno community kind of represents a different worldview, I
> think you can say. Or an... A view of the world, and humanity that
> is slightly different from kind of the... What is perceived as the
> standard worldview, I think. So there is, at least in some parts...
> I think, in Slovenia is where I've experienced that the strongest,
> that there's a strong feeling of being in an ultimate reality. Which
> is, of course better than the other reality. (laugh) (Keon, 2004)

Ethno essence

> I'm just hoping that the Ethno bubble, so to say, can continue to
> grow, and find new places to grow in. Because, I mean of course,
> Ethno will be different things in different parts of the world,
> depending on the environment and the context. And I mean,
> since it's so much depending on who's taking part, it will become
> different every time you do it. Depending on what participants are
> there, who's the leaders and so on. (Lewis, 1996)

One of Ethno's key components that is heavily marketed is diversity, which is also confirmed by participants and organizers. The exact definition of what this diversity includes seems to be viewed differently between participants. A great number of

participants expressed that the main focus is on musical and cultural diversity, which in theory would be entirely different between each Ethno gathering. This, due to the structure of the project being dependant on who is participating, where the gathering is held and who is organizing it. Another important aspect that was expressed during the interviews was that this definition of diversity isn't just about experiencing it passively, but to also contribute to it by actively sharing from yourself actively, in order to create something together.

> The essence of Ethno, I think. It's the concept of like sharing, and learning, and creating something together. And in a spirit of... I guess, I don't know, openness and being generous. That sounds very cliche, but I think that is what it is. (Georgina, 1996)

In further discussions on what this diversity actually means, a number of participants highlighted a couple of important factors: The importance of every Ethno gathering having distinct differences to one another that represent the geographical location it is organized at, the culture and music connected to that location, and that it strives to represent the diversity of the group as much as possible. It was stated as important that participants of Ethno Sweden experience a distinct difference if they for example would travel to Ethno Chile or Ethno Australia, the year after. These differences are not only dictated by what music is played or what nationalities are represented, but also how that particular Ethno gathering is organized and presented.

> I think that the differences are probably important because I mean... If you're a Swedish person, why would you want to travel to Chile to take part in Ethno Chile, if it's more or less exactly the same as it would be to travel to Falun or Rättvik, or whatever. So of course, the regional differences has to have an implication on how the camp happens. As long as it keeps, like... The basic ideals of what an Ethno camp should be. (Lewis, 1996)

There were also further mentionings about curiosity and in particular openness, in discussions about the essence of Ethno, on several occasions. The kind of openness that participants previously have referred to was described as a state of mind where they (more or less) avoid preconceived notions about culture, music, politics or religion. In many cases it was described that their involvement in Ethno had given them a chance to develop their openness further, but also that it in some cases could be considered as criteria for participating. That you would need to have a level of openness to be able to attend an Ethno gathering. One participant had the experience that most people that apply for Ethno already carry a high level of both curiosity and openness, as described here:

> I think all the... Ethno people are open minded people. They really want to get to know the cultures, they really want to get to know the traditional songs and they're really there. Because they want to be there. They want to get to know the people. (Helen, 2014)

One of the strengths of Ethno that was mentioned a lot by participants that also have experience of being an Artistic mentor is the importance of learning music by ear, along with the concept of peer-to-peer learning. That those who participate in an Ethno gathering use 'a language that we all can understand, music.' (Carina, 2014). The process of hearing a sound from a human being, and to try and reproduce that sound to the best of your capabilities, on your instrument. According to a participant, to be able to unify collectively in a single melody and soundscape might help remove focus from individuals who are not comfortable with their level of skill on their instrument, or even remove feelings of discomfort for those who suffer from stagefright, etc.

> **You maybe know three chords, when you come there. But still, you can play those three chords, because there's always someone else that will cover the sound. So you are not pinpointed out. They won't hear you in that way. But you actually... You contribute to the whole orchestra. Because without all these people it wouldn't sound like it does. So you are important, but you can be anonymous. (Caine, 1999)**

Community, family and relationships

In all interviews, the participants addressed how important the social aspect is to an Ethno. Many of them describe how they have created deep connections with other participants, despite an Ethno gathering being just roughly 7−14 days long.

> **That you actually become almost best friends, and that you cry in the end when you want to go home. And it's just been like six days. So that is... And it works on every Ethno since I've been. So that was really the first... The kind of the strongest feeling that I had from that first Ethno that I was. That it was... It felt like my family. (Caine, 1999)**

Comparing a 10-day-old friendship with family might seem dramatic or overly exaggerated, but in further discussion with participants, different ways of expressing the social relationships of Ethno started to emerge. There are testimonies from participants who have found their romantic partner at Ethno, who are expecting children together, are married or have been together for a very long time. These stories do seem to be more of an exception than a rule in relation to the majority of participants, where the most common type of relationship is described to be friends. It can be close friends who you are in regular contact with, but mostly friends who might not keep in touch on a regular basis, but that you feel a close affinity and a great deal of trust with. An interesting point of note is that the participants experienced the closeness of the friendship a lot stronger during the Ethno gathering, than after the gathering had ended.

It is not unheard of that many participants cry when it is time to say goodbye on the last day of the gathering, but a few participants mention that this strong emotional experience is dampened slightly after the Ethno gathering has ended, when life 'returns to normal'

According to the participants, it does seem to be that there is often a strong connection left between participants, despite the intensity of the human interaction might be dampened after a gathering. A connection that more or less stays within themselves, no matter if they don't see each other for a long time, or even at all.

> I remember that somebody said really, really something funny in some Ethno... That even if you don't talk to somebody in an Ethno, and you see them somewhere five years later, you'll still be you know, when you meet you will soon really... Be for sure, really good friends. Even at least for that moment. We will be really good friends, and you will feel a good connection. Even if we didn't talk in that Ethno. Because you were in the same place. So I think that Ethno... You know, is a place where you really feel a close affinity to everybody around you. (Issa, 2016)

Many participants mention that one of the reasons why these relations are created might have to do with having shared the actual 'Ethno-experience', and by sharing the experience they also share this bond that is not always immediate, but is perceived to be very reliable.

> Of course, a lot of my friends are abroad. And they're far away. But I feel that it doesn't really matter. Whenever I see them, we can catch up, because we have this very strong connection. I don't know if it's... Because it was made on Ethno. (Irma, 2002)

On a couple of occasions, participants describe that this contact sometimes even might arise between two participants that have been part of two different Ethno gatherings. One of the participants compared it to a form of tribal culture: 'It became like a tribe for me. Like I'm part of real music as a tribal member.' (Issa, 2016)

The stories about close relations being created at Ethno are many, but there are naturally also cases where that haven't been the case. People who participated in Ethno gatherings during the earlier years (1990–2000) and who haven't continued to involve themselves in Ethno gatherings are in comparison with more recent participants less in contact, or have a more distant approach to Ethno, and the people that they participated with.

Challenges

So, what did the partipants say about what kind of challenges that Ethno might be facing?

> Yes, there is one issue that I have with Ethno lately. But I don't have the answer. So it's very hard to say how to change it, but... During the years, I realized how much Ethno is a European project. Looking at folk music in a very European way. As melody and arrangement, some rhythms, some bass... You know, like all of those pieces of a puzzle. Very, very inspired by European Balfolk, let's say, or European songs. (Irma, 2002)

This quote is highlighting a problematization or worry that was mentioned by a substantial number of participants, during the interviews. Implying that Ethno in its process follows a distinctly westernized model, made for 'westerners'. Participants and organisers state that this can be witnessed in how the music that is played at Ethno is structured, during a gathering. Firstly, to divide the group in sections of instrument groups (percussion, strings, woodwinds, instrument who play chords, etc.), and after that structure the song in A – B – C-parts, put some chords based on how they are used in pop music or western classical music, despite the music that is being taught feature a completely different tradition or components. According to participants, this might sometimes lead to being perceived as disrespectful to the original tradition, and some even expressed that it is borderlining colonialism:

> And there is a lot more, think about the whole South American scene, the whole African, the whole native Australia, New Zealand, the whole Gamelan settings, Indonesia. ALL of those countries, they don't have A-B-A-B. They don't have a fixed melody. They don't have a fixed song. It's all about improvising. It's all about rhythms, about a group of dancers, group of singers or individuals, group of rhythms, and they interact with each other. And 'if you you do this, then I do that', and you can't integrate that in an organized orchestra of 50 people. You can, but then you force them into our standards. And that's a little bit colonialistic, isn't it? (Irma, 2002)

Another aspect that was mentioned in several interviews was that the wide diversity of nationalities of those participating in Ethno gatherings could be questioned, with many people stating that 'It's mostly people from the EU.' (Jason, 2013). The reasons for this was speculated by the participants to be that the cost of attending an Ethno mostly enables people from a more priveleged middle class to attend, because of traveling costs and attending costs for the actual gathering. A couple of participants followed up this self-criticism with mentioning Ethno's mobility program and scolarships, and that more and more Ethno gatherings have started to be organized in places outside of Europe. Agreeing to themselves that this was a positive development, but that there is a lot more work to be done.

On the same topic it was mentioned that the level of being able to communicate in english sometimes could be perceived as a criteria for participating in Ethno. Partly because of being able to communicate with other participants, but also in order to be able to apply for scolarships and Ethno's own mobility program.

Out of these arguments, a couple of participants expressed that it limits the ability of being able to participate in Ethno to priveleged people from the EU, who have enough of a strong economy to be able to travel and participate.

A few of the more experienced and older participants expressed a desire to have an option of being a participant in an Ethno gathering, even after passing the upper age limit of 30 years old. One suggestion was to create some kind of family-Ethno: 'But there should be an Ethno for people with children. (laugh) With... For adults, yeah, that would be fun.' (Irma, 2002)

Another discussion that arose in conversation about how Ethno can evolve, is how deep the cultural understanding that derives from participating in Ethno gatherings, is. Many participants considered that participation might give insight or open a door to other cultures, but that the understanding of the culture is on a very superficial level. Unless the participant chooses to further deepen that knowledge by themselves, afterwards.

> **I think it does make you more accepting of other cultures. But I think the engagement to really understanding other cultures needs a little more work, I would say. (Ekansh, 2018)**

A recurring theme during the conversations was the participants experiences of different kinds of hierarchies that might develop. One participant expressed a wish that the participants should have a better opportunity to express their opinions on the organization of the Ethno gathering, and be able to affect the structure of it. Another more experienced participant contemplated on the same topic:

> **I think I've been to 10 Ethnos, so... Eventually, you start to see other things than you saw from the start. Because there are also like hierarchical things. Like the same leaders from year to year and... And sometimes I think it is a little bit stiff, like the foundations of it. But then again, new Ethnos pop up. But I don't know how you could change that, because those teachers have been at Ethno a long time, they also do the job fairly well, generally. But in the end, I just felt a bit like there is... There's some people that has higher status than others… (Julia, 2003)**

In discussions with people who had experience of carrying the role as artistic mentor, one expressed the importance of acting like a supporting pillar, more than a teacher. Expressing that the role of the artistic mentors during an Ethno gathering is to make the process 'flow' between participants rather than to promote themselves by showing technical expertise on their instrument, or by constructing impressive arrangements of the songs. The importance of having the participants be the focus. (Leela, 1997)

Despite all discussions about challenges that exist within Ethno, many participants and organizers were very clear with stating that these challenges should be visible. They were of the opinion that these challenges should be communicated and discussed openly between all involved parties. Partly in order to try and create an open and communicative climate that enables the project to develop further, but also because the challenges themselves might get the project to grow stronger:

> **So it's not all just rosy and like, 'Oh, we're all together, no problems.' There's always some sort of confrontation, too, in a way. Even if it's not aggressive, but confrontation in terms of like something that challenged you. I think that's why I think it's important, too. Because yeah, if we have no challenges, we don't grow. (Georgina, 1996)**

Conclusion

There is no doubt that Ethno has affected a great number of people during its 30 year lifetime. The importance of the human encounter is something that is continously brought up in the narratives that are told in association with Ethno, and the meetings between people that are described doesn't just seem important for the individuals that are being involved, but also as an important ingredient in the development and spread of the project.

New participants in the subculture of Ethno (Mantie & Risk, 2020, p.48) are often inducted into the project by friends, powerful bonds are created between participants during the course of the project, and the newly initiated spread the message and experience onwards to new generations of participants. It's considered to be common practice for those who apply to hold a high level of curiosity and openness to other cultures, different kinds of traditional music and social interactions between people. (Ellström, 2016, p.77) This kind of curiosity often acts in interplay with a strong humanitarian idealogy, that is often found both with participants and organizers.

Being part of an Ethno gathering is often described as being inside of a bubble, separated from the outside world with full focus on the internal experience. This 'suspension of the everyday' (Higgins, 2020, p.11) is created by intense music making and music learning, social interactions and a joyful, highly energetic environment. The effect and the subsequent exhaustion by acting inside of this intense process enable participants to open up to their own vulnerability in a very short time frame. (Gibson, 2020, p.14)

This vulnerability might in turn strengthen and speed up the forming of the relationships, and emotional connections that are in the process of being created between participants. (Birch, 2020. p.20)

The actual experience of attending an Ethno gathering seems to be important for the continuation and survival of the relationships that are formed, although it is not a guarantee to create strong friendships or romantic bonds between participants at Ethno. In some cases, a sense of community might even be created only through knowing that the other person is an old Ethno participant. The sense of community that is created between Ethno participants might sometimes be perceived as a tribe, or similar to a sect. Driven by a strong humanitarian (and sometimes political) ideology. (Roosioja, 2018, p.87)

The aspect of learning music by ear and that the participants themselves act as facilitators of the music through peer-to-peer learning, makes the learning process more intimate and personal, further strengthening the personal bond between participants. Those who are not comfortable with learning by ear or distrust their technical skill have a possibility to take a step back and have a more anonymous role in the group dynamic, if that is needed. The music is also functioning as a form of 'native language' of communication, according to participants and organizing. This gives the group a tool of communication during the Ethno gatherings, despite differences in culture and language. Creating a space where they can meet each other on some level. In this scenario, the music becomes one of many tools that aids in keeping the process alive, instead of being the main goal of attending the gathering (Higgins, 2020, p.20), (Birch, 2020. p.25).

