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What we say and what we do: an examination into the discourse of community music and its interrelation with cultural policy

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<u>ABSTRACT</u>

Ownership, empowerment and transformation are three concepts that have gained prominence in the discourse of community music. As a collective group of concepts, they represent a myriad of interpretations, possibilities and influences. Community musicians and music organisations now rely on using these three concepts in evaluation reports to demonstrate the value and impact of their work to funders and policymakers. However, as buzzwords, their usage has become interchangeable, and the meaning and knowledge of how they manifest in practice have become unclear. This research aims to critically explore the relationship between community music and cultural policy by examining how ownership, empowerment and transformation are used in community music discourse. A range of research methods are employed to undertake this study. Firstly, conceptual analysis, where I develop three conceptual lenses, language, practice, and policy, to explore how the use of these three concepts has changed and developed in alignment with social and cultural policy agendas and the fundamental theories underpinning each of these domains. Secondly, through focus groups, interviews and participatory observations, a case study design helps reveal how community musicians operationalise these concepts. In conclusion, this research provides a lens through which to explore the discourse of community music and its interconnection with cultural policy, examining the effects that policies have on the language and practices of community musicians and how they recognise the impact and value of their work.

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CHAPTER ONE

INTRODUCTION

Overture

I have always been interested in language, why and how we choose to use specific terms or phrases to describe things and where they got their meaning from in the first place. When I was younger, I was always the child that asked, 'Why are you saying that?' or 'What does that mean?' much to the annoyance of those around me. Nevertheless, that questioning has never faded, and in many respects, it has only gotten more substantial and more prevalent, within my professional work as a community musician and researcher.

My introduction to the field of community music came about quite unexpectedly. Having gone down what may be deemed the 'traditional route' of music education, undertaking classical Associate Board for the Royal School of Music grades across piano and singing, I found myself at a crossroads in my A-Level education when I was unsure what option to take next. The cancellation of a degree in Jazz, Popular and Commercial music course at a nearby university led me to enrol on a B.A. (Hons) Community Music degree, where I found myself thrust into a musical world unlike any other I had previously come across.

My degree was based at Sage Gateshead, a National Portfolio Organisation[1]. Across the degree programme, I had the opportunity to engage in a wide range of musical practices and projects. Notable projects include the El Sistema[2]-inspired In Harmony[3] project aiming to bring about social transformation for communities, a song-writing project in schools funded by Northumbria Police seeking to decrease children's 'anti-social behaviour' and a project

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working with local care-experienced children and carers in Gateshead that aimed to support the development of attachments. No longer was my language situated around music terminology that I had become accustomed to; instead, I found myself with a host of new terms or phrases that I could question and consider. These terms or phrases seemed to be situated around talking about the process or benefits that engaging in music-making may have for individuals. Words like ownership, empowerment and transformation became part of the everyday language.

Upon finishing my degree, I decided to pursue a Masters by Research, examining the impact that music-making projects may have for care-experienced children. As part of the research, I engaged with several facilitators and organisations across the country. I learned about their approaches to practice and the impact they believe the projects they are working on have on the children they are working with. As I was having these conversations, the facilitators employed the phrases ownership, empowerment and transformation to describe their practice. However, how they used these words within conversation seemed to vary substantially. Some relied on using these concepts to describe outcomes of their work, others adjacent to specific activities they employed within their sessions. I became intrigued by this apparent disparity that had begun to emerge surrounding the employment of these three concepts.

Recognising this disparity made me reflect on my language as a community musician. Since finishing my degree, I had gained employment for several organisations delivering a range of music-making projects. For instance, I gained the position of Programme Leader and Training Producer at Sage Gateshead, where I was responsible for managing, delivering and evaluating the Youth Music Funded Loud and Clear programme, working with care-experienced families between the ages of 0-11, alongside overseeing the workforce training and development for eighty-eight musicians and tutors working across various communities and contexts.

Alongside this, I was also delivering other sessions across the North-East of England, working within schools, nurseries and community centres where I hoped that the music-making experiences I delivered would provide an inclusive and accessible opportunity that removed barriers to musical participation.

These experiences have been vital for supporting my knowledge and practical experience of musical facilitation and helping me develop my knowledge of the systems surrounding the work. Across my work, I have had to work with arts and cultural funders and local authorities, who often play a vital role in developing and funding community music programmes. It is in these experiences of working across different contexts and from noticing the employment of these three concepts within my MA research that when I reflected and examined my own language, I too found myself adopting these three concepts without questioning why I was using them or how I knew they were manifesting in practice. I was using them because the organisations and the people I was working with were using them; therefore, they appeared to have some significance within the field.

I became concerned that the lack of clarity on these concepts I was employing was detrimental to understanding my practice and the work I was delivering. I questioned if I should be employing such concepts if I did not understand them, how they were manifesting in practice, and what the impact would be if I did or did not continue to use them. This also raised further questions on whether community musicians, more broadly across the field, should be using these sorts of concepts if there is not a clear meaning behind them and if employing them was detrimental to the ability of community musicians and music organisations to articulate the value of their work to funders and policymakers in a way that could be universally understood.

I decided to undertake a study that could explore how and why these three concepts were regarded as prominent in community musicians' work drawing on my dual positionality of working within the sector as a community musician and as a researcher to steer the work. As a community musician, I had vast experience working across various contexts with different funding bodies. I had become accustomed to writing and talking about practice in distinct ways to demonstrate the impact of community music programmes to secure further funding. It also enabled me to build a distinct network with music organisations such as Sage Gateshead and Soundcastle that would enable me to conduct first-hand research into the employment of these three concepts that others outside of the field may have struggled to obtain otherwise.

While my research experience gained through my engagement in academia not only supported the development of my knowledge and experience of undertaking primary data collection and analysis within the field of community music but also enabled me to foster my interest in cultural policy, specifically the instrumentalisation of arts and cultural activity, through engaging in cultural policy studies. Thus, I was best placed to undertake a study given my connections and work within the field, research experience and knowledge of cultural policy systems. The following questions formed this study:

Main Research Question:

> How are the concepts of ownership, empowerment and transformation used in community music discourse?

Subsidiary Questions:

- What do the concepts of ownership, empowerment and transformation mean in

community music?

- How do community musicians talk about these three concepts within their
  practice?

- To what extent could a music project bring about ownership, empowerment and
  transformation for participants, and what are the potential implications of doing so?

Context & Rationale

My own recognition that *Ownership, Empowerment and Transformation* are cornerstone
concepts in the discourse of community music is echoed by several others within the field. Jo
Gibson (2020) for instance, highlights how these three concepts have become almost
colloquial to the practices of community musicians who recognise their practice as being
'interventional'. Likewise, Franz Kasper Krönig (2019) writes that phrases such as 'agency,
empowerment, inclusion, ownership, self-determination and transformation' (p.27) have
become almost critical rhetorics in the language of community music.

Each of these concepts has been drawn upon by community musicians, music organisations
and researchers as an outcome that engaging in community music activity may offer groups
and individuals. For instance, Phil Mullen and Kathryn Deane (2018) deem that engaging in
community music may offer children and young people in challenging circumstances an
empowering and transformational experience through having the opportunity to create their
own music, promoting a sense of ownership for the young people in the process. Similarly,
Youth Music, a UK charity dedicated to supporting music programmes for children and
young people, describes how music-making can offer children and young people the
opportunity for a life-changing experience that could be transformational through supporting

them with the opportunity to develop a range of personal, social and creative skills (Dillon 2010).

Although deemed helpful in demonstrating the impact of community music activity, such concepts may be categorised by Andrea Cornwall and Deborah Eade's (2012) as 'buzzwords'; these are terms or phrases that open possibilities, influence, and funding when employed. Although buzzwords may help gain funding, such terms are somewhat problematic. Cornwall highlights how buzzwords are often unconsidered, being used interchangeably without any clear meaning. They become overused, and over time their meaning often becomes tokenistic.

Buzzwords play a prominent role in our everyday discourse. The concept of discourse can be examined through the lens of Norman Fairclough (2001) and James Paul Gee (2014) as the interaction between language and action that creates meaning in society and influences how we see and make sense of the world around us. Michel Foucault ([1969] 2002) highlights discourse as governing the social structures surrounding us through defining criteria for legitimating knowledge and truth within the discursive order that, in turn, influences our actions and language. Fairclough (2001) offers governmental policy as a prime example of a social structure that influences everyday discourse, proposing that governmental policies become what he refers to as the 'dominant discourse' within the social domain that is an essential and influential part of the 'establishment or maintenance of certain ideological assumptions' (Fairclough 2001, p.75). A prime example that Fairclough offers is Thatcherism, Toryism, Social Democracy or Libertarianism, which are forms of political ideology that influence the policies and practices that the government make and therefore influence society and the actions and language of citizens.

Recognising the prominent role that policy has within the concept of discourse, I will now introduce 'cultural policy'. *Cultural policy* can be defined as the governmental strategies which promote and govern 'the production, dissemination, marketing, and consumption of the arts (Rentschler 2002, p.17). Therefore, the policies govern how arts and cultural organisations develop, deliver and conceptualise their work. One way that government policy is enacted is through the work of cultural funders who are working on an 'arms-length' principle. The 'arms-length' principle can be understood as a relationship between the government and a funding body where the government decides how much money a funding body should receive, and the funder decides where funding should be disseminated (Chartrand et al. 1989). Hence, funding bodies may be categorised as playing a prominent position in informing the discourse of the creative industries sector as organisations and artists seek to achieve the funding required for their work by using specific forms of language to demonstrate the value of their work.

Turning toward community music, Ruth Currie (2021) writes that community music has often been on the 'fringes' of U.K. cultural policy-making (p.1). Rooted in the activistic movements of the late 1970s, it has become associated with opposing society's socially unjust and hierarchised systems through its emphasis on working with those believed to be facing marginalisation or oppression within society. A thorn within the governmental systems, community music, was unable to galvanise on the available cultural funding until New Labour's social inclusion agenda became prominent in the 1990s, where the value of arts and cultural activity became intertwined with helping those that were excluded within society to provide personal, social and economic benefits. Although funding bodies have and continue to play a critical role in the development of community music activity and, therefore, as a result, cultural policy also, there has been a lack of research examining the

interconnection between community music and cultural policy and the influence this policy may have upon the field. Thus, this research may be framed as a lens to examine the relationship between these two prominent areas within the U.K. creative and cultural industries.

Overview of this study

Framed by understanding the prominent role that discourse has within society and the connection to policy, I approach this study with the idea that the language and practices of the community musicians can be constituted under the heading of 'community music discourse' and that this form of discourse is likely to be connected to cultural policy-making and broader governmental agendas. Thus, this research explores the relationship between community music and cultural policy through ownership, empowerment and transformation, three concepts that have become embedded within the discourse of community music.

Chapter two will outline the research design developed to explore the connections between community music and cultural policy. This will include outlining the methodological approaches employed in this study, such as conceptual analysis and case study strategy to explore how concepts of ownership, empowerment and transformation are employed within the field. I employ a case study strategy (Yin 2000; Robson 2011) to examine three areas of music-making. By doing so, I will explore how these three concepts manifest through the practices of community musicians and the potential impacts they offer both participants and community musicians.