A challenging factor with Ethno that is experienced by the participants is the 'westernized model' that forms the base of how the Ethno gatherings are structured. There seems to be some concerns in the community that Ethno might run the risk of becoming (or being) a club of internal admiration, and that the diversity that the project strives towards mainly includes Europeans with a priveleged socio-economic background. This might be no surprise, based on that Ethnos mainly have been organized in European countries during its lifetime, but it is still an aspect that the participants felt the need to highlight. There does seem to be an awareness within the Ethno community concerning this topic, and many participants and organizers see a positive development in the implementation of Ethno's mobility program, along with more and more Ethno gatherings being organized outside of Europe.

They [participants and organizers] still express the importance of continuing the development on the work that has been started: Ethno's mobility program should be made more accessible for those who are not comfortable with using English, participants should be invited to have a voice in how Ethno gatherings and how the music that is being performed is structured (adapted to and in respect of the cultural tradition), and to let every Ethno keep their own distinct 'personality'.

The balance between keeping differences, but at the same time having a clear red thread between different Ethno gatherings seems to be another challenge. Artistic mentors, participants and organizers state that there is different expectations and ideas in the community on for example, the role and level of involvement of artistic mentors during an Ethno gathering. Some people experience that the artistic mentors are the ones that create the arrangements for the songs, conduct the group and are standing in the spotlight. Others are stressing the importance of the artisitic leaders only having a supportive role, that they mainly should encourage participants to increase their confidence, and put the spotlight on the group. Not on the artistic mentors.

These challenges do seem to play an important part in the further development of the project. Many participants speak about how their participation has given them perspective, and sometimes even motivation to confront and question norms and structures in society, both globally and locally (Higgins, 2020, p.23). Structures that can be clarified and improved, along with opportunities for development will always exist, even in projects like Ethno. The data that this report is based on underlines the importance of discussing these topics continuously, and that the opinions of the participants are respected, gathered and processed. With help from the tools that are created by participating in an Ethno gathering, the project can continue to grow and develop in accordance to what the goals of the organization are. Hopefully, this will help the project to avoid the pitfalls mentioned in the interviews. Like the risk of adhering to a model that leans on globalization or a westernized perspective (Mantie & Risk, 2020, p.10) .

Instead, participants are granted access to a space where they can experiment with new ways of seeing and thinking about their surroundings (Mantie & Risk, 2020, p.36), and if they choose to do so, they might bring that space with them outside of the bubble, and into the world.

EESTI ETNO & ETHNO ESTONIA – OSALEJATE HÄÄLED – LISANDRA ROOSIOJA 2021

Pilt 10: Tants, Eesti ETNO 2010. Foto Lisandra Roosioja.

Teesid

Järgnev kirjutisl püüab arutleda ja anda kokkuvõtlikku ülevaadet Eesti ETNOst/ Ethno Estoniast osa võtnud kaheksa eestlase mõtisklustest, kogemustest, mõjudest ja mälestustest; põhinedes läbiviidud intervjuude analüüsile. See on osa suuremast Ethno Research uurimusprojektist ning selle alla kuuluvast ajaloo uurimussuuna töörühma fookusest. Artikkel toetub varasemale Ethno Researchi ja Ethnoga seotud uurimustele. Fookuseks on kogukonna ja ühenduse tunnetamise/kogemise tähtsus ning liminaalse keskkonna transformatiivne mõju.

Intervjuud Osalejatega

Kaheksa intervjuud varasemates Ethnotes osalejatega leidsid aset sügis-talvisel perioodil 2020. aastal, virtuaalkeskondade Skype'i ja Zoomi vahendusel. Intervjueeritavad on pärit Ethno-ajast, kui Ethno struktuur oli Eestis veidi erinev tavapärasest Ethno mudelist ning pöördeliste muutumiste faasis, et ühineda ühtses vormis juba teiste toimuvate Ethnote formaadiga.
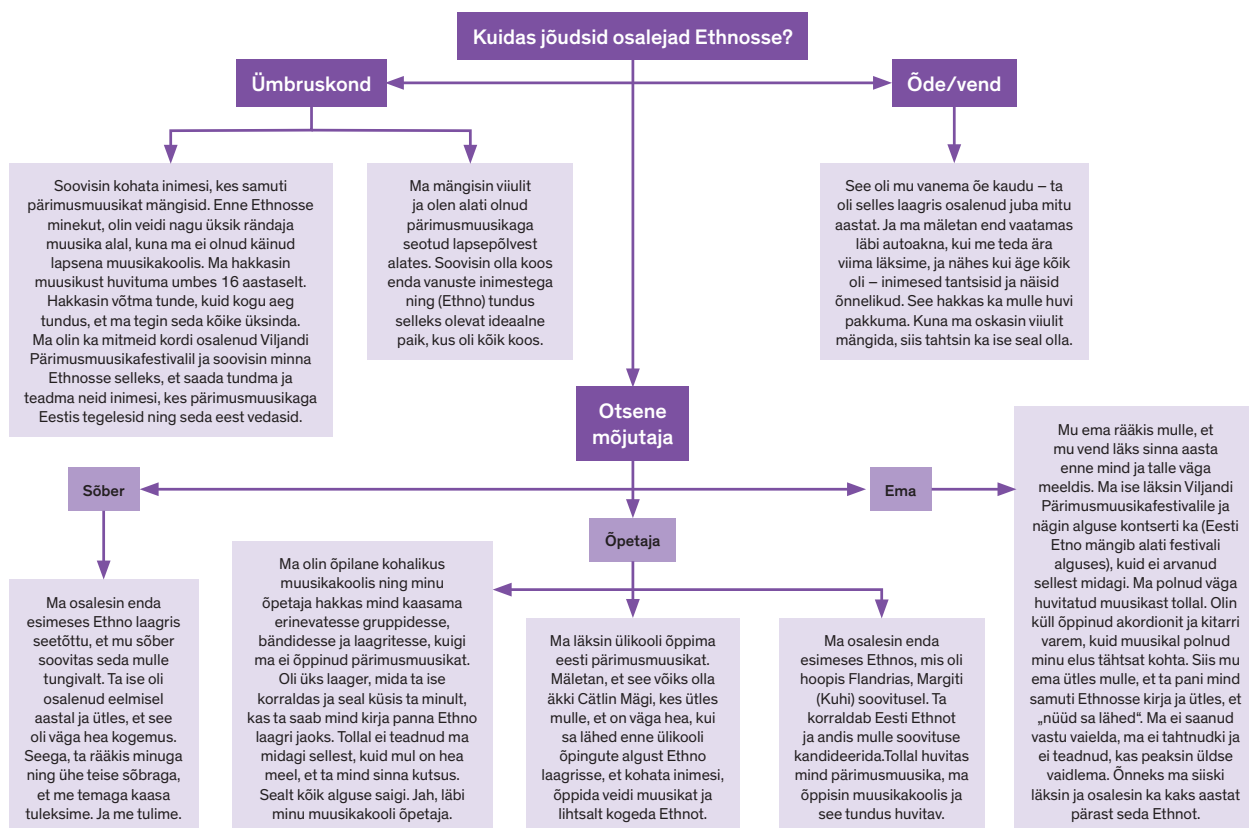
Rohkem kui dekaadivanuste Ethno kogemuste analüüsimine osutus väljakutserohkeks ettevõtmiseks. Ehk annab rohkem kaalu kogutud mälestustele ka tõik, et artikli autor viibis ise ka neil sündmustel kohapeal, kus intervjueeritavadki osalesid. Sealsamas tekib ka eetiline murekoht, kuna kõiki intervjueeritavaid teadsin ma varasemalt ja/või on nad minu tuttavad/sõbrad. Intervjueerija võib intervjueeritavaid paraku mõjutada erinevatel viisidel ning altereerida tulemit (ehkki püüdsin seda teadlikult vältida). Lisaks eelmainutule oli rohkem kui kümne aasta taguse sündmuse meenutamine kunagistele Ethnost osavõtnutele üsna pingutust nõudev ülesanne.

Intervjuud toimusid inglise keeles (uurimusprojekti rahvusvahelist mastaapi silmas pidades) ning intervjuudes osalejate tsitaadid on tõlgitud, mis tähendab uurija enda mõningast interpretatsiooni sõnade valikul. Kõik osalejad olid eesti keelt emakeelena kõnelejad ning inglise keel ei olnud ühegi intervjueeritava emakeel. Huvitav on välja tuua tõik, et kõik intervjuus osalejad on vähemalt korra läinud Ethnosse tagasi pärast esmakordset osalemist. Sellest võib järeldada, et Ethnos kogeti miskit, mis tõi nad tagasi uuesti osalema. Mõned neist on osalenud isegi seitsmes Ethnos. Lisaks Eesti Ethnole, tuli välja uurimustulemustest Rootsi ja Flandria Ethnos osalemise tugev esindatus, mis võib osaliselt tuleneda olemasolevatest stipendiumi programmidest nende Ethnote ja Eesti Ethno vahel, kuhu osalejaid saadeti.

Kuidas jõuavad noored Ethnosse?

Eesti intervjuudes osalejate puhul oli märgata järgmisi viise, mis tõid neid Ethnosse:

Pilt 11: Kuidas osalejad Ethnosse jõudsid? Graafik Lisandra Roosioja.

Kuidas jõudsid osalejad Ethnosse?

Ümbruskond

Soovisin kohata inimesi, kes samuti pärimusmuusikat mängisid. Enne Ethnosse minekut, olin veidi nagu üksik rändaja muusika alal, kuna ma ei olnud käinud lapsena muusikakoolis. Ma hakkasin muusikust huvituma umbes 16 aastaselt. Hakkasin võtma tunde, kuid kogu aeg tundus, et ma tegin seda kõike üksinda. Ma olin ka mitmeid kordi osalenud Viljandi Pärimusmuusikafestivalil ja soovisin minna Ethnosse selleks, et saada tundma ja teadma neid inimesi, kes pärimusmuusikaga Eestis tegelesid ning seda eest vedasid.

Ma mängisin viiulit ja olen alati olnud pärimusmuusikaga seotud lapsepõlvest alates. Soovisin olla koos enda vanuste inimestega ning (Ethno) tundus selleks olevat ideaalne paik, kus oli kõik koos.

Õde/vend

See oli mu vanema õe kaudu – ta oli selles laagris osalenud juba mitu aastat. Ja ma mäletan end vaatamas läbi autoakna, kui me teda ära viima läksime, ja nähes kui äge kõik oli – inimesed tantsisid ja näisid õnnelikud. See hakkas ka mulle huvi pakkuma. Kuna ma oskasin viiulit mängida, siis tahtsin ka ise seal olla.

Otsene mõjutaja

Sõber

Ma osalesin enda esimeses Ethno laagris seetõttu, et mu sõber soovitas seda mulle tungivalt. Ta ise oli osalenud eelmisel aastal ja ütles, et see oli väga hea kogemus. Seega, ta rääkis minuga ning ühe teise sõbraga, et me temaga kaasa tuleksime. Ja me tulime.

Ma olin õpilane kohalikus muusikakoolis ning minu õpetaja hakkas mind kaasama erinevatesse gruppidesse, bändidesse ja laagritesse, kuigi ma ei õppinud pärimusmuusikat. Oli üks laager, mida ta ise korraldas ja seal küsis ta minult, kas ta saab mind kirja panna Ethno laagri jaoks. Tollal ei teadnud ma midagi sellest, kuid mul on hea meel, et ta mind sinna kutsus. Sealt kõik alguse saigi. Jah, läbi minu muusikakooli õpetaja.

Õpetaja

Ma läksin ülikooli õppima eesti pärimusmuusikat. Mäletan, et see võiks olla äkki Cätlin Mägi, kes ütles mulle, et on väga hea, kui sa lähed enne ülikooli õpingute algust Ethno laagrisse, et kohata inimesi, õppida veidi muusikat ja lihtsalt kogeda Ethnot.

Ma osalesin enda esimeses Ethnos, mis oli hoopis Flandrias, Margiti (Kuhi) soovitusel. Ta korraldab Eesti Ethnot ja andis mulle soovituse kandideerida. Tollal huvitas mind pärimusmuusika, ma õppisin muusikakoolis ja see tundus huvitav.

Ema

Mu ema rääkis mulle, et mu vend läks sinna aasta enne mind ja talle väga meeldis. Ma ise läksin Viljandi Pärimusmuusikafestivalile ja nägin alguse kontserti ka (Eesti Etno mängib alati festivali alguses), kuid ei arvanud sellest midagi. Ma polnud väga huvitatud muusikast tollal. Olin küll õppinud akordionit ja kitarri varem, kuid muusikal polnud minu elus tähtsat kohta. Siis mu ema ütles mulle, et ta pani mind samuti Ethnosse kirja ja ütles, et „nüüd sa lähed". Ma ei saanud vastu vaielda, ma ei tahtnudki ja ei teadnud, kas peaksin üldse vaidlema. Õnneks ma siiski läksin ja osalesin ka kaks aastat pärast seda Ethnot.

Tihti jõutakse Ethno läbi kellegi otsese soovituse, kas siis sõbra, tuttava või õpetaja. Mõjutus võib tulla ka kaudsemalt, kas nähes enda õde-venda või sõpra Ethnos osalemas või Viljandi Pärimusmuusika Festivalist osa võttes (nähes Eesti Ethnot esinemas). Intervjuu osalejatest said osalejad enim mõjutusi enda muusikaõpetajatelt, mis näitab õpetaja rolli tähtsust ja olulisust.

Vabaduse Otsingud

Intervjuud osalistega tõid välja piiridesse paneva tavakooli ning mõneti paindumatu muusikakooli hariduse. Toodi välja, et kui akadeemiline ja formaalne viis muusika õppimiseks põhines nootidel ning üsna kitsalt piiritletud muusikal, siis Ethno rikastas sellest osavõtjaid oma mitmekesise muusikaga, vabadusega eksperimenteerida, kogeda ja õppida täiesti uuel viisil, kui oli neile tavapärane (Birch 2020, lk. 25). Ethno võimaldas osalejatele vabadust (*freedom from*) institutsionaliseeritud formaalsest muusikaharidusest jõudeoleku keskkonnast (Turner 1974, lk. 68) ja vabaduse aegruumi, kus tavapärased hierarhilised sidemed ei kehtinud (Bakhtin 1968, lk 10). Üks tähenduslik diferents tavaõppe ja mitteformaalse Ethno õppe vahel oli õpilase ja õpetaja sügav suhestumine. Kui tavaõppes on õpetaja autoritaarne ja eemalseisev entiteet, siis Ethnos on õpetajaks kaasteeline ja/või kaasõpilane (Mantie & Risk 2020, lk. 41).

Eesti Etno algses mudelis võis näiteks juhtuda, et alati ei saanud osaleja sinna algselt soovitud töötuppa, kuna osalus oli piiritletud olemasolevate registreerunud pillide koosseisust või siis populaarsuse tõttu täitus mõni töötubadest väga kiiresti ja kõik soovijad sinna ei mahtunud (Hubert, 2010). Mistõttu tuli leppida olemasolevate valikutega, mitte osaleja enda eelistusega.

> **Kui sa õpid erinevaid lugusid iga päev erinevatest maailma riikidest või maailmast, siis on kõik ühes paadis. Kõik olenes sinu mängitavast instrumendist, sest kui oli näiteks seitse kitarri, siis isegi kui õpitoas oli veel ruumi, pandi sind kuhugi teise õpituppa. (Hubert, 2010)**

Kogukonna ja Koostöö Tähtsus

Pilt 12: Osalejate Ethnosse tervitamine & sisenemine liminaalsesse maailma, Eesti ETNO 2010. Foto Lisandra Roosioja.

Munkittrick (2010, p.680) väidab, et muusika ei ole pelgalt vahend individuaalse autonoomia säilitamiseks ja arendamiseks, vaid ka jõud sotsiaalseteks ja kultuurilisteks muutusteks. Muusikal on võime luua atmosfäär ühtsest mõistmisest ja solidaarsusest ning mõjutada indiviidi tasemel emotsioonide kaudu, kuid ka tervet kogukonda tema ümber, olles katalüsaatoriks. Ethno toob kokku inimesed, kasutades muusikat ühendava elemendina (Gayraud 2020, lk. 21; Higgins 2020, lk. 25; Roosioja 2020, lk. 9). Muusikat kuulmise järgi õppimine suurendab intensiivsusesse sukeldumist, mis Ethnos aset leiab (Ellström 2016, lk. 2016; Roosioja 2018, lk. 88).

Tants, Eesti ETNO 2010. Foto Lisandra Roosioja.

Läbivateks ja siduvateks elementideks kogu intervjuude puhul oli koostöö, koos-tegemine ja kogukond. Lisaks muusika kokku toova jõule, on Ethnos ka suur kaal kõigel muul koos tegutsemisel. Ethno on kui ajutine kogukond, mis toob kokku pärimusmuusika huviga noored liminaalsesse keskkonda, kust igapäeva mured toidu, riietuse ning teiste praktiliste mõjutajate pärast on eemaldatud. June Boyce-Tillmann (2009) on selgitanud Turneri liimenit järgnevalt:

Liimen, mis on ületatud tavapärasest teadmisest, eriti aja dimensioonist; tunnetus kohtumisest; paradoksaalne teadmine lihtsast mitmekesisuse eksisteerimisest meie ümber; võimestamine, õndsus, realisatsioon; ülev tunne, lõpmatus; tunne kogeneja avamisest, kui piirid hakkavad lahustuma; tunne transformatsioonist, muutus; haihtuv ja põgus kvaliteet, mida pole võimalik kontrollida ning mis võib lõppeda selles, mis on antud; ühtsuse tunne teiste inimestega, inimesed, ja kosmos.

Olen alati armastanud koosmängu. Ma ei mängi eriti üksinda, kuid koos teistega mängimist armastan ma väga.

Rõõm koosmängust, piirideülene tunne. Näiteks erinevatest riikidest pärit inimestega kohtumine, kelle puhul ei tunne, et on mõned võõramaalased, kellega ei peaks rääkima. Hoopis vastupidi. Pärast esimest Ethnot, hakkasin tundma planeerimata ja isetekkinud kokkusaamiste ja jämmide olulisust rohkem, kui ametliku kontserdi repertuaari ja koosmänge laagris.

Ühenduse ja ühisosa leidmine inimestega, mitte erinevuste otsimine.

Ühendus

Ühenduse tundmine ja tunne, et oled osa millestki suuremast.

Ma arvan, et väga oluline osa Ethnos on palju erinevaid inimesi erinevatest paikadest ning (nende) muusika. See tähendab, et ka muusika ise on mitmekesine nagu ka inimeste taustad. Seetõttu on see kõik väga meeldejääv. Sest need inimesed ei ole lihtsalt sinu koolisõbrad või pärit sinuga samast linnast, vaid ka nende muusika on väga erinev. Sul on võimalus õppida nende kultuuri läbi muusika, kuid ka nende iseloomu.

Ajalooliselt ja tavapäraselt on kogukonnad tähendanud paikset lahendust.[1] Ent festivalid, kogunemised ja laagrid on loonud sobiva pinnase uue kogukondade vormi tekkeks, mis ei ole seotud paigaga vaid võivad tekkida kus iganes (Gardner 2004, lk. 163). Sama mitte-paikne kogukond võib ühel aastal tekkida ühes maailma paigas ja järgmisel aastal hoopis teises asukohas. Mitte-paiksetes kogukondades leiavad osalejad end keskkondades, kus on võimalik kogeda sügavamat suhtlust, seotust üksteisega, avatud ja võrdseid sotsiaalseid suhteid ning elamise lihtsust. Sellistes temporaalsetes sündmustes kogevad osalejad intensiivset kokkukuuluvustunnet *communitase* vormis (Turner 1969, p. 132–133). Need on elemendid, mida igapäevaelu ei sisalda. Ethnote majutustingimused on tavaliselt lihtsad – magatakse madratsitel, mis tihtipeale ise tuleb kaasa võtta, üheskoos suures ruumis. Sellistes tavatutes ühiselt jagatavates ja ühiselt kogetavates liminaalsetes oludes saavad laagrilised omavahel väga lähedasteks ning loovad tavaelule tavatuid sidemeid. Kõik see aitab kaasa eelarvamustest ülesaamisele ning avardab silmaringi. Tavamaailmas on keeruline sellisel tasemel intensiivsust kohata.

Toodi välja ka see, et pärimusmuusika maine umbes 10 aastat tagasi oli veel kinni vanades mõttemallides ning tavasõbrad ei pruukinud mõista, mis just pärimusmuusika juures äge oli ning osalejaid võlus. Seega andis just Ethno võimaluse kohtuda sarnaste inimestega, kes samuti arvasid, et pärimusmuusika on lummav ja veeta aega noortega, kes jagasid sarnast maailmavaadet pärimusmuusikas. Kohtumine sarnaste huvidega noortega, kes ujusid tavavoolust teises suunas, soodustas teatud siseringi või pisikese mulli teket, kuhu kuulusid vaid valitud, kes „kõnelesid salakeelt" (Baker 2018, lk. 31).

Eneseareng

Ethno mõjus osalejatele inspireerivalt ja andis võimalusele näha, kui palju tööd nõuab muusikuks saamine ning olemine, kuivõrd väärtuslik on pühendumine muusikale ning kui palju on võimalik areneda, kui intensiivselt tööd teha ning harjutada. Eesti osalejad tõid välja imetluse ja lummuse muusikute vastu, kes olid nendest kõrgemal tasemel ja mängisid neist palju paremini. Ethno tutvustas neid millessegi süvenemise ja pühendumise kunsti, millest lubas kõigil osa olla, kuid siiski jätta valiku mitte seda teekonda süvitsi ise järgida. Sedavõrd inspireeriv kogemus õpetas, et saada milleski heaks, tuleb teha intensiivselt ja järjekindlat tööd iseendaga. Ent teisalt võis ka viia teistsuguse tõdemuseni, et teisteni jõudmiseks on veel liiga pikk teekond ees ning süvendas kahtlusi sinnani üldse jõudmiseks.

Mõtlesin, et pean palju harjutama, et õnnestuda/läbi lüüa tasemel, mis teistel mängijatel juba oli, sest paljud neist juba teadsid pärimusmuusikast või olid käinud laagris mitu aastat. Mulle oli see esimene kord [Ethnos] ja ma olin väga uus. (Mark, 2010)

Tehtud intervjuude põhjal võib järeldada, et Ethnost saadi pigem tutvusi, kellega aeg-ajalt korra-paar korda aastas tutvuda ning mitte niivõrd sügavaid sõprussidemeid, kellega igapäevaselt suhelda või koos tegutseda. Ethnosse mindi ka viisil, et teati ette, et sõbrad või tuttavad ootavad ees või siis tehtigi plaan üheskoos minna. Ent kõiki Ethnos sõlmitud tutvusi väärtustati kõrgelt ja toodi välja see, et Ethnos osalejatega võis koheselt tunda kokkukuuluvustunnet:

[...] see on selline suure perekonna tunne, suur grupp sõpru. Ma just kohtasin neid inimesi eile või isegi täna, kuid me rääkisime nii nagu oleksime üksteist tundnud aastaid. [...] (Mark, 2010)

Pilt 16: Ethno jutud, Eesti ETNO 2010. Foto Lisandra Roosioja

Ethnos osalejad rõhutavad sageli, kui palju Ethno on neid muutnud, kas inimesena või siis lihtsalt paremaks inimeseks saamisel (Gibson 2020, lk. 25), ent neil on keeruline sõnastada ja selgitada kuidas täpsemalt. Osalejad on sellegipoolest kirjeldanud tohutut eneseapu protsessi, mis eelkõige väljendub julguse ning avatuse kasvus. Julgust

võõraga dialoogi astuda, kogemusi jagada ning teha seda ka juhul, kui keeleoskusest jääb näiliselt vajaka. Ethno võib viia osalejad enda mugavustsoonist välja nii, et neil ei ole selle nädala jooksul kusagile põgeneda ning ongi võimalik tegeleda konkreetse teguriga ja ehk see ka ära lahendada. Ethnos ollakse terve laagri vältel ümbritsetud inimestest, kes kõik saavad osa kellegi kasvamise protsessist ning samuti ka nende enda omast.

Reflektsioonid Ethno Uurimisest

Eesti Ethno uurimine on olnud mulle ettenägematult keerukas ja eetiliste dilemmaderohke ülesanne informatsiooni kättesaadavuse aspektist. Lisaks ei osanud ma kuidagi ette näha seda, kuivõid kompleksne võib olla kunagise osalejana nüüd analüüsida ning püüda panna teksti kogemus, mis on rohkem tunnetuslik kui verbaalselt väljendatav või mõõdetav. Seljamaa (2021, lk. 87) järeldab, et etnograafiliste meetodite kasutamine kunsti uurimises toob kaasa selle, et töö on "otseses sõltuvuses teiste heast tahtest". See on kogemus täis vaikivat teadlikkust (*tacit knowledge*), mida minu arvates ei saa kodeerida, kvantifitseerida ning analüüsida range metodoloogia abil. Kogu andmestik sõltub intervjueeritava valmiduses ja selguses ning intervjueerija oskustest vältida eelarvamusi ja mõjutusi, et leida üles informatsioon. Lisaks veel intervjueerija interpretatsiooni ja analüüsi oskustest.

Kokkuvõte

Ethno on kogemus, mis annab noortele muusikutele võimaluse kogeda temporaalset kogukonda ning intensifitseeritud liminaalset keskkonda, mis on täidetud sügavate sotsialiseerumiste võimalustega – kõik see on sageli igapäevaelus raskesti kättesaadav. Ethno pakub osalejatele enesearengu võimalusi, kus nad võivad muutuda julgemaks, avatumaks ja sallivamaks teiste rahvaste ning kultuuride vastu. Usun, et ükskõik kui palju me ei püüaks mõtestada Ethno osalejate kogemusi, jääb vaikiva teadlikkuse taha alles suur usa puudutamatut materjali,mida ei saa panna sõnadesse, vaid ainult kogeda ning tunnetada läbi muusika.

Märkmed

1. Merriam-Websteri kogukonna definitsioon
   https://www.merriam-webster.com/dictionary/community

Tänuavaldused

ETHNO & ETHNO ESTONIA – HISTORICAL VOICES OF THE PARTICIPANTS – LISANDRA ROOSIOJA

Abstract

The following report is an attempt to discuss and give a summarised overview of the thoughts, experiences, influences and memories of the participants of Eesti ETNO/ Ethno Estonia, from my analysis of conducted interviews. It forms part of the larger research project 'Ethno Research' and belongs to the history work group's focus. The report is based on the previous research done on Ethno and by Ethno Research. The main focus is on the importance of community, connection, and the transformative power of a liminal environment.

Interviews with Participants

The eight interviewees were previous Ethno participants. The interviews took place during the autumn-winter period of 2020 using Skype and Zoom. The interviewees are all from the Ethno-era, where the structure of Ethno in Estonia differed from the Ethno model and was in the process of adopting the same format as other Ethnos.

Gathering data about the experiences and reflections of interviewees that are now over a decade old proved challenging. However, the interviews were aided by the fact that I was present at these events myself and am acquainted with the interviewees. This led to ethical considerations about interviewer bias and influence, such as providing pointers and reminders about the event.

All the interviews were conducted in English (considering the international approach of the research project) and the quotations of the Estonian version of the article have been translated and interpreted by me. English is not the native language of any of the interviewees. All of the interview participants returned to Ethno at least once after their first Ethno, and some even participated in seven Ethnos. The strong weighting of interviewees having attended both Ethno Sweden and Ethno Flanders may be connected to the exchange programs that were taking place between these Ethnos and the Ethno in Estonia.

How do young people reach Ethno?