This thesis develops these three areas as conceptual lenses to explore how ownership,

empowerment, and transformation concepts are employed within community music. Chapter three will consider the conceptual lens of 'Practice' by employing a conceptual analysis that takes inspiration from Fairclough (2001) and Gee's (2014) critical discourse analysis approach (Fairclough 2001; Gee 2014) to develop community music historiography that explores practice development within the field through examining how practitioners, organisations and researchers were employing these three concepts. Chapter four will explore a conceptual policy lens through developing a histography of cultural policy that explores how it has changed and developed within the U.K. since its origins in 1945. Chapter five will develop a conceptual lens of language exploring ownership, empowerment and transformation theories through an interdisciplinary literature review. By undertaking this extensive review, a theoretical framework can be used to explore these three concepts within community music.

Chapters six, seven and eight will explore each of the three case studies; Music Spark, The People's Music Collective and Loud and Clear/More Stuff Like This Please programmes. The results from each case will be analysed, and the emerging findings will be carried forward to chapter nine, where they will be considered through the three conceptual lenses.

Chapter nine is a cross-case examination of the emerging findings by reapplying each conceptual lens. Chapter ten summarises the conclusions that have been drawn and includes recommendations for future research and within the field.

This study examines how and why community musicians use ownership, empowerment and transformation within their discourse, how the employment of such concepts may relate to broader policy agendas and the impact that such concepts may offer community members engaging in music-making.

[1] National Portfolio Organisations are a collective group of arts, culture and heritage organisations who receive regular funding from Arts Council England. Collectively, there are nearly 1000 National Portfolio Organisations within England.

[2] El-Sistema is a music education programme developed in Venezuela in 1975 by activist and music educator José Antonio Abreu. The programme works with children and young people in socio-economically deprived areas providing free orchestral music-making opportunities. The programme aims to instil social change in the communities it is based within. The El-Sistema model has been adapted across the world.

[3] In Harmony is a British Government-led programme developed in 2009. The programme is based on the El- Sistema model, working with children and young people in areas of socio-economic deprivation. There are currently six In Harmony programmes in the UK.

CHAPTER TWO

RESEARCH DESIGN & METHODOLOGY

This chapter will set out the research design and methodology employed within this study.
At the core of this thesis lie three conceptual lenses (see figure 2.1) that explore the areas
of *practice, policy and language.* Conceptual analysis is used as a starting point to
construct histographies of community music and cultural policy and an interdisciplinary
theoretical language framework. Additionally, a case study strategy was employed to explore
three distinct sites of music-making to explore how these concepts manifest in practice and
the impact they offer participants and community musicians.
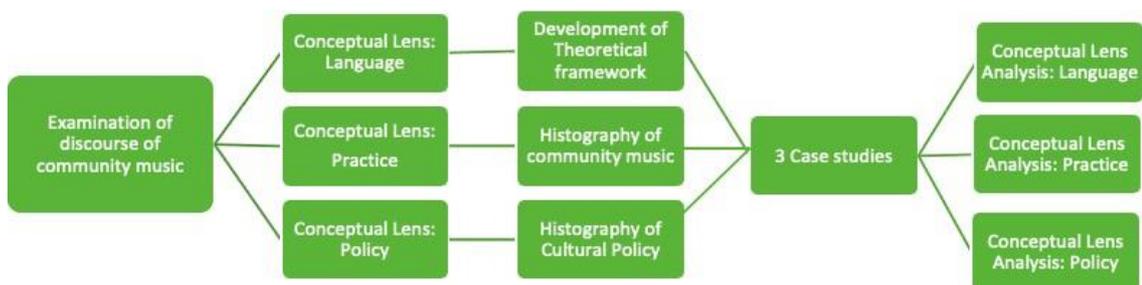
Figure 2.1- Outline of Methodological Framework

I begin by outlining my methodological approach to examining practice developments in
community music through constructing a histography.

Conceptual Analysis

To develop a conceptual lens of practice, I deemed that a conceptual analytical approach may be used to explore how the discourse of community music has developed in line with social and political events. Following Fairclough's (2001) assertion that discourse is the interconnection between language, action and policy, my conceptual approach took inspiration from critical discourse analysis. This research approach recognises discourse as a form of social practice that, through being employed, can support the researcher to identify specific forms of power and ideologies held in society. To explore how the employment of these three concepts had changed and developed, three publication platforms seen as being influential to the field of community music for constructing new ways of articulating and conceiving community music practice and the impacts that engaging in music-making may have on participants were chosen to be examined.

Guiding this conceptual analysis were two primary questions:

1) How have the concepts of ownership, empowerment and transformation shaped the discourse of community music?

2) What has been the political implication of this, and what has been its effects regarding the development of practice?

The three publication platforms, *Sounding Board, International Society for Music Education Community Music Activity Proceedings* and the *International Journal of Community Music*, will be analysed.

The *Sounding Board* journals were one of the first publications specialising in community music. The journals played a critical role in supporting the development of the field, specifically within the United Kingdom, housing the latest reports on projects, research and developments within community music and, more widely, music education. Although the *Sounding Boards* publications are referenced as 'journals', their appearance, choice of informal language and lack of review process conform more to a 'practitioner-based' journal, explicitly targeted at music practitioners working in the field.

The *ISME CMA* gatherings were established in 1988 due to the increasing interest in informal music-making approaches, particularly life-long learning. Since its first gathering in 1988, *ISME CMA* has continued to meet sixteen times, bringing together academics, facilitators and music organisations worldwide to discuss current issues and developments within the field. The proceedings are developed as part of these gatherings and house the corresponding academic papers.

Lastly, the *IJCM* was chosen to be examined as it is the first and only peer-reviewed academic journal dedicated to community music. The journal began its print publication with Intellect in 2007 and has become a vital source of dissemination of community music research, enhancing knowledge of community music practices and increasing the number of scholars and research projects undertaken within the field.

I will now outline critical discourse analysis as a research approach, I will first provide an overview of of discourse and discourse analysis.

Overview of Discourse

Discourse is the synergy of language, actions and interactions that affect how we think about society (Gee, 2014; Fairclough, 2001). We access different forms of discourse daily through the various social groups and practices we engage within. The ideologies or views held at the heart of these discourses are influenced by broader social and political institutions through policy creation and government control (Fairclough 2001). Gee (2014) highlights that although there are numerous discourses at play at any one time, the meaning and ideologies held within them are often unique to each group. This is due to the subject positions we bring to the discourse, affecting our perception and, therefore, our actions. Through Gee's assertion, discourses can be seen as supporting the enactment of specific societal roles or identities through their influence on our language, actions and interactions. We can feel enabled or constrained to act in particular ways depending upon the perceptions the discourse has influenced on the standard way, or 'right' way, to engage within the social practice.

Foucault ([1969] 2002) writes that this one-way discourse enacts a source of power within society by invoking specific ideologies that can pit different discourses against one another. Foucault highlights how the doctrines held within specific discourse can often be viewed as 'socially factual' with members engaging in the discourse accepting these ideas as fact or truth. This can cause distinct power relations to emerge within society, mainly if one discourse is more privileged than another. It can also provide some lineage to showcase how groups can be marginalised or oppressed in society if their ideologies or views within their discourse are perceived as oppositional or untrue.

For this thesis, I employ the term discourse to describe the associated language of community music and the practice of facilitating community music workshops. Community music's discourse covers a broad spectrum of areas with links to 'Applied-Ethnomusicology, Community Music Therapy and Community Cultural Development' (Higgins, 2012 p.13-14), to name but three. By having a somewhat flexible and broad discourse, facilitators can adapt and situate their practice within various contexts and settings with different groups, aims, and outputs (Willingham & Higgins 2017; Bartleet & Higgins 2018; Currie 2021).

Through employing a methodological approach similar to critical discourse analysis, it is hoped that ideas may be formed as to how the concepts of ownership, empowerment and transformation may have informed the development of community music discourse and highlight the broader effects this may have had in the field. The following section will outline discourse analysis as an approach to examining how language gains meaning concerning its social context.

Discourse analysis

Discourse analysis is an approach concerned with examining how language and texts gain meaning through their use in specific social contexts. Fairclough (2001) asserts that discourse meaning, specifically language within discourse, is 'shaped by the contexts in which it is created and interpreted' (p.22). Thus, by analysing language's use within specific social contexts, we can understand how meaning is being created.

Discourse analysis as we approach it today can be traced back to Zellig Sabbettai Harris' paper entitled *'Discourse Analysis'* (1952). Harris considers that language is constricted by a

set of grammatical rules that form the crux of a sentence and the structure that gives the word's meaning. Without analysis of the sentence structure, the words had no meaning. By analysing sentence structures' formation to uncover meaning, we can acknowledge how this impacted everyday discourses.

Such form of analysis has become termed 'form function' analysis. It has become popular amongst linguistics whose aims are to explore how different words are used within specific writing cases to construe meanings. Although favoured by the work of more traditional linguistic scholars, analysis of only 'form-function' faces criticism for lacking the ability to explore discourse and its use within everyday settings entirely. Hence, scholars interested in investigating language use within everyday situations have taken an approach Gee (2014) describes as an analysis of languages' situated meanings' (p.81).

Discourse analysis exploring languages' 'situated meanings' highlights how language gains meaning through its use within specific contexts. For instance, Gee (2014) considers how the word 'coffee' can have multiple meanings depending upon the situated meaning that the term is being used

> 'Coffee' is an arbitrary form that correlates with meaning have to do with the substance coffee (that is its meaning potential). At a more specific level, however, we have to use context to determine what the word means in any situated way. In one context, 'coffee' may mean a liquid (the coffee spilled, go get a mop); in another one it may mean grains of a certain sort (the coffee spilled, go get a broom); in another it may mean containers and it can mean other things

This example demonstrates how the word's meaning can vary depending upon the 'situated meaning' and how this meaning influences or constrains our interactions with the coffee spillage. When examining languages 'situated meaning' Julia Kristeva (1980) suggests that we must pay attention to the 'intertextuality'[iv], the background discourses and texts, that influence how we use language or make sense of how it is used within a specific situation. Gee (2014) refers to these as the 'Conversations- with a capital C', broader debates within our social contexts. These affect our 'positions, viewpoints and how we interpret what is being said or written' (Gee, 2014 p.45- 47).

When one considers the 'Conversations' happening within society and how these impact discourse, we begin to move towards critical discourse analysis. Critical discourse analysis recognises discourse as a social practice influenced by the broader political and social contexts in which it occurs. The following section will outline critical discourse analysis as an approach before explaining how it will be utilised in this study to examine the three publication platforms set out at the beginning.

Critical discourse analysis

Gee (2014) describes critical discourse analysis as an approach to 'dealing with whose 'interests' are being represented, helped, or harmed as people speak and write' (p.225). It draws on form function and situated meaning analysis as an approach. Using critical discourse analysis, we can ask questions such as 'who is using language, how is it being used, why is it being used and when is it being used' (Dijk, 1997, p.2). Researchers who undertake a critical discourse analysis can use this approach to form conclusions about how certain

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discourses are seen as enacting control and judgment within society, which may lead to inequality and injustice.

Critical discourse analysis draws on Foucault's ([1969] 2002) ideas, who recognised the power of discourse within society. Within Foucault's examination, discourse is a powerful medium for embedding knowledge regarding specific groups, ideas or ways of viewing and engaging in the world. If groups accept the knowledge, it becomes seen as a 'truth' and the ideologies it enacts become accepted, embedded and reproduced within the more comprehensive social and political institutions of society and social practices. Drawing on these ideas, we can consider that critical discourse analysis offers us a lens through which we can begin to question why and how certain discourses may become more privileged, oppressed or marginalised within society, why specific meanings may be created, and what effect this may have within specific social practices.

Critical discourse analysis has become a prominent approach in music education research, particularly concerning studies examining and critiquing music education policies and practices. For example, Roger Mantie (2013) utilises a critical discourse analysis examining several articles about popular music pedagogy. Mantie highlights the differences in how American music educators perceive and described popular music pedagogy to their international counterparts. Mantie describes how U.K. music educators appear to have widely accepted popular music as a genre worth exploring within the National curriculums plans for music. In comparison, American music educators who advocate for popular music appear to be struggling to have their voices heard and perhaps some resistance to incorporating popular music education within the American school systems (Mantie, 2013, p.347-348).

Similarly, Brent Talbot (2010) utilises critical discourse analysis to examine music teaching and learning within a school curriculum by exploring questions surrounding the music curriculum, teachers' approach, students' engagement within learning and how students and teachers' musical and social backgrounds impact teaching and learning. Analysis of the language used by the student suggested an inability to connect with the repertoire chosen by the teacher. By not accounting for the student's interests, the teacher was privileging their own discourse, failing to establish an equal power relation between student and teacher. Talbot hypothesises that most music educators face an issue when trying to follow the music curriculums.

Recognising the ways that Mantie (2013) and Talbot (2010) were able to use critical discourse analysis as a way of exploring social and political influences and the link to music practices supported my reasoning to undertake a similar approach within my conceptual analysis to examine how community music discourse has developed and how this may have links to the broader social and political events. The following section will begin by outlining the approaches to undertaking a critical discourse analysis, how this has been employed within other studies and the framework that guides my conceptual analysis.

Outline of the methodology of critical discourse analysis

Different frameworks can guide researchers through undertaking critical discourse analysis. For instance, Fairclough (2001) provides a three-step approach for critical discourse analysis (see figure 2.2); analysis at the textual level (micro-level), discursive practice (meso-level) and interaction on social practices (macro-level).
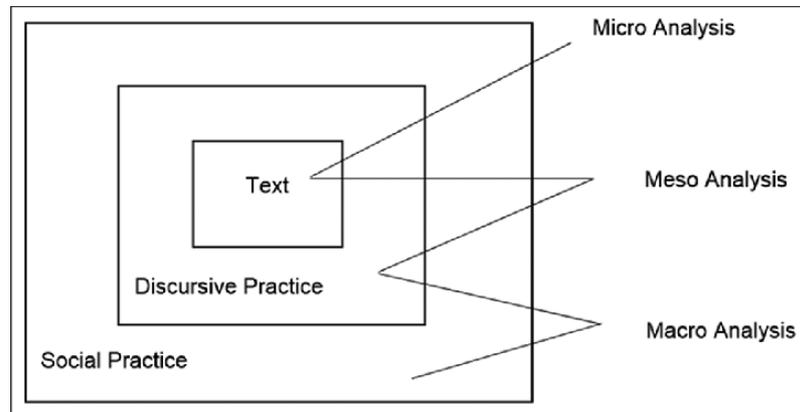
Figure 2.2- Fairclough's (2001) model of Critical Discourse Analysis

The 'Textual' level in Fairclough's (2001) approach aims to draw out any keywords or phrases used by the writer. By analysing this level, researchers can understand the writer's specific attitude through how they choose to use certain words and construct sentences. Much of the focus in the analysis is on traditional linguistic analysis, emphasising the linguistic functions (grammar, metaphors) that are being used and how that gives meaning.

Analysis at the 'Discursive' level intends to examine how the text relates to its created contexts. Researchers examine how specific ideologies and views are enacted through the text's production and how this may be interpreted. Fairclough (2001) describes how people use their 'knowledge of the language, representations of natural and social worlds they inhabit, values, beliefs, assumptions to produce text and then the audience uses these representations to interpret it' (p.20). Interaction between production and interpretation is tied to our contexts and subject positions when producing or interpreting the text.

To examine at this level, researchers must analyse how writers or producers of text choose to use specific language and sentence structures to showcase individual perceptions and

viewpoints. They must also consider the 'situated meanings' (Gee, 2014) within which the text is being created. Through doing so, researchers can understand how meaning within the text is created within specific contexts and the individuals who engage within them before applying these findings to broader political and social contexts.

Fairclough's (2001) examination at the 'social practice level' aims to explore how the broader social contexts influence the producer and interpreters' meaning of language, how it relates to the history of the contexts in which it is being used and ultimately shapes the social practices. When analysing at this level, researchers must look at the broader social events during the text production. They can begin to explore; why individuals may hold specific viewpoints, how language and views may have developed, how social and political institutions may have influenced specific societal changes, and how this may have impacted specific groups. Gee (2014) suggests that the researcher must use their interpretation and background knowledge of the practice they are analysing to conclude the impact of discourse in society.

Gee (2014) offers an advancement of Fairclough's (2001) model, suggesting there are seven steps for undertaking a critical discourse analysis (p.140-141):

> Building Task 1- Significance: How are situated meanings, social languages, figured worlds, intertextuality, discourses and conversations used to build relevance or significance for people and things in the context?

> Building Task 2- Practices (Activities): How are situated meanings, social languages, figured worlds, intertextuality, discourses and conversations being used to enact a practice (activity) or practices (activities) in context?

Building Task 3- Identities: How are situated meanings, social languages, figured worlds, intertextuality, discourses and conversations used to enact and depict identities?

Building Task 4- Relationships: How are situated meanings, social languages, figured worlds, intertextuality, discourses and conversations used to build and sustain (or change or destroy) social relationships?

Building Task 5- Politics: How are situated meanings, social languages, figured worlds, intertextuality, discourses and conversations being used to create, distribute, or withhold social goods or to construe particular distributions of social goods as 'good' or 'acceptable or not?

Building Task 6- Connections: How are situated meanings, social languages, figured worlds, intertextuality, discourses and conversations being used to make things and people connected or relevant to each other or irrelevant to or disconnected from each other?

Building Task 7- Sings systems and Knowledge: How are situated meanings, social languages, figured worlds, intertextuality, Discourses and Conversations being used to privilege or disprivilege different sign systems (language, social languages, other sorts of symbol systems and ways of knowing?

(Gee, 2014, p.140-141)

Gee (2014) suggests that the researcher will analyse how discourses can enact different social relationships and power hierarchies between groups by focusing on these tasks. Alongside forming ideas about how these power relations between discourses have been enacted and developed over time. This seven-stage analysis encourages the reader to start the analysis by looking at how specific words and phrases are used (micro-level) before expanding the analysis to begin focusing on the discursive practices (meso level) and how it interacts with social and political institutions and the social practices (macro-level).

Critical discourse analysis methodology for this study

Inspired by Fairclough's (2001) and Gee's (2014) frameworks (see figure 2.3), I employed a similar approach to each publication platform *(Sounding Board*, *ISME CMA Proceedings* and *IJCM)*, beginning by undertaking analysis at the textual level. During this process, the focus was on highlighting keywords or phrases associated with ownership, empowerment, and transformation. Each word, phrase, or sentence found as having links were noted for further exploration.

Once each platform had been analysed at the textual level, the process moved to the 'discursive' analysis level (Fairclough, 2001). Questions guiding this analysis were why these terms, phrases or sentences had been used and what interpretation the writer(s) were trying to convey. To answer these questions, I noted each article's main ideas and any key ideas it was trying to convey. Through doing this, I could begin to see more clearly what the writer's perceptions were of ownership, empowerment and transformation within community music discourse and begin to think about how this may relate to the contexts or practices in which the writer was engaged.
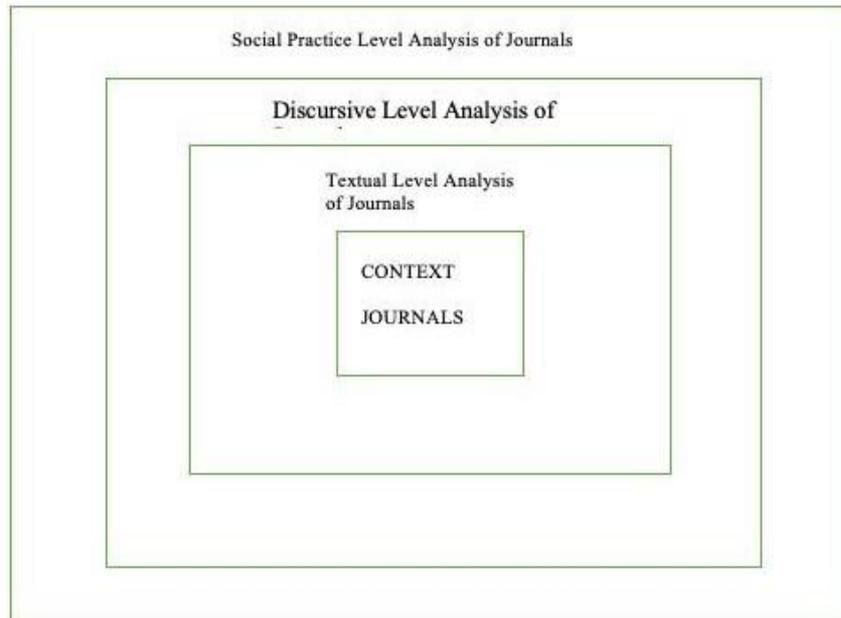
Figure 2.3- Analysis of journals model

Gee (2014) and Fairclough (2001) suggest that any form of critical discourse analysis relies on the researcher bringing their knowledge to interpret how these discourses interacted with the period's broader social and political events and institutions. Thus, I had to use my knowledge of community music history at this analysis stage to draw together theories of how and why the writers may use these terms and ideas to describe their practice.

Lastly, I began examining the findings against these articles' broader social context to understand how the discourse had developed and changed. Through doing this, I could understand why changes in the discourse appeared to happen, how this related to broader social and political institutions' influence, and how this may have led to developments within community music's actual practice.

Limitations of critical discourse analysis

Limitations must be considered when employing critical discourse analysis as a research approach. One is the potential bias that must be accounted for when undertaking a critical discourse analysis. Researchers must use their knowledge of the texts social background to understand why it may display certain perceptions or how they may have changed or developed.

Ruth Breeze (2011) writes that by trying to justify the reason for a specific position or interpretation, researchers may face criticism analysis moving their conclusions through a more 'personal manner rather than scholarly-principle' (p.498) as often their specific viewpoints could be called into question on their interpretation. Likewise, Angela Morgan (2010) cites that the interpretation element of critical discourse analysis results in meanings never being fixed, making it difficult for affirmative conclusions to be formed.

Summary of conceptual analysis

By employing a conceptual analysis approach guided by critical discourse analysis, insights could be gained into how the employment of these three concepts has developed and changed concerning key political and social events. These insights are critical for building a perspective on language development within the field and its relationship to community musicians' practices. The following section will discuss case study strategy as a research approach employed within this study to examine how these concepts manifest in practice.

Case Study Strategy

A case study strategy was employed to explore how moments of ownership, empowerment, and transformation manifest through community musicians' practices and the potential impacts this may have for community members. Guiding these case studies were two questions aiming to be answered:

1. How are community musicians using these concepts within their practices?
2. To what extent could a music project bring about ownership, empowerment and transformation for participants, and what are the potential implications of doing so?

Three music-making contexts were chosen to be explored;

- **Music Spark:** A project working with young people aged between 16-25 years of age living with special educational needs;
- **The Peoples Music Collective:** A digital music-making project working with adults living with a mental health diagnosis;
- **Loud and Clear/More Stuff Like This Please Programme:** A programme working across two sites with care-experienced children between 0-7.

I will outline case studies as a research strategy before outlining the various methods employed across these three case studies.