The following reasons were noted amongst Estonian interviewees on how they ended up in Ethno:

Fig. 17: How did the participants reach Ethno? Graph Lisandra Roosioja.
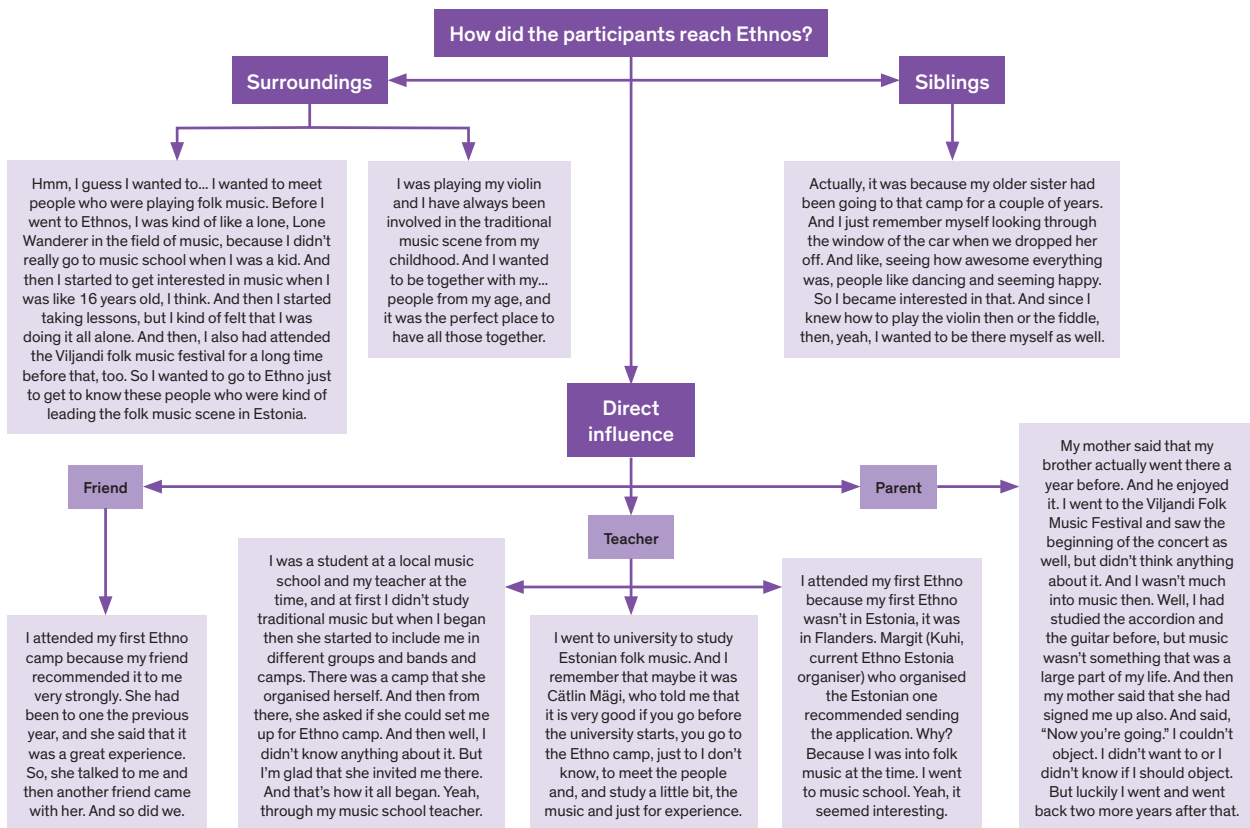
It was quite common for young people to learn about Ethno through the direct recommendation of a friend, acquaintance or teacher. Influences could also have been indirect, such as seeing their sibling or friend take part in Ethno or attend Viljandi Folk Music Festival. The most common influence from the interviews was from music teachers, which shows the important influential role that a teacher can have for his/her students in opening up new avenues to their students.

Reaching out for freedom

A common discussion in the interviews involved the restricting nature of the formal school system and the inflexibility of a music school. Interviewees compared how if the academic and formal way of learning music was based on discipline and sheet music, then Ethno enriched them with involvement in diverse music, the freedom to experiment, experience and learn in a completely different way than they were accustomed to (Birch 2020, p. 25). Ethno provides 'freedom from' the institutionalised formal music education

in a leisure setting (Turner 1974, p. 68) and a space of freedom where the usual hierarchical relations don't exist (Bakhtin 1968, p. 10). One important distinction between formal education and non-formal Ethno was the relationship between a student and a teacher. If typically, the teacher is authoritarian, then in Ethno the teacher is your fellow student and/or a friend (Mantie & Risk 2020, p. 41).

In the previous Ethno format in Estonia, it could happen that the participant was not always able to attend the workshop they wished for, as participation was limited based on instrument requirements or oversubscription due to popularity (Hubert, 2010). Therefore, participants sometimes had to settle for other classes, which were not their preferences.

> **But if you're learning different tunes every day from different parts of the country or world, then everyone's in the same boat. It depended on what instrument you had also, because if there were like seven guitars, then even if there was room, they put you somewhere else. (ibid.)**

Importance of community and collaboration

Munkittrick (2010, p. 680) claims that music is "not only a tool in maintaining and developing individual autonomy, but also a force in societal and cultural change". Music is able to create an atmosphere of common understanding and solidarity, and pose impact on an individual level using emotions but also including the whole surrounding community with it, acting as a catalyst. Ethno brings people together using music as the connecting element (Gayraud 2020, p. 21; Higgins 2020, p. 25, Roosioja 2020, p. 9). Learning music by ear increases the intensity of immersion that happens in Ethno (Ellström 2016, p. 50; Roosioja 2018, p.88). [See Figs 9 and 10]

Connecting elements throughout the interviews were collaboration, co-action and community. In addition to the connecting power of music, all the group activities of Ethno influence the outcome of the experience. Ethno acts as a temporary community of bringing together young human beings with a similar interest: those interested in folk music, to a liminal space where concerns for food, clothing, and practical issues are removed. June Boyce-Tillmann (2009) has explained Turner's limen with the following:

> **A limen that is crossed from ordinary knowing especially in the space/ time dimension; a sense of encounter; a paradoxical knowing so that diversity can exist within it easily; a sense of empowerment, bliss, realization; a sense of the beyond, infinity; a feeling of an opening- up in the experiencer as boundaries start to dissolve; a sense of transformation, change; an evanescent and fleeting quality that cannot be controlled and which may result in a sense of givenness; a feeling of unity with other beings, people, and the cosmos.**

Fig. 18: Connection – interviewees' responses, Eesti ETNO 2010. Graph Lisandra Roosioja.

Historically and conventionally, most traditional communities are connected to a place.[1] However, festivals, gatherings and camps have created a suitable environment for transient and mobile communities (Gardner 2004, p. 163). Such communities can reconvene annually, with changing members, on a typically annual basis, such as Ethno. In 'portable communities', the intensity of the experience leads participants to experience deeper socialisation and connections to each other, open and equal social relationships and appreciation of the simplicity of living. In these temporal settings, the participants' experiences intensify togetherness in the form of communitas (Turner 1969, p. 132–133). These are generally elements that are lacking in participants' everyday lives. Living and sleeping arrangements in Ethnos are usually fairly simple – typically camping mattresses are arranged on the floor and participants share the room. In such uncommon, commonly shared and experienced liminal conditions, participants are able to get very close to each other and create bonds that are based on trust and unusual to everyday life. All this encourages them to overcome their prejudices and broadens their horizons. It is tricky and nearly impossible to find such a level of intensive socialising in everyday life. (See **Fig. 18**)

Interviewees also brought up that the reputation of folk music a decade ago was still stuck in old ways of thinking and ordinary friends were not able to understand what was so fascinating about the musical genre and its associated culture. Therefore, Ethno gave like-minded types of people the opportunity to meet with others who enjoyed and shared

similar worldviews about folk music. Meeting with such youth, many of who felt that they were moving in the opposite direction to the mainstream of society, encouraged a genesis of a certain esoteric inner circle, subculture or bubble which consisted of the chosen; those who 'spoke the secret language' (Baker 2018, p. 31).

Self-development

Ethno gave an opportunity and had an inspiring effect on showing the participants how much work is required to become a musician and the value of committing to music. Several interviewees discussed their admiration towards musicians who were of a higher technical and performance level from them. It was partly inspiring to some participants and taught that in order to be good at something, one would have to do it intensively and extensively. On the other hand, it also led some to conclude that it would be a long and devoted journey to catch up with those who were already far ahead.

> Maybe that I was thinking that I have to practice a lot to succeed at that kind of level that the others already had because a lot of them knew folk music already or had been in camps for many years. For me, it was the first time and I was like, pretty new. (Mark, 2010)

Based on the conducted interviews, it can be concluded that Ethno tended to provide participants with new acquaintances with whom to meet once or twice a year, rather than those to communicate with on a daily basis (See **Fig. 12**). Regardless, all the formed acquaintances and contacts were highly valued by the interviewees, and an immediate sense of belonging was felt with the Ethno people:

> [...] It's like a big family, a large group of friends. I just met these people like yesterday, or even today, but we already talked like we've known each other for years. [...] (Mark, 2010)

Ethno participants frequently mention how much Ethno has changed them, either as human beings or just to be a better person (Gibson 2020, p. 25). Interviewees described an enormous self-development that is found in increased courage and openness. This included showing courage towards meeting strangers, having a dialogue with them, sharing experiences and, in some cases, doing all this when limited by language. In Ethno, participants are surrounded by and limited to a group of other people for a week in a new environment. This takes many participants out of their comfort zone and provides the opportunity for participants to play a role in someone else's growth process, as well as their own.

Reflections on researching Ethno

Researching Ethno has been an unexpectedly complex tribulation full of ethical dilemmas.

I wasn't able to foresee the difficulties of being a former participant analysing and trying to put an experience that I shared into a text that is more felt than verbally expressed or measured. Seljamaa (2021, p. 87) concludes that using ethnographic methods in researching the arts comes with an inference that the work is "heavily dependent on the goodwill of others". It is an experience full of tacit knowledge that, in my own opinion, cannot always be coded, quantified and analysed using a rigid methodology. All data depends on the willingness and clarity of the interviewee and the skill of the interpreter to avoid bias when drawing out the information and ultimately using their interpretive and analytical ability.

Summary

Ethno is an experience that gives the young musicians an opportunity to experience a temporal community and an intensified liminal environment full of deep socialisation that is nearly non-existent in everyday modern life. During this period, its participants often go through self-growth, by which they expand their courage, openness and tolerance. However, as much as we try to explore the experiences of Ethno's participants, I believe that there is a significant amount of untapped matter which is down to tacit knowledge and cannot be expressed verbally.

Notes

1. See Merriam-Webster's definition for community
   https://www.merriam-webster.com/dictionary/community

ETHNO EM PORTUGUÊS: COMUNIDADE, REALIDADE E OPORTUNIDADE – HELENA REIS

Sumário

O Ethno é um programa fundado pela *Jeunesses Musicales International* em 1990 na Suécia. A missão do Ethno é a de preservar e disseminar o património tradicional musical global e está dirigido a jovens músicos. Neste ensaio pretende-se olhar para as edições do Ethno em Português – Ethno Portugal, Ethno Brazil e Ethno Bahia – através das vozes dos participantes e em diálogo com três temas principais: comunidade, realidade e oportunidade. A análise é feita através da análise qualitativa das entrevistas semi-estruturadas realizadas online durante a pandemia.

Palavras-chave: Ethno; música na comunidade; comunidades de prática; música tradicional; oportunidade.

Abstract

Ethno is a programme founded by *Jeunesses Musicales International* in 1990 in Sweden. It's main mission is to preserve and to promote world musical heritage and it's directed to young musicians. In this paper we intended to look at the Portuguese Ethno edition's – Ethno Portugal, Ethno Brazil and Ethno Bahia – through the voices of its participants in dialogue with three main subjects: community, reality and opportunity. The data are analysed using a qualitative methodology to the semi-structured interviews made online during the pandemic.

Keywords: Ethno; community music; communities of practice; folk music; opportunity.

Introdução

O Ethno é um programa fundado pela *Jeunesses Musicales International* em 1990 na Suécia. A missão do Ethno é a de preservar e disseminar o património tradicional musical global e está dirigido a jovens músicos (aproximadamente entre 14 e 30 anos de idade). Na base do processo de aprendizagem do Ethno está uma abordagem entre pares onde os participantes têm a oportunidade de aprender e de ensinar entre si (Higgins, 2019; Mantie & Risk, 2020, p. 42). Este tipo de abordagem permite aos jovens músicos partilhar e desenvolver as suas capacidades musicais num ambiente não-formal através da partilha da música tradicional dos seus países com outros músicos de outras partes do mundo de forma multicultural (Ellström, 2016; Arroyo, 2001). No final de cada residência há um concerto de apresentação do trabalho realizado ao longo da residência (Mantie & Risk, 2020).[12]

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12 Ethno World website – https://www.ethno-world.org

De acordo com o *website* oficial o Ethno está presente em 25 países de todo o mundo tendo celebrado este ano 30 anos de existência. Em Portugal existe desde 2014 e no Brasil desde 2018.[13] Curiosamente, a palavra moderna "*ethno*" deriva do Grego "*ethnos*" – uma pessoa, nação, classe, casta ou tribo, usada na Grécia Antiga como forma de identificação e distinção de um grupo em relação a outro (Mantie & Risk, 2020, p.5). Em cada Ethno existe um número limitado de vagas, variável consoante o país, pelo que existem critérios de selecção dos candidatos mas não é exigido um nível profissional ou escolarizado dos participantes o que faz com que os grupos que se formam todos os anos sejam bastante heterogêneos entre si, juntando desde músicos profissionais com um elevado nível de técnica e domínio do instrumento – o que inclui a voz e a dança no caso Português – até alguém que começou recentemente a aprender a tocar (Higgins, 2019; Reis, 2019).

Neste sentido, e apesar da existência de uma bem constituída equipa de líderes artísticos que guiam e orientam todo o processo de criação, emerge de forma bastante orgânica a base filosófica de aprendizagem do Ethno: a aprendizagem entre pares ou *peer-to-peer learning* (Čorić, 2019; Higgins, 2019; Mantie & Risk, 2020). Neste contexto multicultural e heterogéneo todos ensinam e todos aprendem. Começando na apresentação de uma música tradicional do seu país, os participantes assumem o papel de guardiões e transmissores da sua própria cultura tradicional dando lugar uns aos outros nesta forma acessível de aprendizagem da música tradicional em contexto não-formal (Campbell, 2002; Queiroz, 2004; Gammon, 2014). Para alguns esta é uma tarefa simples e já conhecida, enquanto que para outros é uma experiência nova que acarreta a exposição diante do grupo (Higgins, 2019).