Overview of Case Study Strategies

Case study strategies are among the most popular social research approaches. Robert K. Yin (2003) describes case studies as:

> An empirical inquiry that investigates a contemporary phenomenon within it is real-life context
>
> (Yin 2003, p.13)

Case study research can be traced back to the 18th century and the work of scholars such as Frédéric Lé Play, 'sociologist'. Lé Play's (1843) work examines the role of families in the face of industrialisation; he looked at several families and recorded field notes of the family's interactions, attitudes toward their income and expenditure over several months. Recognising the new knowledge and insights that can be gained through examining areas of everyday life, case studies have gained prominence and become a commonly employed strategy in social and clinical research studies.

Community music and music education studies often utilise case study research to examine specific practice areas and how facilitators use different pedagogical approaches to facilitate music learning (Langston & Barrett, 2008; McKay & Higham 2011; Knapp & Silva 2019). For example, David Knapp and Carlos Silva (2019) undertook a case study on a music project working with individuals living without regular accommodation. The project aimed to examine the impact of working in partnership between academics, music educators, and staff at a homeless shelter on developing a project, alongside the implications that engaging in the project may have for participants. It was hoped that conducting the study within a real-life context would highlight the need to continue developing projects working with homeless

people. While also promoting future projects to create partnerships between music organisations, care workers and academics to develop the practice and knowledge of working with this demographic.

Similarly, Thomas W. Langston and Margaret Barrett (2008) employ a case study strategy to explore the manifestation of social capital through a community choir. Recognising that ideas of social capital had become prominent within the discourse of community music, Langston and Barrett undertook a case study strategy encompassing interviews and observations of a community choir. The intention was to explore participants' experiences of engaging in the choir and how this could support the manifestation of different aspects of social capital, such as opportunities of fostering a sense of fellowship, musical learning and mutual network. Seeing how these case studies appeared to provide scope for exploring specific facets of practice provided a rationale for choosing to employ a case study strategy within this research, which aimed to explore three concepts seen as being embedded within the discourse of community music.

As part of this strand of research, three contexts of music-making were chosen to be explored. There are several reasons why they were chosen. Firstly, these three contexts provided a spread of lenses to explore these three programmes, specifically regarding age range and how they were funded. Each case study worked with different targeted age groups, from young children to older adults. This provided an insight into different facets of community music-making, from programmes working specifically with children and their families to programmes working primarily with adults.

Additionally, each of these projects was externally funded, enabling an opportunity to explore how community musicians and music organisations worked with funding bodies as a

leading feature of the cultural policy system. Although Music Spark and Loud and Clear were funded through the same funding body, Youth Music, each was founded on a different strand where the programmes' evaluation requirements differed. Music Spark had three years of funding, whereas Loud and Clear (hereafter, LAC) worked on a one-year funding model. This meant that many of the programme's processes happened much quicker, such as developing project activities and evaluating the work's impact. Exploring these two different funded models provided a lens to consider how funders and facilitators used these concepts in different lengths of programmes and how this impacted their manifestation in practice.

Each programme also employed at least one of these concepts to describe the impact of their work. For instance, Music Spark has been highlighted as having the potential to offer opportunities for empowerment and social transformation through the opportunities to challenge pre-conceived ideas of what it means to be disabled (Jinski 2017). Similarly, Soundcastle, the organisation responsible for delivering The People's Music Collective (hereafter, TPMC), describe group ownership as being at the core of their work with communities (Soundcastle, 2016). Finally, LAC and More Stuff Like This Please (hereafter, MSLTP) programme evaluation reports detail how the programmes have been transformational for all involved and connected (Mooney & Young 2012).

Finally, each of these case studies was employed due to the relationship I had fostered whilst working within the sector. For several years prior to undertaking this PhD, I was employed at Sage Gateshead and ARC Stockon on the Loud and Clear and More Stuff Like This Please programmes, holding the position of project leader, where I was responsible for supporting the development and delivery of the sessions. Hence, as I already had a relationship with these programmes, it helped mitigate some of the challenges that researchers may often face when undertaking case study research, such as limited time-frames to gather data due to not

having a strong relationship with the setting (Robson 2011). Although I had not actively worked on the Music Spark programme at Sage Gateshead, the fact that I was working for the organisation in some capacity also helped facilitate a similar scenario of having a relationship that supported the research process and supported access to the programme.

My relationship with Soundcastle was developed during the COVID-19 pandemic when I joined the Soundcastle Community Network page, a digital forum for music facilitators to network and share their ideas and perspectives on community music facilitation. I was an active member of the network as a community music facilitator and researcher and was, therefore, able to develop a relationship with the Soundcastle director's team that was critical for designing the case study.

The rationale for choosing three cases derives from Martin Denscombe's (2003) assertion that more than one case study is required to gather enough evidence to justify the conclusions being made. Likewise, Colin Robson (2011) suggests that one of the positives of using several cases is that researchers can begin to draw out common findings across multiple cases and build a sense of generalisability between the cases.

Mark Rimmer (2011) utilises a multiple case study strategy to examine the importance of providing decision-making opportunities within music projects working with 'at risk' youths in the North of England. Through examining three specific cases, Rimmer draws on similar findings from each of the cases to highlight how providing decision-making opportunities is critical for supporting at-risk youths to engage in a music project. Rimmer suggests that without offering young people the opportunity to make decisions on the work and approaches, there is a risk that they may become disengaged within the work, as was seen in all three cases. Three cases where a similar emerging theme supported Rimmer in building a

theoretical generalisation that indicated this was not limited to one setting.

Seeing how Rimmer (2011) developed a theoretical generalisation through three cases supported the rationale for following a similar suit. As this study aims to develop a comprehensive understanding of the discourse of community music through these three concepts, it is integral that the findings are not only situated within one study but can be generalised to form conclusions.

Sample of participants

The sample of participants in this study was sixty-seven (See Table 1). Forty-eight were attendees of the music project. Nineteen were facilitators responsible for delivering the project or a member of the organisation responsible for organising the project.

	Music Spark	**TPMC**	**LAC/MSLTP**
Participants	Thirteen	Eight	Twenty-Seven
Facilitators/Programme Managers	Six	Six	Seven

Table 1- Sample of Participants

The following section will explore the methodology employed within these case studies, beginning with focus groups.

Focus Groups

Focus groups were employed within each case study to explore these three concepts and how they related to individuals' experiences of engaging in or facilitating the music programmes.

It was hoped that beginning the research process with group conversations through a focus group would support individuals to feel more comfortable in sharing their ideas further in the research process.

Robson (2011) suggests that focus groups can often develop a supportive and enjoyable atmosphere for participants helping them to engage further in the research process. Many researchers are drawn to using them as they can provide consensus on ideas between individuals or be used to guide the next phase of data collection by examining the emerging themes. This was my rationale for employing such an approach at the beginning of the research process in each case study, to begin exploring these three concepts with group members and facilitators that could lead to future one-to-one interviews.

Focus groups are a common methodological approach within community music and music education studies. Orri McDermot, Martin Orrell and Hanne Mette Ridder (2015) undertook focus groups within their study exploring the importance that music-making may have for people with dementia. Their focus groups were undertaken with patients and care staff engaging in music-making activities and were the first point of data collection used to guide the researcher's inquiry. Orell and colleagues used the narratives to draw out emerging themes on the importance of music-making, which could be explored in more detail through the one-to-one interviews later. This was found to be a beneficial way of working with this group, mainly as it took away the pressure of patients having to develop answers without having another voice from which to draw similar ideas.

Seeing how Orrell and colleagues (2015) used focus groups to establish some key themes to explore provided a rationale for choosing to follow a similar suit. As the concepts aiming to be explored within this study are ambiguous, it was essential to find a way of beginning to

explore them with participants that would take away the pressure of there being a right or wrong answer and that enable a space for them to state their ideas without a narrow focus.

The aim of using a focus group within this study was to explore these three concepts as a starting point and what they mean to the participants and facilitators of the projects; several questions were developed as prompts and employed to begin the conversations. However, there was generally flexibility within the focus group structure to ensure participants had the space to explore their ideas. These questions were formulated around emerging ideas and themes from three conceptual lenses, hoping that links could be drawn between the narratives and the theoretical framework.

Denscombe (2003) writes that data collection should be undertaken in a setting where the participants can feel most secure when conducting any form of social research. This is believed to be critical for aiding participants' engagement in the research process. Denscombe's suggestion provided a rationale for undertaking these focus groups before, during or after a music project, where participants and facilitators would feel at ease within the space and where it would prevent them from making any specific arrangements to attend.

Rimmer's study (2011) examining the importance of decision-making for at-risk youths undertook a similar approach choosing to conduct focus groups and interviews at the site of the projects. This enabled all participants attending the project on that specific day to be involved and supported Rimmer in gaining significant data from each case to begin to draw out key themes. Thus, seeing how Rimmer successfully gathered data provided a rationale for employing a similar approach across this study.

The following section will examine the rationale behind undertaking one-to-one interviews to

gather more in-depth narratives on individuals' ideas of the concepts of ownership, empowerment and transformation within community music.

One to one interviews

One-to-one interviews were employed to explore further individuals' ideas of ownership, empowerment and transformation and how they related to their experiences attending or facilitating a music programme. One-to-one interviews were employed following the focus groups. Yin (2003) suggests that one-to-one interviews are essential to any social research, providing personal insights into one's ideas and experiences.

Denscombe (2003) outlines three different styles of one-to-one interviews:

> (1) Structured interviews- where there is tight control over the format of the questions and answers;
>
> (2) Semi-structured interviews- where the interviewer has a clear list of issues to be answered and some questions which may be answered, but there is the flexibility to which the topics are addressed or how interviewees may develop their ideas
>
> (3) Unstructured interviews- Unstructured interviews go further in the extent to which emphasis is placed on the interviewee's thoughts

(Denscombe 2003, p.166-167)

A semi-structured interview approach was employed in this study to provide flexibility in tailoring the questions to the individual's responses. There were prompt questions formulated from the key themes that had emerged during the focus group and related to ideas explored through the conceptual lenses.

One-to-one interviews have become a standard approach in community music studies. Researchers often utilise one-to-one interviews to gather narratives of why facilitators may choose certain activities or approaches when working with groups or to explore the impacts engaging in a music project may have had on individuals. For instance, Kit Tapson, Norma Daykin and David M Walters (2018) used one-to-one semi- structured interviews to gather participants' and facilitators' experiences engaging in a community music ensemble. Each interview lasted for around thirty minutes, and through the interviews, insights were gained into: the ensemble's framework values and practices, the skills and challenges that leaders faced, the experiences of the participants and the future vision for the ensemble. Tapson and colleagues developed questions that responded to the interviewees' answers using a semi-structured interview approach. This enabled an in-depth narrative of the participant's individual experiences of attending the project and how, for many participants, it was seen as providing a sense of social support.

Seeing how a semi-structured interview enabled Tapson and colleagues (2018) to develop in-depth insights into a specific case study provided the rationale for following a similar interview approach. I believed employing such an approach would be a valuable way of gaining more in-depth explorations of these concepts across each case study.

As this study aims to explore why facilitators are choosing to employ the terms ownership empowerment and transformation while also exploring the implications these concepts may have for group members, it is essential to have a way of gathering narratives that can provide detailed insights from both perspectives. Thus, choosing to use semi-structured one-to-one interviews supported the collection of several in-depth narratives where the questions could be tailored to the interviewees' answers and the themes that had emerged from the focus groups.

The following section explores the rationale for undertaking participatory observations within this study.