Estrutura e Metodologia

> **"Num coro há vozes agudas, graves e médias, timbres de homens e de mulheres: nenhuma voz individual pode nele se distinguir; somente o conjunto se impõe ao ouvido."[14] Foucault**

Trabalhar questões de identidade, partindo do individual para o colectivo ou do *macro* para o *microcosmos*, a partir da análise de histórias de vida permite interpretar a pluralidade e a mobilidade das nossas identidades ao longo da vida num movimento indispensável ao *estar* no mundo enquanto *ser* em transformação (Josso, 2007). Durante muito tempo a arte esteve ao serviço das grandes mitologias; pode de facto a arte contemporânea, como afirma Onfray, servir de laboratório de experimentação de novas maneiras de ser, de viver, de agir, de pensar a singularidade (Onfray, N/I, p. 43)? Podem espaços como o Ethno servir como plataformas de encontro e de diálogo que potenciem estes laboratórios de experimentação artística e social?

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13 Consultar https://ethno.world/ethno/brazil
14 Foucault, M. (2012) Ética, Sexualidade, Política. 1983 – A Escrita de Si, Ditos e Escritos, V. 5, p. 153

A análise de dados qualitativa de entrevistas apresenta-se sempre como um desafio ao investigador pelo carácter subjectivo que comporta a interpretação dos mesmos. Importa deste modo perguntar de forma contínua: o que é que estes dados têm para me dizer? Não o que é que eu, enquanto investigadora, gostaria que dissessem mas sim o que é que eles – através da voz clara das pessoas entrevistadas – nos estão a dizer. A análise de conteúdo apresenta-se desta forma como um exercício de escuta activa e é isso que se pretende aqui trabalhar.

As entrevistas, realizadas por Skype devido ao atual contexto pandémico, foram conduzidas em formato semi-estruturado com um conjunto de 10 perguntas que serviram de base de condução da conversa. Das 11 entrevistas realizadas muito se poderia dizer. No entanto, optou-se por abordar aqui 3 temas-chave – a saber a comunidade, a oportunidade e a "realidade"/"*liminality*" – que surgem como um ponto de reflexão importante, que vão de encontro a algumas questões ou tópicos já anteriormente mencionados no *White Paper* (Mantie & Risk, 2020) e que poderão vir a constituir terreno fértil para futuras investigações e reflexões, nomeadamente se colocadas a partir de uma perspectiva transdisciplinar, que coloque em diálogo diversas áreas do saber e do conhecimento.

Este artigo divide-se em três partes estruturais. Uma primeira de carácter mais teórico sobre o conceito de comunidades de prática e de comunidade em contexto do Ethno; uma segunda parte uma breve reflexão sobre o conceito de "*liminality*" de Turner em relação com a noção da experiência real destacada pelos participantes; e, numa terceira parte, uma análise sobre a questão da oportunidade tanto a nível pessoal como profissional. As reflexões aqui apresentadas enquadram-se, sempre que possível, em diálogo com citações das entrevistas realizadas durante o decurso desta investigação como anteriormente mencionado.[15]

Comunidade, comunidades de prática e música na comunidade

Do conceito original sobre comunidades de prática desenvolvido por Wenger, assume-se não como uma nova forma de organização mas um corte diferente numa estrutura organizacional cujo potencial de aprendizagem se centra no conhecimento desenvolvido no seu núcleo, por um lado e, por outro, nas interações que existem nas suas próprias fronteiras (Wenger, 1998, pp. 6). A noção de comunidade é, em si, um conceito polimórfico que pode assumir diferentes conceptualizações consoante o objeto de estudo que se esteja a investigar. Para Anderson, do ponto de vista da ciência política uma nação é, em certa medida, uma comunidade imaginada "*imagined political community*" (Anderson, 1991, p. 6) chegando mesmo a dizer que todas as comunidades são, em certa medida, comunidades imaginadas (Anderson, 1991). Na noção de

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15 De salientar que algumas expressões ou conceitos foram mantidas em Inglês pela dificuldade ou caráter dúbio da sua tradução mas apresentadas em Português sempre que possível.

"*communitas*" existe também um sentido de partilha de valores e de objetivos (Camlin et al., 2020, p. 10) assim como um forte sentido de pertença (Higgins, 2010, p. 9). Para Westoby & Dowling, uma comunidade dialógica – "*dialogical community development*" – reflete a prática da escuta atenta e da presença real para o outro através do convite à consciência, à atenção e à imaginação nas relações entre si; às relações com o lugar, com a prática e com a cultura (Wilson & Mantie, 2017, p.34). Como nota um dos entrevistados:

> **Eu acho que o Ethno me apresentou a uma comunidade que influencia a minha vida diária. Em termos de… Fiz amizades que são muito importantes para mim e há outros eventos que vou por causa do Ethno ou por causa desta comunidade que descobri através do Ethno. Então isto é muito importante para mim e deu-me muitas experiências positivas. (Zoe, n.d.)**

> **(ENG) I think that Ethno presented me to a community that is influencing my daily life, nowadays. In terms of like… I made friendships that are very important to me and I just... There are other events that I go to because of Ethno or because of this community that I discovered through Ethno. So, this is very important to me and it has given me many positive experiences. (Zoe, n.d.)**

Já na noção de comunidades de prática musical, segundo vários autores (Russell, 2002; Wazlawick & Maheirie, 2009), esta implica um espaço de aprendizagem musical, com prática musical activa. O fundamento da habilidade de um grupo para conhecer e aprender, e que ocorre em torno de atividades significativas para as pessoas (Wazlawick & Maheirie, 2009, p. 110). Neste sentido podemos considerar o Ethno como uma comunidade de prática musical?

De acordo com Higgins, tem havido um aumento crescente do número de estudos na academia sobre música na comunidade – sublinhada como imperativa do ponto de vista teórico também por outros autores (Wilson & Mantie, 2017, p. 33) – e aqui entendida pelo autor como uma abordagem de prática musical ativa de conhecimento musical fora de situações de ensino e aprendizagem formais, isto é, fora do ensino feito por professores em escolas, faculdades e outras organizações estatutárias (Higgins, 2010, p. 9) por oposição a outros conceitos de música na comunidade que se definem (ou confundem) mais pela prática de "*musicking*" (Stanton, 2018, p. 10; Camlin, 2019; Camlin et al., 2020, p. 2) ou, simplesmente, como a identificação musical e identitária de um determinado grupo de pessoas (Higgins, 2010, p 8):

> **Para mim, sem dúvida que é muito importante, sim. Pessoas de diferentes origens falarem entre si e o Ethno oferece essa possibilidade. E também porque as pessoas estão juntas em comunidade, uma vez mais essa é a palavra-chave. E em comunidade começas a debater. Tens tempo para discutir sobre certos assuntos que talvez não terias noutra situação. (Zoe, n.d.)**

(ENG) So it definitely, like, I think it is very important, yes. For people to talk between each other from different places and Ethno does give you a possibility to do that. And also because people are together in community, again that's the key word for this. And in community you start discussing things. Like you have time to discuss things that maybe you wouldn't have in another situation. (Zoe, n.d.)

Realidade vs. Experiência liminar

Partindo do conceito de "*liminality*" de Turner, enquanto estado ou processo entre dois estados de existência produzidos no interior do indivíduo, naquilo que se contextualiza por um espaço de "suspensão do dia-a-dia" onde, potencialmente, tudo pode acontecer (Turner, 1979) e considerando estas residências artísticas como espaços potenciadores da transformação pessoal (Ellström, 2016; Higgins, 2019; Reis, 2019), de certa forma, *reflexiva* e *auto-performática* (Turner, 1987, p. 13)? E profissionalmente (Campbell, 2002; Gammon, 2014; Higgins, 2010) de que forma se articulam as práticas pedagógicas de ensino não-formal e de educação entre pares através da música tradicional no contexto do Ethno (Arroyo, 2001; Queiroz, 2004; Higgins, 2010; Higgins, 2019; Mantie & Risk, 2020)?

> Eu acho que é sempre importante sair da tua bolha e… E a bolha pode ser o teu grupo de amigos ou pode ser a tua cidade, ou o teu país, ou o teu continente. E o Ethno dá-te isso porque junta pessoas de diferentes sítios no mesmo lugar. (Zoe, n.d.)

> **(ENG)** Well, I think it's always important to get out of your bubble and like to… And the bubble can be your group of friends or it can be your city or it can be your country, or it can be your continent. And Ethno does give you this because it brings people from different places together. (Zoe, n.d.)

E uma experiência que se apresenta, segundo a literatura, como "liminar" (Turner, 1979; Mantie & Risk, 2020, p. 32) ser entendido como uma experiência do real — por oposição à TV ou à Internet:

> Por exemplo, podes ouvir nas notícias ou podes aprender algumas coisas com documentários, na TV ou nas notícias na rádio, ou onde quer que ouças ou vejas. Mas eu acho que a coisa mais real a saber sobre outros contextos do mundo é a oportunidade de estar com alguém que vem de um meio diferente do teu. E também de desenvolver esta amizade com outras pessoas de diferentes contextos torna-te mais consciente ou mais capaz de entender outras culturas. E eu acho que isso também se pode traduzir para a música. (Carlos, 2019)

(ENG) For example you can hear the news, you can learn some things with documentaries, on the TV or news on the radio, or wherever you hear or watch. But I think the most real thing to know about other contexts in the world is to have the opportunity to be with someone who comes from a different background as yours. And also to develop this friendship with other people from different backgrounds makes you more conscious or more able to understand other cultures. And I think also you can translate that to the music as well. (Carlos, 2019)

Vários participantes referem a noção de suspensão da realidade que experienciam durante o Ethno. Por vezes descrita como a "bolha do Ethno", esta experiência ressoa com alguns estágios de rituais descritos por van Gennep (1960/1909): uma "separação" do dia-a-dia seguida de uma fase de "transição" e, posteriormente, uma fase de "incorporação", um retorno a uma posição social bem definida. "*Liminality*" apresenta-se como um tempo em que os participantes experimentam novas formas de ser e de pensar e, simultaneamente, como um espaço dentro do qual podem surgir novos símbolos, novos modelos e até mesmo novos paradigmas (Mantie & Risk, 2020, p. 32).

Eu acho que é muito importante porque tens uma experiência real que não é algo que leste ou viste num vídeo, ou alguém te contou sobre alguma coisa… Tu acreditaste e experimentaste. (Celeso, 2018)

(ENG) I think it's really important because you get a real experience that it isn't you read or you saw a video, or someone told you about something... You believed it and you experienced it.(Celeso, 2018)

Ethno como oportunidade

Para além do óbvio interesse pela música, pela música tradicional e pela música do mundo ou *world music*, destacam-se também o interesse em fazer trocas – de saber e de conhecimento – para além de colaborações de carácter pessoal e profissional. De certa forma, existe associada à ideia de conhecer pessoas de diferentes países e de diferentes *backgrounds* musicais, que isso será frutífero do ponto de vista do *networking* e de futuras oportunidades profissionais:

Sim, eu diria que musicalmente… Aprendi muito sobre como estruturar as canções e sobre o processo de ensinar uma canção tradicional a outras pessoas que estão dispostas a aprender sem partituras. E sim, eu gostei mesmo muito do processo. Como disse antes, para mim foi algo completamente novo. (Carlos, 2019)

> **(ENG) Yeah, I would say from, from a musical part... I learned a lot about how to structure the songs. And what's the process to teach a folk song without any scores to other people who are there ready to learn. And yeah, I really liked the process. As I said before, for me, it was completely new. (Carlos, 2019)**

Como destaca Higgins (2019) no caso de estudo sobre o Ethno Portugal, o desenvolvimento profissional é uma das três principais razões que os participantes apontam como motivo para participar no Ethno. Como é evidenciado nas respostas dos entrevistados que justificam esta análise juntamente com "curiosidade" e, como motivação primeira, o convite ou a recomendação de um amigo:

> **Eu participei no meu primeiro e único, até agora, porque tenho um amigo que me recomendou sobre esta organização e sobre esta forma de aprender e de partilhar música. (Celeso, 2018)**

> **(ENG) I attended my first and only, yet, because I have a friend who recommended me about this organization and about this way of learning and sharing music. (Celeso, 2018)**

> **Eu participei porque tinha uma amiga, ainda tenho… Uma amiga com quem costumava tocar. Nós temos projectos em conjunto e ela desafiou-me a ir. Na verdade ela estava na dúvida se eu iria gostar de ir ou não mas ela disse-me que era uma experiência muito boa por isso eu segui o conselho dela e adorei. (João, 2017)**

> **(ENG) I attended because I had a friend, I still have... A friend I used to play with. We have projects together. And she defied me to go. Actually she was a little suspicious if I would like to go or not but she told me it was a very good experience so I followed her advice and I loved it. (João, 2017)**

Os participantes descreveram uma variedade de oportunidades para desenvolver as suas competências profissionais, tais como, aprender a fazer música sob diferentes abordagens e a colaborar em arranjos de orquestração (Higgins, 2019; Mantie & Risk, 2020). Nas palavras de um dos entrevistados:

> **Musicalmente, acho que aprendi muitas coisas diferentes, diferentes ritmos – eu toco percussão – então havia alguns ritmos que na altura eram muito estranhos para mim. Era uma espécie de luta para mim para aprendê-los. Mas depois de os aprender achei-os muito simples, talvez de os tocar noutras canções ou adaptá-los. Eu acho que é algo natural, de certa forma torna a nossa biblioteca um pouco mais rica. (João, 2017)**

(ENG) So, I think musically I learned a lot of different things, different rhythms – I play percussion – so, there were some rhythms that were really strange to me at the time, it was kind of a struggle for me to learn them. But after I learned them I found it really easy, maybe to play it in other songs or adapt it. I think it's a natural thing, like, it gets our library a little more rich. (João, 2017)

O que justifica o facto da maior parte dos entrevistados ter respondido afirmativamente quando questionados se o Ethno teve impacto nas suas vidas e nos remete também para a questão da formação musical dos participantes:

Porque eu venho de uma formação clássica e ainda me estou a formar no ensino clássico. Mas a abordagem folk é muito diferente; esta tradição oral e a capacidade de memorizar. Foi lá [no Ethno] que comecei a trabalhar nestas capacidades mesmo tornando-me consciente, ou não-consciente, mas sentindo que as queria ter, sabes, estas capacidades. (Zoe, n.d.)