Participatory observations

Participatory observations were employed across the three case studies to explore how these three concepts were manifesting through the practices of community musicians. These were staged over several weeks. Denscombe (2003) describes observations as one of the most direct research approaches, as researchers are not reliant on what people say or do; instead, they can witness what happens first-hand (Denscombe, 2003).

Participatory observations have become a common research approach within ethnomusicology studies to explore different forms of music-making and participants' experiences. For instance, Ethno Research (Higgins 2020; Reis 2020; Ellström 2020), an international research project exploring youth folk music camps, employed participatory observations to explore the pedagogical approaches being employed across camps and the impacts of such an approach on participants' musical engagement and learning. Researchers on the Ethno project attended each camp and took on roles as participants. While participating in the camps, they kept detailed field notes of what they saw and experienced, which they used as data for the research process.

Similarly, Alibhe Kenny (2018) also employed participatory observations across several music-making contexts when exploring the concept of communities of musical practices. Through these observations and detailed field notes, Kenny could see first-hand how facilitators led sessions and how this affected participants' engagement and skill development. As Kenny had already undertaken several one-to-one interviews with the facilitators and participants from each project, the participatory observations were used to

underpin the themes identified.

Recognising how both studies appeared to use participatory observations to explore the practice happening within a specific context, it was believed that employing such an approach would be helpful in this study when exploring how facilitators may be supporting opportunities for ownership, empowerment and transformation within their practices.

Across each context, I kept field notes detailing the different activities and approaches being employed by facilitators and the participant's engagement in the session. It was hoped that staging these observations and keeping a detailed log of field notes could be used to help underpin the narratives from participants and facilitators regarding their experiences of the project and their belief on how these three concepts may manifest within practice. The conceptual lenses developed for this study guided these participatory observations.

When choosing to use participatory observations as a form of data collection, researchers must be aware of the potential questions of bias they may face (Yin, 2003). As participatory observations rely on the researcher describing their experience within the context, there are questions about the accuracy of what is being reported, mainly when observations cannot be replicated. Although there is no clear way of removing all questions of bias when undertaking observational methodology, there are several steps researchers may take to minimise the questioning of what they are describing. For instance, a research project may use a secondary observer to undertake participatory observations adding reliability to what is reportedly seen, or they may use some form of audio or visual data to aid the reliability of the researcher's field notes

Given the nature and size of the groups examined as part of this study, it was deemed

inappropriate to have a research team gather data from the study or employ audio or video data collection methods other than the audio obtained as part of the focus groups or interviews. Instead, participatory observation logs were checked by the project's facilitators to ensure the accuracy of what was being described. Furthermore, in two of the settings, funders required facilitators to keep weekly reflective diaries where they could comment on the activities they were using and the engagement and developments seen. Therefore, these reflection diaries could be used to overcome any potential question of biases within the observational notes.

Limitations of Case Study Strategies

Limitations must be accounted for when employing a case study strategy and the associated methodology. One of the challenges of case study research is a lack of opportunity to replicate the findings. Although researchers may try to develop a generalisation by using more than one case study, Robson (2011) outlines how one of the downfalls of any qualitative research is a question of validity or bias of the researcher partly due to the infeasibility of replication. Although I have employed more than one case study in this research, this must be accounted for as a limitation, particularly when considering that the projects and viewpoints that this research has been taken through are the U.K based model of community music, which can differ from its international counterparts (Gibson 2020). This point is notably more prominent when considering forms of analysis of data and the selection of emerging themes that often emerge from the researcher's viewpoint and can lead to questions of bias.

Ethical considerations

York St John University granted ethical approval to undertake each case study. Due to the context of the projects being examined, several ethical considerations had to be in place. In each case study, gatekeepers such as the organisations responsible for delivering the work or partners attached to the programme were approached. Details were provided on the research aims and the questions. Each gatekeeper provided details on the current safeguarding procedures that were in place and provided details on specific measures that needed to be considered when seeking ethics approval.

Consent forms were developed for each case study. There were specific consent forms for the programmes' facilitators, managers, and members attending the project. The consent forms outlined the aims and objectives of the study and what agreeing to participate in the study would involve. When attending each project for the first time, I ensured to find time to explain the study, what my role would be in the setting and what would be expected of anyone partaking in the study. Where members could not give written consent themselves, either due to their capacities or being under eighteen, consent was sought from their carers or guardians. To ensure that carers and guardians were aware of the study, I also made sure to explain the details on an individual basis and provided the opportunity for them to raise any questions.

Throughout the study, I made a conscious effort to ensure that everyone involved was fully aware that they could withdraw from the study and explained each of the methodological approaches I was employing. I believed that doing so would ensure that participants were fully aware of what was happening throughout the research process, which Robson (2011)

highlights as crucial when undertaking any form of social research.

All transcripts of the focus groups and interviews were anonymised with pseudonyms employed. The procedure was used when undertaking observational field notes to ensure that anonymity was kept across all methodological procedures in the study. Furthermore, all audio recordings were kept on a secure, password-protected device where I was the only individual with access to these recordings. Once the recordings had been transcribed, they were deleted from the device.

Robson (2011) and Yin (2003) highlight that when conducting any form of social research, it is integral for the researcher to consider their own potential biases that they will undoubtedly bring with them into the process. I was aware of the potential biases I could have as someone connected to the contexts being explored. Thus, I employed various methods to try and mitigate biases in my research. Across all contexts, I shared transcripts and research findings with the facilitators and community members throughout the research process to verify these as an accurate representation of their perspectives and experiences.

Likewise, once I had decided to use the Loud and Clear and More Stuff Like This Please programmes as a context of exploration, I decided to take a step back in my professional involvement in managing and facilitating the programme. Doing so would enable me to engage in more critical conversations with facilitators and community members that potentially my involvement as a facilitator or manager may not have allowed. Additionally, it allowed me to experience the programme in a different light by joining the group as a participating member rather than as a facilitator. Through this, I could develop links between how community members stated they saw these three concepts manifesting in practice and

what they experienced through actively participating. The following section will outline the analysis of the results procedure undertaken within this study.

Data Analysis

Thematic analysis was employed to explore the data across this study using NVivo. Virginia Braun and Victoria Clarke (2006) describe thematic analysis as a flexible approach that can support 'identifying, analysing and reporting patterns' (p.6). Braun and Clarke describe two types of thematic analysis; essentialist, which reports on the experiences and meanings of participants, and constructionist, examining how meaning and experiences are affected by the discourses operating within society. As this study aimed to examine the meaning and rationale for employing concepts of ownership, empowerment and transformation in the field, it was deemed that a combination of an essentialist and constructionist thematic approach would be most appropriate. By combining these approaches, I could explore why and how they are being used and how this potentially relates to broader influences and discourses.

Braun and Clarke (2006) offer a guideline for undertaking a thematic analysis that involves six phases:

Familiarising yourself with the data- transcribing or reading the data that has been generated;

Generating the initial codes- identifying ideas which are interesting and may be worth further exploration;

Searching for themes- examining the initial codes and drawing these to themes that may have been generated by a theoretical framework, literature search or the

researcher's interests;

Reviewing themes- refining the themes to ensure that they are as comprehensive as possible;

Defining and naming the themes- identifying the essence of each theme and what the theme indicates;

Producing the report- writing up the analysis of themes.

Using Braun and Clarke's (2006) six-phase process as a guide, analysis within this study undertook a similar approach. As a starting point, all audio recordings and field notes were transcribed to familiarise myself with the data. Braun and Clarke suggest that this is a critical step in beginning a thematic analysis as it enables the researcher to start thinking about what themes the data may suggest.

Once transcribed, the data was then analysed with codes given to information linked to the research aims and objectives. The data was then organised against themes identified through each conceptual lens. Braun and Clark (2006) label this approach to analysing data as the 'deductive' approach, whereby the analysis is driven and informed by the researcher's theoretical knowledge. Finally, once the data across the three cases had been analysed separately, the emerging themes were re-analysed through each conceptual lens to develop points of discussion and exploration.

Numerous community music and music education studies have used thematic analysis to analyse the data. For instance, Andrea Creech, Susan Hallam, Hillary McQueen, Maria Varvarigou and Helena Gaunt (2015) employ a thematic analysis approach when developing a framework for working musically with adult learners. Their study examined seven music

projects working with adults aged fifty-five and above. Across each of the case studies, interview and video data were captured to explore the approaches and practices being used by musicians. All the data for the study was analysed through a deductive approach, with themes generated through a theoretical framework of different learning models. Employing such an analysis approach enabled Creech and colleagues to develop a theoretical framework of the different elements that facilitators may incorporate within their practice to engage adult learners further.

Seeing how Creech and colleagues (2015) used a thematic analysis to analyse several forms of qualitative data and build a theoretical framework for developing practice supported the rationale for choosing to undertake a similar approach within this study. It was important within this study to have an adaptable analytical approach when examining the various collected data forms. Using a deductive approach to analyse the data, the emerging themes were underpinned by a theoretical framework that enabled new theoretically grounded insights on the concepts of ownership, empowerment and transformation within community music to emerge.

Summary

This chapter sets out the methodology used in this study, including the research design, data collection approaches and the ethical considerations in place. With this research design in place, the next chapter will explore these three concepts through the conceptual lens of practice.

[iv] Intertextuality is the term used to describe the relationship between texts and how one text may shape another's meaning. A prime example being a book that cites another text to establish or influence its ideas for an audience. The term was coined by Julia Kristeva in

'Words, Dialogue and Novel' (1966), which was derived from Ferdinand De Saussers ideas of semiotics and how signs gain their meaning from the structures of texts.

CHAPTER THREE

CONCEPTUAL LENS: PRACTICE

This chapter will develop a conceptual lens of community music practice by constructing a histography that explores how ownership, empowerment and transformation have been operationalised through community music discourse. My central aim is to exert a conceptual analysis on three community music publication platforms to construct this historiography. Through this analytical process, I hope to draw a perspective on how the discourse in community music has developed in line with broader social and political events and the effects these developments may have had on community music practices.

Guiding the analysis are two primary questions;

1) How have the concepts of ownership, empowerment and transformation shaped the discourse of community music?

2) What has been the political implication of this, and what has been its effects regarding the development of practice?

Before beginning the analysis, I will outline historiography and its use. I will then outline the analytical framework used to examine each of these three platforms and provide brief details on each of the three publication platforms. Each platform will be analysed separately before being drawn together to develop a historiography that explores how the use of these three concepts has developed through the discourse of community music.

Historiography

Historiography is writing about specific strands of history by examining several sources. By constructing historiographies, researchers can explore ideas about people, culture and political systems and the impact of specific key events (Arnold 2000). Although historiography found its route in Ancient Greece, its usage as a form of research emerged most prominently in the 18th century, or what can be termed as the period of enlightenment that emphasised reason in the construction of knowledge rather than faith and led to the study of history rising as an academic profession. With this new founded perspective centred around reason and science, philosophers emphasised re-writing history, removing faith and the church's ideas to generate knowledge and truth.

Since then, historiography has become a cornerstone of modern-day historians' work, particularly those concerned with exploring social, cultural, or feminist history (Arnold 2000). Historians will often draw upon multiple sources of evidence on specific topics to examine how and why developments or changes in theory, science or society, were happening and how this affected individuals. I believe that developing a historiography of community music discourse could help me consider how the employment of the concepts of ownership, empowerment and transformation had changed and developed in line with social and political events and the effects that this may have had on the practices of the field. I will outline the analytical approach I used to undertake this conceptual analysis.