(ENG) Because I come from classical training and I am still being classically trained. But it is very different, like, the folk approach. Like this oral tradition and the capacity to memorize. It was there that I started working more on those skills, even becoming aware or not aware, but feeling like I wanted to have them, you know, these abilities. (Zoe, n.d.)

O desenvolvimento profissional através do Ethno-World pode ser entendido como catalisador de competências práticas para a colaboração musical num vasto leque de géneros *folk*, *world* e tradicional, fortalecendo ferramentas de ensino, de apresentação e de adquirir novo repertório. Participar no Ethno também pode gerar novas oportunidades de *performance* – de que é evidência o vasto número de bandas e colaborações que surgiram da participação no Ethno[16] (Mantie & Risk, 2020, p. 18).

(PT) Musicalmente falando o projecto do Ethno fez-me, de certa forma, deu-me vontade de descobrir mais sobre música folk e música do mundo. Porque eu tenho formação clássica mas às vezes sinto que o repertório clássico não é suficiente para mim nalguns aspectos. Por exemplo, o que eu sinto enquanto cantora é que o repertório que eu canto, que mais clássico ou mais antigo, mais formal… Eu sinto que normalmente estamos a falar sobre emoções e raramente falamos sobre histórias ou não sei… Questões, problemas ou apenas eventos mais recentes ou que são mais próximos da nossa vida. (Carlos, 2019)

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16 Para mais informação consultar https://www.ethnoresearch.org/publication/ethno-on-the-road

> (ENG) Musically speaking the Ethno project made me like, in
> a way, I wanted to discover more about folk and world music.
> Because I am classically trained but sometimes I feel that
> classical repertoire for some things is not enough for me.
> For example, what I feel as a singer is that the repertoire that
> I sing, which is more classical or more ancient, more formal…
> I feel that we are usually talking about **emotions** and we rarely
> talk about stories or, I don't know… Issues, problems or just events
> that are more recent or that are closer to our life. (Carlos, 2019)

Como destaca Gibson (2020) o desenvolvimento pessoal aparece aqui como parte de um processo de aprendizagem mais vasto, em que o Ethno atua como catalisador dentro desse percurso. Muitos dos participantes ou já estão no processo de se tornarem músicos ou a começar os estudos em instituições superiores ou até a trabalhar em vários sectores da indústria musical como músicos de comunidade, músicos profissionais ou em estruturas de educação formal (Gibson, 2020, p. 30).

> Nossa… Para mim a coisa mais louca que aconteceu no Ethno
> foi eu ter ido para o Ethno Índia, que foi através de um apoio
> da minha universidade que inclusive extrapolou o limite do
> valor que eles dão para alunos só que não, vamos lá, vale a pena.
> E eu chegar lá e estar lá naquele encontro com pessoas de vários
> lugares do mundo, com várias pessoas indianos… (…) Então
> para mim descobrir um país através da música é realizar um
> sonho, de conhecer a Índia, um dos sonhos. Para mim foi muito
> marcante, muito impressionante. (…) **É surreal. A questão da
> oportunidade que me marca no Ethno…** (Emilie, 2019)

Claramente, no caso dos participantes cujas respostas foram aqui analisadas há uma forte expectativa de que a residência vai ser uma experiência positiva, de descoberta de novos mundos, de aprendizagem de novas músicas e de contacto com pessoas e realidades distintas. No caso de a experiência corresponder ou até superar as expectativas, isso motivará os jovens a participarem noutros Ethnos:

> E aí vi mas quando eu vi eu achei que não ia poder participar por
> conta da questão financeira. E aí eu pedi ajuda aos meus pais.
> Falei que era um investimento para os meus estudos e acabei
> participando. (…) Mas aí eu fiquei pensando, **é uma oportunidade
> para eu estudar então eu vou.** (Frieda, 2019)

> Eu fiquei sabendo por amigos, fiquei sabendo que **era uma
> oportunidade para expandir horizontes** tanto o Ethno em si, o
> Ethno Brasil, que foi o primeiro Ethno que eu fui, de fazer contatos,
> de ter experiências como por exemplo poder tocar no Teatro de
> Cachoeira, de aprender músicas de vários lugares do mundo. E além
> disso eu sabia também que era uma ponte para outras, por exemplo,
> para ir para outros outros países e tudo mais… (Emilie, 2019)

Sendo que esta oportunidade quando apresentada também pode assumir a forma de reafirmação dos valores e dos ideais já presentes anteriormente nos participantes, sobretudo no que diz respeito à relação cultural e profissional que se estabelece com a música o que, por sua vez, reforça a própria noção de oportunidade:

> **Reafirmou a minha decisão, me deu perspectiva nos horizontes para daqui a uns anos, pode ser que a situação esteja melhor, né? Vou continuar. Então essa força de continuar, de resistir, de permanecer nessa escolha da cultura popular se reafirmou no Ethno. E tem muitas pessoas que estão na cultura popular e desistem justamente por falta de incentivo, por falta de oportunidade, por falta de condições mesmo… E enfim. Eu acho que essa reafirmação, esse fortalecer da minha decisão é uma coisa que fica do Ethno. Uma das coisas, tem outras coisas. (Emilie, 2019)**

Sendo que, nem sempre, como mencionado por alguns participantes, nem todos têm necessariamente o mesmo conhecimento ou os meios de acesso:

> **Uma coisa que eu acho que eu acrescentaria seria… Eu não sei se já existe, mas pelo menos eu não tive contacto com isso… Uma bolsa, um edital com uma bolsa para poder… Pessoas que têm menos condições do que eu poder participar. Porque eu aqui no Brasil paguei 400 Reais para poder participar mas teve ainda o custo de eu chegar até ao lugar, porque era muito distante da minha casa e tal… (…) Acho que aqui para o Brasil poderia existir uma bolsa para pessoas com menos condições do que eu participar. (Frieda, 2019)**

Conclusão

Neste pequeno ensaio reflexivo, muito se poderia dizer sobre a experiência do Ethno em Português, que junta experiências de participantes do Ethno Portugal, do Ethno Brasil e do Ethno Bahia. Podem destacar-se várias reflexões sobre a complexidade do projeto e do impacto que tem naqueles que dele participam. Destacam-se aqui três aspectos que apareceram de forma sistemática nas respostas dos entrevistados e que constituíram o fio condutor desta análise.

Em primeiro lugar, o sentido de comunidade é muito forte e é algo destacado frequentemente e em diferentes contextos pelos participantes; é algo que atravessa todo o projeto de forma transversal e que, de certa forma, faz parte da sua identidade. A noção de comunidade não é algo apenas sentido ao nível da experiência em si, como também é percepcionada para além dos dez dias dias de residência, seja através de redes de contacto em plataformas digitais ou grupos que se estabelecem por motivos pessoais e profissionais, ou mesmo como um sentimento de pertença a uma espécie de "comunidade imaginada" da qual fazem parte todos aqueles que já participaram no Ethno — mentores artísticos incluídos. Neste sentido, as reflexões aqui apresentadas reforçam as investigações anteriores.

Em segundo lugar, existe este possível diálogo entre a noção de "bolha" e de experiência real descrita pelos participantes como sendo um dos aspectos importantes da residência. Porque, se por um lado, parte da experiência se define por este semi-corte com o mundo "lá fora", em que se criam novas rotinas internas de partilha que dão vida ao comunitário que se vai criando sobre si, como se explica a descrição do "real"? Em parte, pode explicar-se pelo peso da era digital em que os jovens vivem hoje em dia em que estão de certa forma sedentos por experiências "reais" com pessoas reais ao invés de experiências virtuais ou através de um ecrã de computador ou televisão. Por outro lado, o Ethno apresenta-se também como uma voz exterior que defende e reforça os mesmos valores com os quais os participantes se identificam.

Por fim, a questão da oportunidade apresenta-se como um dos pontos de maior interesse sobretudo porque foi claramente sublinhada pelos entrevistados como relevante para si enquanto indivíduos, a nível pessoal mas, sobretudo, enquanto jovens músicos com aspiração de fazer, ou continuar a fazer, carreira no mundo da música. Apresenta-se como uma oportunidade valiosa que abre possibilidades de contacto com outras pessoas, com outros mundos e com outro tipo de experiências. Neste sentido, mais do que uma "boa experiência" o Ethno é visto como uma espécie de investimento/oportunidade – mesmo que não necessariamente acessível a todos de forma igual – em termos de percurso educacional e, consequentemente, em termos de percurso profissional. Também porque no caso Brasileiro, por exemplo, e como explicado por uma das entrevistadas, a média de idades dos jovens para começarem a aprender música no Brasil, regra geral, é mais perto dos 15–16 anos, mais perto da adolescência, o que implica que vão começar as suas carreiras profissionais mais tarde.

ETHNO IN PORTUGUESE: COMMUNITY, REALITY AND OPPORTUNITY

Abstract

Ethno is a programme founded by *Jeunesses Musicales International* in 1990 in Sweden. Its main mission is to preserve and to promote world musical heritage and it's directed to young musicians. In this paper we intended to look at the Portuguese Ethno editions – Ethno Portugal, Ethno Brazil and Ethno Bahia – through the voices of its participants in dialogue with three main subjects: community, reality and opportunity. The data are analysed using a qualitative methodology to the semi-structured interviews made online during the pandemic.

Introduction

Ethno is a programme founded by Jeunesses Musicales International in 1990 in Sweden. Its main mission is to preserve and to promote world musical heritage and it's directed to young musicians. At the core of the Ethno's learning process is a peer-to-peer approach where the participants have the opportunity to learn and to teach each other (Čorić, 2019; Higgins, 2019; Mantie & Risk, 2020, p. 42). This kind of approach allows the young musicians to share their musical skills in an informal or non-formal context (Campbell, 2002; Queiroz, 2004; Gammon, 2014) through traditional songs from their countries in a multicultural environment (Ellström, 2016; Arroyo, 2001). At the end of each Ethno there's a presentation concert of the work developed at the residency (Mantie & Risk, 2020).[17]

According to the official website, Ethno is present in 25 countries all over the world. In Portugal it exists since 2014 and in Brazil since 2018.[18] Curiously, the modern word "*ethno*" comes from the Greek "*ethnos*" – a person, nation, class, caste or tribe used in Ancient Greek as a form of identification and distinction of one group towards another (Mantie & Risk, 2020, p.5). In each Ethno there's a limited number of participants, depending on each country, which means there are eligibility criteria but there's not a specific requirement for a school or professional level resulting in quite heterogeneous groups every year: combining professional musicians with a high level of technique and domain of one's instrument – which includes voice and dance in the Portuguese case – with younger musicians who started playing in a more recent time (Higgins, 2019; Reis, 2019).

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17 Ethno World website – https://www.ethno-world.org
18 Consultar https://ethno.world/ethno/brazil

Structure and Methodology

> In a choir there are high, low and medium voices, men's and women's pitch: no individual voice can rise above them all; only the whole can be heard." (Foucault, 2012, p.153)

To work issues of identity, starting from the individual towards the collective, through the analysis of life stories allows us to interpret the plurality and the mobility of our identities throughout life in a necessary movement to the "being" in the world as a transformative being (Josso, 2007). For a long time art has been at the service of the big mythologies; can contemporary art, as Onfray asks, serve as an experimental laboratory for new ways of being, of living, of acting, of thinking singularity (Onfray, N/I, p. 43)? Can spaces like Ethno serve as bridges for encounter and dialogue that enhance these artistic and social laboratories?

The qualitative data analysis of interviews always presents itself as a challenge to the researcher for the subjectivity inherent to its interpretation. In that sense, it matters to ask in a continuous way: what do these data have to say? Not what "I", as a researcher, would like them to say but what they – through the clear voices of the people interviewed – are telling us. In this sense, the analysis of content presents itself as an exercise of active listening and that's what is intended here.

The interviews, conducted through Skype due to the pandemic context, were made in a semi-structured format with a predetermined set of 10 questions equal for all interviewees. A lot could be said from the 11 interviews. Nevertheless, 3 key-subjects were chosen to structure this essay: community, opportunity and reality/liminality. These topics appear as an important key for reflection that meet some of the issues previously mentioned in the *White Paper* (Mantie & Risk, 2020) and that might become solid ground for future research especially if done in a transdisciplinar way.

This essay is organised in three structural parts. First, a more theoretical approach to the concept of communities of practice and the meaning of community in the Ethno context. Secondly, a reflection about the concept of "liminality" and its relation with the notion of "real" pointed out by the participants. At the end, a dialogue about the issue of opportunity both on a personal and professional level. All thoughts presented here fit, whenever possible, in dialogue with quotes from the interviews conducted during the course of this research as previously mentioned.

Community, Communities Of Practice And Community Music

The notion of community is, by itself, a polymorphic concept that can assume different conceptualizations depending on the subject of research. For Anderson, from political science's perspective, a nation is, to a sense, an "*imagined political community*" (Anderson, 1991, p.6). In the notion of "*communitas*" there's also a sense of sharing of values and goals (Camlin et al., 2020, p.10) as a strong sense of belonging (Higgins, 2010, p.9).

In Wenger's sense of "communities of practice" there's not, on the one hand, a new shape of organization but a different cut in an organizational structure that has its learning potential centered in the knowledge developed at its core and, on the other hand, in the interactions that occur at its borders (Wenger, 1998, p.6). For Westoby & Dowling, a "*dialogical community development*" – reflects the real presence and the listening practice towards the other through an invitation to consciousness, to attention and to imagination in the relationships between each other; to the relationships with the place and the culture (Wilson & Mantie, 2017, p.34). As one of the interviewees notes:

> **(PT) Eu acho que o Ethno me apresentou a uma comunidade que influencia a minha vida diária. Em termos de… Fiz amizades que são muito importantes para mim e há outros eventos que vou por causa do Ethno ou por causa desta comunidade que descobri através do Ethno. Então isto é muito importante para mim e deu-me muitas experiências positivas. (Zoe, n.d.)**

> **(ENG) I think that Ethno presented me to a community that is influencing my daily life, nowadays. In terms of like… I made friendships that are very important to me and I just... There are other events that I go to because of Ethno or because of this community that I discovered through Ethno. So, this is very important to me and it has given me many positive experiences. (Zoe, n.d.)**

According to some authors (Russell, 2002; Wazlawick & Maheirie, 2009), the communities of practice that work with music imply a space for musical learning with the approach of an active musical practice. According to Higgins (2010), there's been an increase in the number of research about community music – outlined as fundamental from the theoretical point of view for other authors as well (Wilson & Mantie, 2017, p. 33) – and understood here as an approach to musical knowledge through an active musical practice outside the formal learning institutions and places of learning, which is, outside the education made by teachers in schools, universities and other institutions (Higgins, 2010, p.9) in contrast with other notions of community music that define themselves as the practice of "*musicking*" (Stanton, 2018, p. 10; Camlin, 2019; Camlin et al., 2020, p. 2) or, simply, with the musical and identitary identification with a certain group of people (Higgins, 2010, p 8):

> **(PT) Para mim, sem dúvida que é muito importante, sim. Pessoas de diferentes origens falarem entre si e o Ethno oferece essa possibilidade. E também porque as pessoas estão juntas em comunidade, uma vez mais essa é a palavra-chave. E em comunidade começas a debater. Tens tempo para discutir sobre certos assuntos que talvez não terias noutra situação. (Zoe, n.d.)**

> (ENG) So it definitely, like, I think it is very important, yes.
> For people to talk between each other from different places and
> Ethno does give you a possibility to do that. And also because people
> are together in community, again that's the key word for this. And in
> community you start discussing things. Like you have time to discuss
> things that maybe you wouldn't have in another situation. (Zoe, n.d.)

Reality vs. Liminality

Considering Turner's concept of "liminality" as a starting point for a state or process
between two modes of existence produced at the core of the individual, usually
contextualised as a "suspension of the daily life" and where, potentially, everything
can happen (Turner, 1979) and considering these artistic residences as spaces for
potential personal transformation (Ellström, 2016; Higgins, 2019; Reis, 2019), in a
way, *reflexive* and *self-performatic* (Turner, 1987, p. 13)? And professionally (Campbell,
2002; Gammon, 2014; Higgins, 2010) in which way do the pedagogical practices of
informal teaching and peer-to-peer learning methods articulate through traditional
music in the Ethno context (Arroyo, 2001; Queiroz, 2004; Higgins, 2010; Higgins,
2019; Mantie & Risk, 2020)?

> (PT) Eu acho que é sempre importante sair da tua bolha e… E a
> bolha pode ser o teu grupo de amigos ou pode ser a tua cidade,
> ou o teu país, ou o teu continente. E o Ethno dá-te isso porque
> junta pessoas de diferentes sítios no mesmo lugar. (Zoe, n.d.)

> (ENG) Well, I think it's always important to get out of your bubble
> and like to… And the bubble can be your group of friends or it can
> be your city or it can be your country, or it can be your continent.
> And Ethno does give you this because it brings people from
> different places together. (Zoe, n.d.)

And an experience that presents itself, according to the literature, as "*liminal*"
(Turner, 1979; Mantie & Risk, 2020, p. 32) be understood as a real experience –
by contrast to the TV or the Internet:

> (PT) Por exemplo, podes ouvir nas notícias ou podes aprender
> algumas coisas com documentários, na TV ou nas notícias
> na rádio, ou onde quer que ouças ou vejas. Mas eu acho que
> a coisa mais real a saber sobre outros contextos do mundo
> é a oportunidade de estar com alguém que vem de um meio
> diferente do teu. E também de desenvolver esta amizade com
> outras pessoas de diferentes contextos torna-te mais consciente
> ou mais capaz de entender outras culturas. E eu acho que isso
> também se pode traduzir para a música. (Carlos, 2019)

> (ENG) For example you can hear the news, you can learn some things with documentaries, on the TV or news on the radio, or wherever you hear or watch. But I think the most real thing to know about other contexts in the world is to have the opportunity to be with someone who comes from a different background as yours. And also to develop this friendship with other people from different backgrounds makes you more conscious or more able to understand other cultures. And I think also you can translate that to the music as well. (Carlos, 2019)

According to Mantie & Risk (2020) several participants mentioned the notion of suspended reality they experience during Ethno. Sometimes described as the "*Ethno bubble*", this experience resonates with some ritual stages described by van Gennep (1969/1909): a "separation" of the daily life, followed by a phase of "transition" and, afterwards, a phase of "incorporation", the return to a well defined social position. "*Liminality*" appears as a time where participants have the possibility to experience new ways of being and, simultaneously, as a space from which can arise new symbols, models or even new paradigms (Mantie & Risk, 2020, p. 32).

> (PT) Eu acho que é muito importante porque tens uma experiência real que não é algo que leste ou viste num vídeo, ou alguém te contou sobre alguma coisa… Tu acreditaste e experimentaste. (Celeso, 2018)

> (ENG) I think it's really important because you get a real experience that it isn't you read or you saw a video, or someone told you about something… You believed it and you experienced it. (Celeso, 2018)

Ethno As Opportunity

Besides the obvious interest in folk music and world music, there's also the interest in doing exchange of knowledge besides the collaborations of personal and professional character. In a way, there's this idea that meeting people from different countries and with different musical backgrounds will somehow be productive in terms of networking and future professional opportunities:

> (PT) Sim, eu diria que musicalmente… Aprendi muito sobre como estruturar as canções e sobre o processo de ensinar uma canção tradicional a outras pessoas que estão dispostas a aprender sem partituras. E sim, eu gostei mesmo muito do processo. Como disse antes, para mim foi algo completamente novo. (Carlos, 2019)

> (ENG) Yeah, I would say from, from a musical part... I learned a lot about how to structure the songs. And what's the process to teach a folk song without any scores to other people who are there ready to learn. And yeah, I really liked the process. As I said before, for me, it was completely new. (Carlos, 2019)

As Higgins (2019) says in the case study about Ethno Portugal, the professional development is one of the three main reasons participants note as the motive for joining Ethno (Higgins, 2019). As the answers of our interviewees justify together with "curiosity" and, as the most common motivation, the recommendation or the invitation of a friend:

> I attended my first and only, yet, because I have a friend who recommended me about this organization and about this way of learning and sharing music. (Celeso, 2018)

> I attended because I had a friend, I still have... A friend I used to play with. We have projects together. And she defied me to go. Actually she was a little suspicious if I would like to go or not but she told me it was a very good experience so I followed her advice and I loved it. (João, 2017)

The participants described a variety of opportunities to develop their professional skills, such as, to learn how to do music according to different kinds of approaches and to collaborate together in orchestration arrangements (Higgins, 2019; Mantie & Risk, 2020). In the words of one of the interviewees:

> (PT) Musicalmente, acho que aprendi muitas coisas diferentes, diferentes ritmos – eu toco percussão – então havia alguns ritmos que na altura eram muito estranhos para mim. Era uma espécie de luta para mim para aprendê-los. Mas depois de os aprender achei-os muito simples, talvez de os tocar noutras canções ou adaptá-los. Eu acho que é algo natural, de certa forma torna a nossa biblioteca um pouco mais rica. (João, 2017)

> (ENG) So, I think musically I learned a lot of different things, different rhythms – I play percussion – so, there were some rhythms that were really strange to me at the time, it was kind of a struggle for me to learn them. But after I learned them I found it really easy, maybe to play it in other songs or adapt it. I think it's a natural thing, like, it gets our library a little more rich. (João, 2017)

This immediately creates a connection with the fact that almost all of the interviewees answered positively when asked about the impact of Ethno in their lives which also takes us to the matter of the musical formation of the participants:

> (PT) Porque eu venho de uma formação clássica e ainda me estou a formar no ensino clássico. Mas a abordagem *folk* é muito diferente; esta tradição oral e a capacidade de memorizar. Foi lá [no Ethno] que comecei a trabalhar nestas capacidades mesmo tornando-me consciente, ou não-consciente, mas sentindo que as queria ter, sabes, estas capacidades. (Zoe, n.d.)

(ENG) Because I come from classical training and I am still being classically trained. But it is very different, like, the folk approach. Like this oral tradition and the capacity to memorize. It was there that I started working more on those skills, even becoming aware or not aware, but feeling like I wanted to have them, you know, these abilities. (Zoe, n.d.)

The professional development through the Ethno World can be understood as a catalyst of practical skills for the musical collaboration in a wide range of folk and world genders. To take part of an Ethno experience can also create new opportunities of *performance* – of which is evidence the large number of bands and collaborations arising from the participation of Ethno[19] (Mantie & Risk, 2020, p. 18).

(PT) Musicalmente falando o projecto do Ethno fez-me, de certa forma, deu-me vontade de descobrir mais sobre música folk e música do mundo. Porque eu tenho formação clássica mas às vezes sinto que o repertório clássico não é suficiente para mim nalguns aspectos. Por exemplo, o que eu sinto enquanto cantora é que o repertório que eu canto, que mais clássico ou mais antigo, mais formal… Eu sinto que normalmente estamos a falar sobre emoções e raramente falamos sobre histórias ou não sei… Questões, problemas ou apenas eventos mais recentes ou que são mais próximos da nossa vida. (Carlos, 2019)

(ENG) Musically speaking the Ethno project made me like, in a way, I wanted to discover more about folk and world music. Because I am classically trained but sometimes I feel that classical repertoire for some things is not enough for me. For example, what I feel as a singer is that the repertoire that I sing, which is more classical or more ancient, more formal... I feel that we are usually talking about emotions and we rarely talk about stories or, I don't know... Issues, problems or just events that are more recent or that are closer to our life. (Carlos, 2019)

As mentioned by Gibson (2020), the personal development arises here as part of a much broader learning process in which Ethno acts as a catalyst. Many participants are already in the process of becoming musicians or starting their studies in high level institutions or even working in several sectors of the music industry as community musicians, professional musicians or in formal education organisations (Gibson, 2020, p. 30).

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19 More info see https://www.ethnoresearch.org/publication/ethno-on-the-road

> Nossa… Para mim a coisa mais louca que aconteceu no Ethno foi eu ter ido para o Ethno Índia, que foi através de um apoio da minha universidade que inclusive extrapolou o limite do valor que eles dão para alunos só que não, vamos lá, vale a pena. E eu chegar lá e estar lá naquele encontro com pessoas de vários lugares do mundo, com várias pessoas indianas… (…) Então para mim descobrir um país através da música é realizar um sonho, de conhecer a Índia, um dos sonhos. Para mim foi muito marcante, muito impressionante. (…) **É surreal. A questão da oportunidade que me marca no Ethno…** (Emilie, 2019)

In the case of our interviewees there's a clear expectation that the residence will be a positive experience of discovering new worlds, of learning new songs and meeting with people from different realities. In the case that the experience meets or even uplifts the expectations that will motivate these young people to participate in other Ethno's:

> (ENG) I saw it but then I thought I wouldn't be able to participate because of the financial issue. Then I asked my parents for help. I said it was an investment for my studies and I ended up participating. (…) But then I thought, it's an opportunity for me to study then I shall go. (Frieda, 2019)

> (PT) E aí vi mas quando eu vi eu achei que não ia poder participar por conta da questão financeira. E aí eu pedi ajuda aos meus pais. Falei que era um investimento para os meus estudos e acabei participando. (…) Mas aí eu fiquei pensando, **é uma oportunidade para eu estudar então eu vou**. (Frieda, 2019)

> (ENG) I heard about it through friends, I knew it was an opportunity to broaden horizons as for the Ethno itself, Ethno Brazil, which was the first Ethno I participated, as to make contacts, have experiences like, for example, play in Cachoeira's Theatre, to learn music from different places in the world. And besides that, I knew it was also a bridge to go to other countries and all that… (Emilie, 2019)

> (PT) Eu fiquei sabendo por amigos, fiquei sabendo que **era uma oportunidade para expandir horizontes** tanto o Ethno em si, o Ethno Brasil, que foi o primeiro Ethno que eu fui, de fazer contatos, de ter experiências como por exemplo poder tocar no Teatro de Cachoeira, de aprender músicas de vários lugares do mundo. E além disso eu sabia também que era uma ponte para outras, por exemplo, para ir para outros outros países e tudo mais… (Emilie, 2019)

This opportunity, when present, might also take the form of a reassurance of the values and the ideas that were already present in the participants, especially in terms of the cultural and professional relationship with the music itself which, in its own, reinforces the whole notion of opportunity:

(ENG) It reaffirmed my decision, it gave me perspective for the years to come, it might be that the situation will be better, right? I will continue. So that strength to continue, to resist, to stay in that choice of the popular culture was reassured during Ethno. And there are many people in popular culture who give up precisely by lack of support, by lack of opportunity, by lack of conditions really… Anyway, I think this reassurance, that strengthening of my decision is something that stays from Ethno. One of them, there are other things. (Emilie, 2019)

(PT) Reafirmou a minha decisão, me deu perspectiva nos horizontes para daqui a uns anos, pode ser que a situação esteja melhor, né? Vou continuar. Então essa força de continuar, de resistir, de permanecer nessa escolha da cultura popular se reafirmou no Ethno. E tem muitas pessoas que estão na cultura popular e desistem justamente por falta de incentivo, por falta de oportunidade, por falta de condições mesmo… E enfim. Eu acho que essa reafirmação, esse fortalecer da minha decisão é uma coisa que fica do Ethno. Uma das coisas, tem outras coisas. (Emilie, 2019)

Having in mind, as noticed by some of the participants, that not everyone has the same knowledge or conditions of access:

(PT) Uma coisa que eu acho que eu acrescentaria seria… Eu não sei se já existe, mas pelo menos eu não tive contacto com isso… Uma bolsa, um edital com uma bolsa para poder… Pessoas que têm menos condições do que eu poder participar. Porque eu aqui no Brasil paguei 400 Reais para poder participar mas teve ainda o custo de eu chegar até ao lugar, porque era muito distante da minha casa e tal… (…) Acho que aqui para o Brasil poderia existir uma bolsa para pessoas com menos condições do que eu participar. (Frieda, 2019)

(ENG) There's something I would add… I'm not sure if it exists already but at least I did not have contact with it… A scholarship, a grant or a scholarship to be able to… For people who have less circumstances than I have, to be able to participate. Because here in Brazil I paid 400 Reais to participate but there was still the cost for me to get there because it was far away from my house… (…) I think here in Brazil there could be a grant for people with less financial conditions than me to be able to participate. (Frieda, 2019)

Summary

In this brief reflexive work a lot could be said about the Ethno experience in Portuguese that brings together experiences from Ethno Portugal, Ethno Brazil and Ethno Bahia's participants. Several reflections are made about the complexity of the project and about the impact it has on those who experience it. Here we highlight three that appear in a systematic way in the answers of the interviewees and have built the conductor wire of this analysis.