Analytical Approach

To develop this historiography of community music, I undertake a conceptual analysis inspired by the critical discourse frameworks of Fairclough (2001) and Gee (2014). Primarily this means undertaking analysis at three levels:

Textual level- analysing the key terms or phrases used that relate to each concept;

Discursive level- analysing how these terms or phrases were used to present specific perceptions of the writer; and

Social level- exploring how the terms or phrases used and the writer's perspective may have been influenced by key political or social events (see figure 3.1).
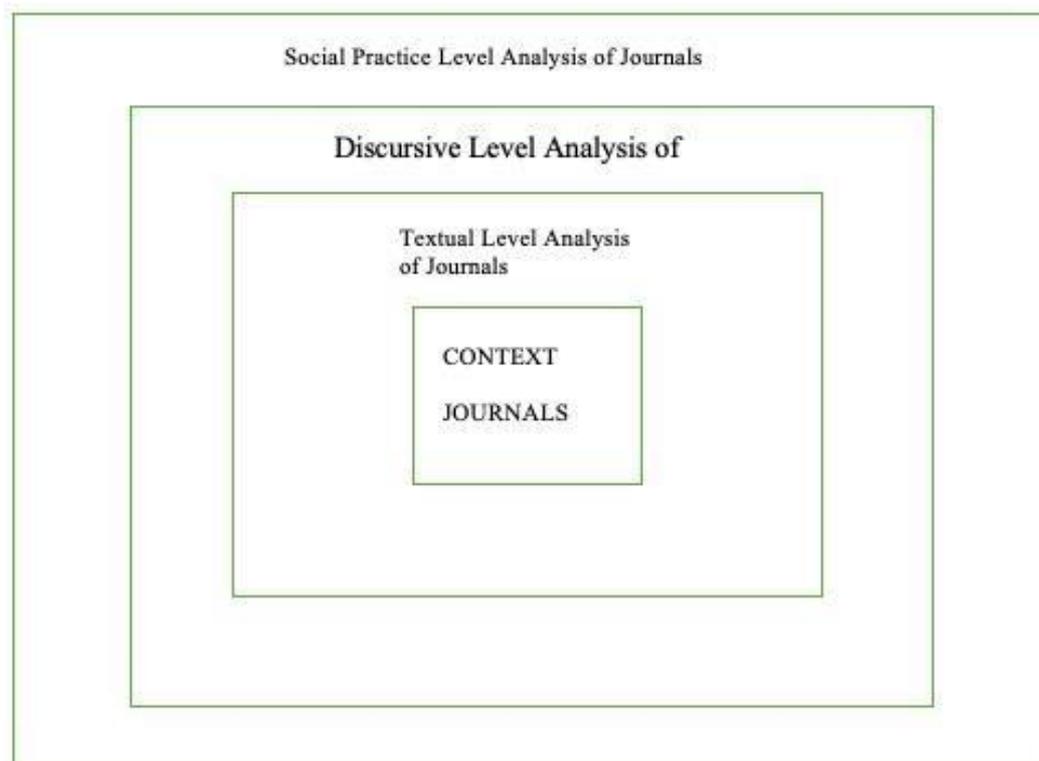
Figure 3.1- Discourse level analysis of journals.

Additionally, I use Gee's (2014) seven building-task questions to support my analysis at each level, questioning the significance of using these concepts, how they are associated with the period's politics and their connection to the practices in the field. Each of the publications will be analysed separately at the textual and discursive levels. Following this, I will analyse the platforms at the social level through a cross-case discussion. I will begin by analysing the *Sounding Boards* as the first publication platform.

Sounding Board Analysis

This section will undertake a critical analysis of the *Sounding Board* journals. I will begin by providing some context on the *Sounding Boards*.

Context of Sounding Boards

The *Sounding Board* journals began publication in 1990, following the establishment of the United Kingdom's first and only professional association for community musicians, Sound Sense, in 1989. Sound Sense was established due to the increasing number of individuals delivering, organising, or engaging in participatory music-making. It was perceived that an umbrella organisation for community musicians could provide support and guidance around best practices for practitioners on the ground (Everitt 1997).

The journals are one of the ways Sound Sense supports the dissemination of practice across the field through housing within them a range of material to support community musicians, including articles detailing specific projects and approaches to music-making, the latest research projects being undertaken within community music, and details of training events and professional development training opportunities. Many articles are written by community musicians or Sound Sense's board members.

This analysis analysed sixty-five of the *Sounding Board* Journals between 1990 and 2020. The following section explores how ownership, empowerment, and transformation were used within the *Sounding Board* journals by examining these concepts at the textual and discursive levels (Fairclough, 2001).

Analysis at Textual and Discursive level

Ownership:

Ownership is used in several ways within the *Sounding Board* journals. Providing opportunities for groups to make critical decisions and have choices regarding the project, process, or genre of music appeared to play a critical role in enabling a sense of ownership to flourish within music projects. John Stevens's (1991) article 'The Sounding Board Interview' suggests that the role of the facilitator is to work with the participants' choice of activity rather than proceeding with a predetermined plan (Stevens 1991). Stevens believed that offering a sense of ownership through decision-making opportunities could strengthen participant engagement. This was critical for groups labelled as 'hard to reach' or 'facing challenging circumstances' who may otherwise have struggled to engage in the music-making process.

Similarly, the Torry music project (Sound Sense 1992) describes how enabling young people to play a role in setting up and delivering a music project was believed to instil a sense of motivation and ownership. Facilitators supported young people between the ages of 18-25 to set up an organisation that would support young people's artistic and musical aspirations in Torry. The young people set out to achieve this by organising a series of fund-raising music events, where musicians could perform, and funds raised could support the establishment and running of the organisation. Through being able to take control and have a stake of ownership, facilitators believed that the participants were more motivated throughout the process and that there was an opportunity for young people to develop more personal skills (Sound Sense 1992).

In later editions, the implications of fostering a sense of ownership were far more significant than merely helping groups engage. For example, the article 'Looking at them, Looking at us' (*Sounding Board* 2001) describes how enabling individuals with mental health issues to experience a sense of creative freedom supported them in finding a form of control within their lives. Individuals were supported by music facilitators in the establishment and running of projects, enabling participants to feel a sense of control and ownership within the work. For members of the project discussed in the article, the sense of control was a significant first step in helping them feel that they could make changes in their lives.

Similarly, Anita Holford's (2019) article examining a project working with teenagers living with mental-health difficulties highlights how supporting young people to engage in the music that they were interested in helps them to develop their 'self-confidence, self-esteem and ultimately their ability to cope with their mental health' (Holford, 2019 p.8). Facilitators steered the project to the process participants wanted to take within the project and the genres of music they wanted to explore. This was seen as enabling participants an opportunity for control and ownership that was crucial in supporting their development of self-confidence and self-esteem. For this demographic, this was a vital first step in helping participants overcome the feeling of anxiety and depression that some of them were facing (Holford, 2019).

Song-writing was one of the most common activities that provided a sense of ownership. Several articles described song-writing as a fundamental way of helping participants express their own identity and that of their cultural heritage. 'Music on The Front Line' (*Sounding Board* 2001) described how supporting ethnic groups to explore and create songs that may link to their cultural identity can be a valuable tool for helping them overcome oppression they may face from mainstream culture. Likewise, the article *'learning to fly but we ain't got*

no wings' states that song-writing can be one of the most expressive ways for young people to describe issues that are most pertinent to them (Sound Sense 1992). The article addresses how enabling young people to feel that they have a form of expression is critical to enabling an empowering and meaningful experience.

By examining the concept of ownership within the *Sounding Board*, we can see how the concept of ownership is centred around the ideals of enabling participants to make decisions and feel that they have an avenue for expression. In the early editions of the journals, this was critical to fostering a more engaging experience. However, in later years, this was seen as a catalyst for supporting more impactful and empowering experiences for participants supporting them to overcome challenges they may be facing. The following section explores the concept of empowerment within the *Sounding Board* journals.

Empowerment:

Community music is described as an empowering process for groups on several levels within the *Sounding Board* journals. For instance, the article 'A Captive Audience' by Katie Tearle (1993) describes how supporting incarcerated males to express their experiences to others through music supported an empowering process that helped participants to feel as if they were being recognised as individuals and led to an increase in their self-esteem and self- confidence (Tearle 1993). This was a critical step for enabling an emotional experience that could help the participants alter their perceptions of themselves through developing new skills and raising their aspirations

Taking the idea of expression further, articles such as 'Girls wanna be in bands too' (O'Sullivan 2006) highlight how establishing an all-female project to explore the male-dominated rock genre enabled female participants to connect through finding a common

shared interest and a shared form of expression. This was critical in enabling the group to explore and create music that challenged stereotypes and was believed to be empowering.

Although no specific activity was labelled as providing the best means of enabling an empowering process, many articles drew on the idea that enabling new opportunities for music-making could elicit a unique and empowering experience. Recognising that much community music activity often works with specific targeted groups such as incarcerated adults, children and young people facing challenging circumstances, youth referral units and communities facing poverty, many articles described how the opportunities to engage in music-making through community music were often unique, unlike the other activities. For instance, Deane's (2003) article highlights how working musically with children facing challenging circumstances can elicit a unique musical engagement experience and skill development experience.

Similarly, Noise Solution (2016) highlights their work with young people facing challenging circumstances as a unique experience enabling a sense of motivation and empowerment to flourish through the work. Noise Solution uses a theory of change model to help young people and their support networks identify their challenges and the best possible means of overcoming them through music-making.

Furthermore, the opportunity of having a stake of control and decision-making within the music-making process was also seen across the years 1990-2020 as a pivotal approach to fostering a sense of power for individuals and enabling an empowering process. Sarah Northcotte's (2018) article exploring the Edinburgh-based 'Inspire Project' describes that when working with individuals with support needs, facilitators must support participants to take a stake of power and control within the project tailoring the project to meet the needs

and interests of the group. Making these choices provides a sense of power that these participants would likely struggle to achieve in other aspects of their lives (Northcotte, 2018).

Similarly, John Stafford, Elaine Whitewhood and Tim Fleming's (2007) article exploring music-making with care-experienced children outline that enabling decision-making within the music-making as being critical to helping children in the care system 'develop their confidence and their ability to express their hopes and fears' (Stafford et al. 2007 p.11). Stafford and colleagues describe that facilitators should guide the project on the idea of 'choice' where the children can make decisions on the goalposts of the project and therefore set in place the purpose for their engagement (Stafford et al. 2007). Steering the project this way, facilitators believed that the music process would empower the young people, helping them develop musical and personal skills for life after care.

Unlike ownership, there is little change in how empowerment was used across the thirty years of the *Sounding Board*. The idea of enabling individuals to feel a sense of motivation, and the ability to express themselves and develop new skills, while also building up a support network remained mainly at the core of how community music was seen as an empowering experience. In the later years of the *Sounding Board*, empowerment became tied to personal transformation ideas and how eliciting an empowering experience could enable participants to change their perceptions of themselves and what they believed they could achieve. The following section explores how transformation is used within the *Sounding Board* Journals.

Transformation:

There are several ways transformation is used within the Sounding Board journals. In the early years of publication, articles emphasised how engaging with community music could often bring culturally diverse communities together, aiding social cohesion and, ultimately, creating a sense of social transformation. For example, 'More Music in Morecambe' (1994) describes how 'More Music' aimed to bring communities together and support Morecambe's residents to develop their confidence and power to aid the redevelopment of Morecambe (Sounding Board 1994). It was anticipated that this would be the first step in helping to transform the town into the tourist destination it had once been in the late 1960s, bringing a new avenue of much-needed employment to the local economy. It was hoped that a stronger sense of community could be formed within the town through working together.