First of all, the sense of community is really strong and it's something frequently quoted by the participants in different contexts; it's something that crosses the whole project in a transversal way and that, in a sense, is part of its identity. The term community here is not only used in the sense of the experience itself but as in how it's perceived after the ten days of residence, either through contact networks in digital platforms or groups that arise for personal or professional reasons or, even, as a sense of belonging to a kind of "imagined community" that includes everyone who participated in an Ethno – including the artistic leaders. In that sense, the reflections found here reinforce previous investigations.

There's also this possible dialogue between the notion of "bubble" and the notion of real experience mentioned by the participants as one of the most important aspects of the residence. Because, if on one side, part of the experience is defined by this half-cut with the "outside" world, where new internal routines are created that give life to the communitarian that grows in and by itself, how to explain the description of the "real"? In a sense, this could be explained by the weight of the digital era young people live nowadays that creates this "thirst" for "real" experiences with real people instead of virtual ones through a screen. At the same time, Ethno appears also as an external voice that protects and encourages the same values the participants identify with.

By last, the question of opportunity is one of the most interesting points, especially because it was clearly underlined by the interviewees as something relevant for them as individuals on a personal level but mostly as young musicians who aspire to do, or who want to continue doing, a career in music. Ethno appears as a valuable opportunity that creates new possibilities of contact with other people, other worlds and other kinds of experiences. In that sense, more than a "nice experience", Ethno is seen as a sort of investment/opportunity – even if not necessarily available to all in an equal way – in terms of education and, by consequence, in terms of a professional career. Also because, in the Brazilian case for example, as explained by one of the interviewees, the normal age in Brazil for young people to start learning music is around 15–16 years old which means they will probably start their careers later in life.

Section 4: Conclusions and emerging questions

CONCLUSIONS

Overwhelmingly, those that attend Ethno have a positive experience. Participants express this sentiment very clearly and are forthright in articulating the joy they feel whilst at the gatherings. Attendance at an Ethno gathering is most usually encouraged through personal contacts. Those attending have a pre-existing curiosity towards gaining deeper insights in both the musics and ways of living in cultures other than their own. Ethno participants predominantly have a formal music education background, largely in Western Classical music. Motivations for attendance can be broadly split into two areas, personal development, both musically and social-culturally, and professional musical development. Being at an Ethno Gathering is an intercultural experience in and of itself, meaning that there is always a culturally diverse group that interact immediately through the structured activities ranging from music-making to more general living and being together. The experience is not just an encounter with the cultural 'other' but also gaining a greater personal understanding of one's own cultural identity. The experience of the Ethno 'bubble', or sense of togetherness, is identified through its history underscored by a sense of joint belonging that bonds Ethno participants over space and time.

Historically people leave Ethno gatherings with a more acute awareness of the similarities and differences between themselves and other people. Participants gain a wider knowledge of behaviours and traditions from different cultures and develop an empathy when they hear about events occurring in countries where they have met someone from an Ethno. Participants told us that their standout experiences were:

- The people;
- Playing together in a large orchestra/the final concert;
- The feeling of family/community;
- Being around like-minded people;
- Diversity.

Across the years Ethno attendees describe an experience of togetherness with like-minded people from diverse backgrounds that culminates in a final concert where participants are performing their sense of togetherness' alongside their musical development to an audience.

Ethno provides alternative perspectives on how music can be thought of. For some, this manifests in how they professionally teach and/or facilitate music within their local

contexts. For a smaller number of participants, Ethno becomes the catalyst leading towards the creation of social activist projects. That said, our research showed limited evidence to support that participants see Ethno as a movement for social change.

One of Ethno's claims has been that the gatherings 'embrace the principles of intercultural dialogue and understanding'. The research provides ample evidence that supports the claim that participants have a rich intercultural experience. Evidence suggests you could 'frame' participants' levels of intercultural engagement in the following four ways.
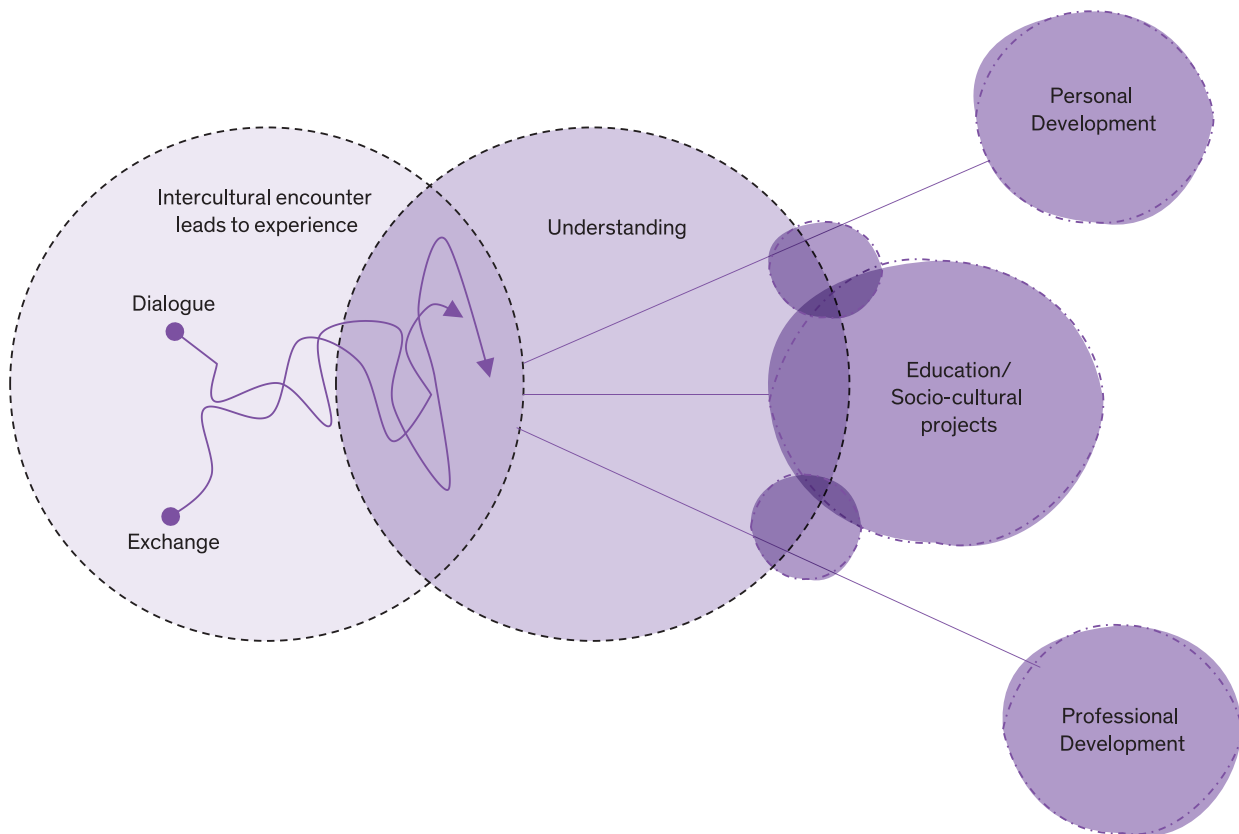
1. An intercultural experience or encounter created through a residential environment that gathers people from different cultures;

2. An intercultural dialogue and exchange, leading to an impressionistic view of what constitutes ways of being in cultures other than your own;

3. An intercultural dialogue and exchange, leading to some understanding about people from different cultures.

4. An intercultural understanding brought about by reflection that is consolidated through further conversations and experiences.

As previously mentioned, participants historically attend Ethno with a pre-disposition towards a desire to find out about how people from different cultures both make music and live. By default, being at an Ethno provides you with an intercultural experience which naturally leads to conversation and exchange, either musically or through narrative. Our research suggests that the majority of Ethno participants leave the gatherings having this type of encounter thus gaining a 'sense' of how individuals they have met understand the worlds they live in.

Evidence suggests that this type of intercultural encounter provides some of the participants the impetus to explore more about how different people live. For some, Ethno can, and does, pave the way towards a deeper knowing, providing pathways through which understanding supersedes surface level impressions. From this perspective we might say that Ethno gatherings can provide excellent pathways towards understandings where experience and understanding are two different kinds of knowing albeit inextricable linked. Participants who had critically reflected upon their experiences were able to articulate how Ethno had influenced their life choices. In this sense Ethno can affirm a philosophical position or becomes a window through which to understand a life event of journey. A few participants were able to tell us how Ethno had effected decisions regarding relationships, living arrangements, and professional choices.
Fig. 19 is a visual image presenting the interaction between dialogue and exchange through the Ethno experience leading to some understanding within the gathering. Those participants that apply a critical reflection to their experience are able to express how Ethno has influenced their life choices most often in terms of projects they have initiated or been involved in as well as the domains of professional and personal development. Those that do not spend time critically reflecting tell us that the experience was impactful but are unable to say why or how and as such professional and personal development extends outside of a deep understanding of the Ethno experience.

EMERGING QUESTIONS

Considering 30 years of Ethno has revealed a 'project' that is remembered by almost all of its participants as a joyous moment in their lives. For some, Ethno becomes a significant moment, a pivot through which human relationship are understood differently. Our research provides evidence that many participants express Ethno as 'life-changing' but most people were unable to expand on this statement, they were not able to articulate why it was life-changing or how it was life changing. In relation to this the following questions emerge from the research:

- To what extent is it important that Ethno participants are able to express the significance of their experience?

- Would it be beneficial for the Ethno project at-large to create spaces through which dialogue and reflection might lead to a deeper understanding regarding the general intercultural experiences emulating from within the Ethno 'bubble'?
If not, why not, if so, how can this actioned?

Our research suggests that those attending Ethno gatherings are ready to have intercultural dialogues, they are curious and open toward people that are different. Our research also highlights the importance participants place on being with 'like-minded people'. Tensions between these positions suggest the following questions:

- To what extent can Ethno World engage with participants that might not be predisposed to human difference?

- How might Ethno World utilise its collective memory and knowledge to mobilise gatherings with diverse communities?

- How might Ethno harness its 'power' to be better understood as a 'peace project' or, as others describe it, a project of 'hope'?

- Does Ethno World want to establish itself as a movement for social justice? If so, what strategies are needed to fulfil this ambition?

As a body of practice and knowledge extending 30 years, our research points towards a project that has seemingly maintained a closeness to the original vision of its founder Magnus Bäckström. Reflection upon its history gives those invested in its activities opportunity to consider its past, present and importantly, its future through a critical and reflective lens. For example:

- How does the original vision of the Ethno founders differ from contemporary manifestations? What is important to hold on to and what needs to be changed?

- Is Ethno a 'better' experience for the participants 30 years on? If so, how, if not, why not?

- Name three things you would like Ethno to be remembered for?

AUTHOR BIOGRAPHIES

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Sarah-Jane Gibson is the post-doctoral researcher for Ethno Research. She leads the Sustainability/Covid-19 and Ethno on the Road research, and is part of the History team. Sarah-Jane graduated with her PhD in Ethnomusicology from Queen's University in 2018. Her thesis focused on how identity is constructed through singing in a community choir, and if this influences broader identity formations, with a focus on Northern Ireland. Her research focuses on community and identity formation through engagement in musical practice. She has an extensive background in music education, having taught a wide range of ages and abilities in South Africa, the United Kingdom and the United States. Since completing her PhD she has been teaching at Queen's University, Belfast tutoring a variety of anthropology and music courses and conducting the University Chamber Choir. Currently, she also lectures at York St John University and runs a folk music ensemble.

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Professor Lee Higgins is the Director of the International Centre of Community Music based at York St John University, UK. He is the senior editor for the *International Journal of Community Music* and was author of *Community Music: In Theory and in Practice* (2012, Oxford University Press), co-author of *Engagement in Community Music* (2017, Routledge) and co-editor of *The Oxford Handbook of Community Music* (2018).

Ryan Humphrey

Ryan Humphrey coordinates the History team. Ryan is currently undertaking a PhD at York St John exploring how the concepts of ownership, empowerment and transformation are being operationalised within community music discourse. Prior to this, Ryan completed a masters by research that explored the impact that music making had for looked after children at York St John. Outside of his university career Ryan also works as a community musician delivering a range of music making workshops ranging from early years sessions to sessions working with adults over 55-year of age. He has a passion for delivering workshops with children facing challenging circumstances and has led on several projects working with looked after children and children living with special educational needs.

Linus Ellström

Linus Ellström is a music teacher in Botkyrka municipality, currently living in Stockholm, Sweden. He is a former participant of Ethno Caravan 2014, Ethno Histeria 2015 and Ethno Flanders 2019, both as a participant and as a researcher. His commitment and desire to explore and learn from Ethno as a concept has given him the opportunity to be active in organizations such as EAS (European Association for Music in Schools), and as a presenter of his master thesis *Ethno – Using Borders as Bridges* at the CDIME (Cultural Diversity in Music Education) conference in Kathmandu, 2015.

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

Lisandra Roosioja

Lisandra Roosioja is a researcher from Estonia. Alumna of folk music (BMus) and cultural management (MA) from the Estonian Academy of Music and Theatre. Lisandra has attended Ethno Estonia (2007, 2010), Ethno Flanders (2009), Ethno France (2010) and Ethno spin off projects Ethno France Tour (2011), Folk it up! Slovenia (2012) as a participant; Ethno Seminar (2011) for Ethno organisers as a crew member; and Ethno India (2018) and Ethno Denmark (2019) as a researcher. Additionally, she has been a youth committee member for the International Music Council between 2012-2013.

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