Likewise, 'Cut and Blend' (Sound Sense 1996) outlines how setting up multi-cultural projects for young people from different walks of life enabled a sense of understanding between different communities. This was outlined as crucial to overcoming social barriers between communities, fostering a dual cultural identity, and aiding social connectedness. Although the idea of bringing communities together through music-making was still perceived as an outcome of community music work in the later years, the term 'social inclusion' began to gain popularity at the start of the new millennium. 'Music for a Changing World' (Sounding Board 2000) highlights the shared perspective ' governments, funders, movers and shakers in the health, social welfare, lifelong learning and community development organisations' had that community music could bring communities together and aid social inclusion' (Sounding Board 2000, p.13). Since then, this term has gained a significant presence within the *Sounding Board* journals describing the approaches facilitators or organisations may use to foster an environment that can bring communities or individuals together in an equal and accessible way.

In more recent years, articles in Sounding Board began to focus more on ideas of music-making as an aid towards improved self-perception, health and well-being. Anita Holford's (2019) article addressing music-making with teenagers suffering from mental health issues and 'Hidden Voices' (Sounding Board 2020), an article addressing music-making with carers, both suggest that through music-making, participants were able to find a way to overcome or improve their mental health issues. Holford (2019) suggests that music-making became a coping strategy that brought about a sense of relaxation and mindfulness.

Likewise, the article Hidden Voices (2020) addressing music-making with carers suggests that participants could find a way to overcome or improve their mental health through active participation with other carers in music-making. Facilitators found that by using a song-writing process, carers could find a way to express themselves to one another and ultimately unite. This played a critical step in helping carers overcome the loneliness that many were feeling and improve their mental health and well-being, which led them to change their perception of how they saw themselves.

Thus, by examining the transformation concept through the *Sounding Board* journals, we can see how community music was a catalyst for social and personal transformation. Engaging communities from different walks of life in communal music-making enabled participants to challenge some of the communities' stigmas and aid social connectedness. In later years, social connectedness as a focus was replaced with social inclusion as a form of social transformation. Similarly, music-making was also conceived as eliciting personal transformation opportunities that could enable individuals to alter their perceptions of themselves by increasing their self-confidence and self-esteem through developing new skills. This was critical for individuals facing challenges, particularly their health and well-being.

Summary

Through analysis at these levels, we can see how ownership, empowerment and transformation have been operationalised in community music discourse and how this has changed and developed. Ownership appears to have a critical role to practitioners in supporting heightened engagement by enabling participants to make crucial decisions throughout sessions on the sorts of activities they would like to engage in and the music they make. Likewise, empowerment seemed to have a role to play in supporting groups to feel that their voices were being heard and acknowledged through the ways that music-making could act as a catalyst for expression.

Although both concepts had a critical role, in later years, the Sounding Board journals emphasised them as tools for aiding personal transformation in altering individuals' perceptions of themselves and their health and well-being. The following section undertakes a conceptual analysis of the *International Society for Music Education Community music Activity Proceedings*.

ISME CMA Proceedings

This section will undertake a conceptual analysis of the *International Society of Music Education Community Music Activity proceedings*. I will begin by providing context on the International Society for Music Education organisation and how the community music activity gatherings came into operation. I will then give details on the proceedings being analysed before beginning the analysis procedure at the textual and discursive level (Fairclough, 2001).

History of International Society of Music Education Community Music Activity

The International Society of Music Education (hereafter, ISME) was established in Brussels, Belgium, in 1953, through the amalgamation of the political organisation UNESCO (United Nations Education, Science & Cultural Organization) and the International Music Council (hereafter, IMC). UNESCO and IMC believed that supporting the development of people's understanding of music through an international society with values rooted in 'political, social, educational and cultural democracy' could improve international relations (McCarthy 2004, p.11). Thus, ISME aspires to develop knowledge of music education practices globally while also helping to meet the political agendas of peace and redevelop international relations.

The first emergence of the Community Music Activity (hereafter CMA) began to develop in 1974 when a specialist commission titled 'Education of the Amateur, Adult Education[v] gathered in Poland. This commission aimed to consider all forms of music education activity, both inside and outside the formal school music education system, with a specialist focus on lifelong learning (McCarthy 2004) Although the gatherings had been well attended, the

ISME board were dissatisfied with the developments and outputs, and it was closed in 1982 with the intention that it could be redeveloped.

Chaired by Eniar Solbu, the redeveloped CMA commission held its first bi-annual gathering in 1988 under the umbrella of 'The Second Chance- Responding to the Needs of Adult Learners for Music Involvement' in Wellington, New Zealand. Since 1988 the commission has continued to grow, holding its pre-conference seminar bi-annually globally, including notable gatherings in, New Zealand, Scotland, Amsterdam and Georgia.
The proceedings developed through these gatherings contain abstracts, presentations and reports from the CMA. Across the sixteen bi-annual gatherings that have happened (1988-2018), fifteen of these proceedings were analysed [vi].

The following section undertakes analysis at the textual and discursive levels.

Analysis at Textual and Discursive level:

Ownership:

Ownership is prominent in the *ISME CMA proceedings*, particularly in the commission's first ten years. It is labelled as integral to community musicians' work, with articles proposing that the role of the community musician is to provide a source of ownership through working with the communities and supporting them in making decisions on what they would like to gain from engaging in music-making. For example, John Drummond's (1990) prelude to the 1990 conference, *'The Community Musician: Training a new Profession'* writes that the role of the community musician is to 'respond to the needs of the community and try to meet the need through their work' (p.ii).

One approach to establishing this sense of ownership is ensuring that the community musician listens and considers the many voices of the community they are working with (Drummond 1990). A practical example of this conception is offered by Elizabeth Oehrle's (1994) exploration of a music project named 'UKUSA', which aims to respond to the young people's musical interests and needs in Durban, South Africa. The musicians within this project support students to feel a stake of ownership by enabling them to express their ideas and actively play a crucial role in developing the project. By eliciting opportunities for the students to make decisions and have their voices heard, it is believed that a sense of ownership can flourish in the project as students feel that they are part of something. This was perceived as a 'bottoms-up' approach to working, elicited in several articles as a cornerstone to the practices of community musicians and for supporting moments of ownership to flourish (Drummond 1990; Higgins 2008).

Opportunities for co-creation were another element of how community music practice could offer ownership to flourish for participants. Several articles drew on how enabling participants to work co-constructively and on an equal power relation with facilitators helped a sense of ownership blossom through the work. For instance, Susan Harrop Allin's (2014) exploration of an interventional arts project in Haymakuya, South Africa, showcases how working with facilitators to develop their soundscapes enabled primary school children to build a sense of ownership. Students shared stories from their communities with the facilitators and decided on the instrumentation that would be used to represent their stories. Having the opportunity to input their ideas into the piece was seen by facilitators as supporting participants' sense of ownership and was believed to be supporting them in developing their critical and reflective thinking.

Across the proceedings, song-writing was highlighted as the most common approach for

fostering a sense of ownership for participants. Researchers and practitioners drew on how song-writing could evoke an opportunity for participants to express their voices on critical decisions such as lyrics, instrumentation and genre that were perceived as manifesting into moments of control. Steve Garrett (1998) and Beltrama (2014) highlight three instances of creative song-writing that offer participants a sense of ownership and the opportunity to express their ideas and views through creating original songs.

Although enabling a sense of ownership to flourish for participants appears to be an integral concept in community music practice, later years of the *ISME CMA proceedings* placed less emphasis on exploring or disseminating this concept. Instead, ownership was often used as a capsulate to evoke empowerment or transformation opportunities for participants. The following section explores the concept of empowerment within the ISME CMA proceedings.

Empowerment:

Empowerment is extensively drawn upon in the *ISME CMA proceedings* as an outcome of engaging within community music projects. Many articles drew on the principal idea that community music was about enabling accessible and equal opportunities to culture for all participants. Through enacting these opportunities, community musicians saw their work as a crucible for cultural democracy that helped individuals with the opportunity for expression and voice that are critical to fostering an empowering process (Joss 1994; Drummond 1990).

Articles described how community musicians would often try to support participants in their expression by enabling them to decide on the goals they would like to achieve while engaging in music-making. Once participants choose their goals, facilitators can work in a supportive role that encourages them to decide on their actions and processes toward meeting

them. Mullen's (2014) exploration of the Youth Music Mentoring programme working with young people between 12-25 offers a prime example of this idea. Participants involved in the mentor programme worked with a mentor to set a series of goals they would like to achieve by participating in the project; these goals were a mixture of musical, academic or personal skills. Ensuring young people could choose their goals was integral to enabling a sense of motivation and empowerment. Participants could see their changes and developments and how this was working towards meeting their goals.

Within this idea, motivation became highlighted as being linked with empowerment. Garrett's (1998) exploration of his work in South Wales with young people facing challenging circumstances found that steering the work to meet the young people's interests appeared to raise their motivation. Garrett supported participants in setting a series of goals they would like to achieve by partaking in the project. These included; developing original songs in a genre of music that the young people were interested in, organising a music performance event and working towards accreditation. As participants set the goals themselves, they also had the opportunity to decide on the best cause of action to take to achieve them. Garrett described this opportunity of decision-making and taking steps towards achieving the goals as highly motivational for participants and empowering as they saw the progress they were making and were believed to feel a sense of power during the process.

Opportunities for skill development were highlighted as integral to instilling a sense of empowerment. William Dabback (2008) indicated that retirees engaging in the New Horizon music project developed their sense of empowerment by progressing on their chosen instrument. Participants in the New Horizon project reported feeling motivated to further develop their skills by feeling part of something more substantial. As they developed their skills, they could contribute to the ensemble, which ultimately helped them feel empowered

and altered their perception of themselves from a 'retiree' to a 'musician'.

Unlike the concept of ownership, empowerment remains a critical focus through the fifteen editions of the *ISME CMA proceedings* as both a product and process that is highlighted as integral to community musicians' work. For participants, the opportunity to foster a sense of empowerment can come through setting individual or group goals that provide a source of motivation and develop a range of musical and personal skills. It is intrinsically linked to the ideas of personal transformation and aiding individuals to change their perceptions of themselves and what they believe they can achieve. The following section examines the concept of transformation within the *ISME CMA proceedings*.

Transformation:

Transformation was drawn upon extensively within the *ISME CMA proceedings*, particularly concerning projects working with communities facing marginalisation or societal oppression. For example, many early publications drew on how community music could enact social transformation opportunities, supporting social cohesion between communities. Mary A. Leglar and David S. Smith's (1994) exploration of community music in the U.S. found that engaging in intercultural music-making could aid social cohesion between groups by enabling a space for communities to interact with one another. Leglar and Smith write that engaging in music-making provides an environment where participants who would not usually meet can interact and find common ground and shared experiences to build connections.

Social capital was critical to social transformation in later editions of the *ISME CMA proceedings*. Patrick Jones (2008) draws on the ideas of social capital, highlighting there are four forms prevalent in society that community musicians should be aware of when working

in intercultural music-making contexts;

> 1. Strong Ties- the kinds of relationships we have with family members, close friends and long-time neighbours or co-workers. They tend to be ties of long duration, marked by trust and reciprocity in multiple areas of life;
>
> 2. Bonding social capital- ties people who are like themselves in some important way such as race, ethnicity and gender. It is different from strong ties in the sense it may not be long-time associates. It connects people who are similar;
>
> 3. Weak ties- connect people to others who are different from them. They comprise various associational, communal, professional, recreational, work-related and social networks to which is connected in a variety of ways;
>
> 4. Bridging social capital- connects one to people who are unlike themselves.

> (Jones, 2008 p.132)

Jones highlights community music as a vehicle for all four kinds of social capital but mainly as a mechanism for 'bridging social capital' because it enables communities to come together and build connections.

A practical example of Jones's (2008) conception is offered by Mullen's (2002) exploration of a multi-cultural ensemble that brought together young musicians from different contexts to make music with one another. By bringing these two sets of musicians together to make music with one another, participants could dispel the notion of 'otherness' embedded historically between these two communities through working in a new dialogue with one another.

The concept of personal transformations was also operationalised across the *fifteen ISME CMA proceedings*, particularly in the later years of the gathering. Researchers and scholars emphasised community music as an avenue for promoting personal growth as much as it could musically. Joss (1994) writes in his 1994 seminar report that community music is a process that supports participants in 'changing and develop, making discoveries about themselves, empowering themselves, finding new identity within a community alongside broadening their perspectives' (p.128). Likewise, Kari Veblen and David Elliot (2000) cite community music as being a practice centred on 'social and personal growth experiences alongside musical […] with the opportunity for impact on participant's self-identity, self-expression (musical and verbal), self-growth and self-esteem' (p.113). Personal transformation with the *ISME CMA proceedings* was centred on supporting participants to increase their self-esteem, self-confidence and self-actualisation.

The concept of transformation with the *ISME CMA proceedings* seems to be centred around social and personal transformation notions. Although both concepts are used interchangeably across the fifteen proceedings, more emphasis in later proceedings is placed on aiding personal transformation that supports individuals in challenging circumstances to alter their perceptions of themselves in a more positive light. The concept of social transformation is rooted in enabling social cohesion and understanding between groups through recognising community music as eliciting a bridging social capital.

Summary

Through a conceptual analysis on the *ISME CMA proceedings*, we can see how ownership, empowerment and transformation have been operationalised. Ownership and empowerment are critical foundations to community music practice, supporting participants to feel they have a sense of control and a voice. Many projects in the early editions of the proceedings

drew on how they facilitated and developed projects with the communities, enabling them to decide how the project was run and what the outcomes could be.

However, as the field continued to develop, there appeared to be a subtle shift within the discourse where there was less emphasis on developing projects with the community from the beginning and more on developing projects that were seen as having positive implications for individuals or groups' well-being. This is where the term transformation gained prominence within the *ISME CMA proceedings* through how community music was perceived as having an implication on an individual's self-confidence and self-esteem that supported them in altering their perception of themselves. The following section examines how the concepts of ownership, empowerment and transformation are being operationalised with the *International Journal of Community Music.*

International Journal of Community Music

This section will undertake a conceptual analysis of *the International Journal of Community Music* (hereafter, IJCM). I will begin by providing context on the journal and how it came into publication. I will then begin undertaking analysis at the textual and discursive levels.

Context of IJCM

IJCM, as it exists today, was founded in 2008 by Lee Higgins, David Elliot and Kari Veblen through Intellect publications. Before 2008, David Elliott and Kari Veblen launched an open-access version that was publishing papers predominantly surrounding life-long musical learning issues because of its association with a specialist research interest group (hereafter, SRIG) tasked to explore adult and community music learning. The open-access interaction ran four issues and was predominantly populated by American authors.

Although community music was beginning to gain momentum within academia, the scope of scholarship remained small globally. After completing his PhD (2006), Higgins approached intellect publications intending to develop a book based on community music. However, with what was perceived as a limited market, Intellect was cautious about publishing a book of this nature. Instead, they proposed developing an international journal to explore the practice and its concepts. Higgins approached Elliott and Veblen with the idea of re-developing the journal to broaden the scope and engage practitioners, researchers and students engaging in community music across the globe.

In 2008 the first edition of the *IJCM* was published, encompassing a broad range of articles

that had moved the discourse from lifelong learning to beginning to conceptualise community music practice more broadly. Furthermore, it included several contributions from outside the United States, helping cement the *IJCM* as an international platform for disseminating community music research.

The journal has published thirty-seven issues and over two hundred and ninety-eight articles from practitioners and researchers across the globe. All thirty-seven editions of the journal were analysed within this discourse analysis. The following section will explore how ownership, empowerment, and transformation were used within the *IJCM* by examining these concepts at the textual and discursive levels (Fairclough 2001).

Analysis at the Textual and Discursive levels:

Ownership:

There are several ways ownership is operationalised within the *IJCM*. Several articles drew on links between ownership and expression of one's identity as one way that engaging in music-making may facilitate a sense of ownership. In her article, Veblen (2007) writes that community music supports groups and individuals to nurture their identities by facilitating a sense of control for participants through the process. Veblen proposes how facilitating opportunities for a group or individual to make decisions on the repertoire they want to explore could help individuals take a stake of control and ownership, helping them express one of their interests and part of their identity.

Engaging in music from one's cultural heritage was also highlighted as another way individuals could express their identity and feel a sense of ownership through the process. Henry Johnson's (2011) exploration of a Taiko Drumming group based in Christ Church,

New Zealand, highlighted how engaging in a weekly drumming group enabled individuals from Japan to express their Japanese identities within Australia. Participants identified that engaging in the group was critical for supporting them to feel connected to their home county and find a form of expression that would enable them to connect with others and begin integrating themselves into society. Engaging in the music-making inherent to them provided a sense of ownership within this new environment.

Veblen's (2007) example also highlighted the idea of control and decision-making as crucial to ownership. Several articles drew on this idea of control, particularly concerning self-directed learning as an approach to working with adults that enabled a sense of ownership to flourish through the process and, therefore, develop a more meaningful music-making experience.

Brydie-leigh Bartleet's (2007) exploration of music-making projects in Australia highlights self-directed learning as a unique tenant of community music practice. 'Recipe for Jam', a project based around song-writing and developing instrumental skills, was seen by Bartleet as utilising a self-directed learning model to support participants' engagement and development in the project. Participants utilised a self-directed learning model, making critical decisions on developing the project, creating songs and the instrumentation skills they needed or would like to develop through the work. Participants reported feeling that they owned the project and, therefore, they felt motivated to continue participating in the project.

Although many different activities were examined through the *IJCM*, ownership was often operationalised, most commonly in projects surrounding song-writing. Song-writing was recognised as providing a forum for individuals to express themselves and have their voices heard and acknowledged, which was seen as critical to fostering a sense of ownership

(Lashua 2012; Paton 2010).

For example, Brett Lashua's (2012) research project on the Liverpool one project outlines how enabling young people with the opportunity to express their ideas through song-writing enabled a sense of ownership to flourish through the process. Participants created lyrics based on their everyday lives and some of the issues they were facing in society, with facilitators playing a supportive role in recording the tracks. By enabling participants with the freedom to express themselves, Lashua believes that a sense of ownership could be built through the project, as individuals could see how they were directly contributing to the work and how their ideas and voice were being acknowledged.

Through the IJCM analysis, we can see how ownership is being operationalised to instil freedom, control and expression that can enact higher engagement and a more meaningful music-making experience. Although the concept is extensively drawn upon, it is tied to increasing people's well-being, forming connections with others, and helping people find their place within new communities, which are cornerstones to empowerment and transformation ideas. Therefore, ownership within the IJCM can be seen as a factor in supporting empowering and transformational music-making experiences. The following section examines the concept of empowerment within the IJCM.

Empowerment:

Empowerment is operationalised in several different ways within the *IJCM*. Several articles outline how community music may enable individuals to develop a support network with like-minded individuals that could elicit an empowering experience. For instance, Higgins (2007) and Wayne Bowman (2008) both write that community music can instil a feeling of

togetherness that could instil an empowering process. Higgins outlines that cultural democracy is a doctrine of the ideas of empowerment. Finding ways for groups to form a connection and a means of expression is a critical step in a culturally democratic and empowering process.

Similarly, Bowman (2008) writes that community music can offer participants the opportunity to develop 'collective partnerships' through engaging in making music with one another. Bowman proposes that making music with one another enables people to feel a sense of 'collaborative togetherness that can support participants to feel they have built a support network' (p.121). This form of togetherness can be critical, particularly for groups facing marginalisation or oppression, to remove feelings of isolation and elicit a sense of empowerment.

Empowerment was also connected to the ideas of skill development that were a cornerstone of community music practices. Sheila Woodward, Julia Sloth-Nielsen and Vuyisile Mathiti's (2007) examination of a life-skills programme in South Africa highlight how engaging in a music-making project enabled young people at risk of offending to develop a range of musical and personal skills, which was seen as empowering.

Similarly, David Knapp and Carlos Silva's (2019) exploration of a shelter-band outline how engaging in ensemble music-making increased participants' sense of empowerment by developing new musical skills. Through the music-making process, participants were seen to be developing their instrumental skills across various instruments (guitars, drums and singing) while also increasing their self-confidence by recognising their developments.

It was also proposed that community music could aid participants' self-expression, another

cornerstone of empowerment. Many articles agreed that the groups engaging in community music often faced marginalisation and lacked the opportunity for expression. Hence, being enabled through music-making to share their ideas or experiences offered a sense of power to participants. In her article, Gillian Howell (2010) proposes that music-making can act as a vehicle for powerful, emotional expression. Through examining her work with immigrant and refugee children, Howell describes how supporting children in the creation of songs enabled them to 'contribute their opinions, ideas and musicianship, and have these validated by their peers and teachers while working together towards a common goal' (Howell, 2010 p.56). This was seen as an empowering experience that supported the children to begin forming social connections with others and increasing their self-esteem.

A volume of *IJCM* dedicated to community music therapy (hereafter, CMT) also supports the conception that community music could offer an empowering experience that increases participants' expression and self-esteem, leading to personal growth. Gary Ansdell (2013), the editor for the volume, writes that CMT aims to support participants to have a 'voice and feel a sense of power which can increase their sense of agency' (p.21). Ansdell outlines that participants engaging in community music therapy are encouraged to take the lead by expressing the goals they would like to achieve and how they would like to achieve them.

The concept of empowerment is operationalised within the *IJCM* as a way of supporting groups and individuals towards personal growth, or what might be termed personal transformation. Many of the articles addressed through this analysis drew on enabling individuals or groups to set goals and decide on the process to take towards achieving these goals as being empowering through enabling opportunities for individuals to express themselves. Likewise, through the process, there is an expectation that participants will be supported to develop skills or engage in areas that the participants are most interested in,

leading to empowerment opportunities. The following section will explore the concept of transformation within the *IJCM*.

Transformation:

IJCM highlighted social and personal transformations as central tenets of community musicians' work. Engaging in community music-making provided opportunities for groups to challenge some of the preconceived stereotypes and stigmas embedded within society by providing an avenue for groups from different walks of life to interact with one another. For example, Higgins (2007) conceptualises the workshop space as a site of social transformation, opening a space to honour new voices and 'shatter prior ways of making sense of the world' (p.392). Higgins writes that groups can better understand each other's needs and celebrate differences that may support tolerance and acceptance and aid social transformation through the workshop.

The idea of building tolerance, acceptance and cultural understanding appears at the crux of social transformation. For instance, Kim Boeskov's (2017) examination of community music as a catalyst for social transformation also highlights how engaging in intercultural music-making could promote instances of shared cultural understanding and acceptance. Boeskov conceives the workshop space as a place of 'cultural performance', where participants can communicate with one another through another level of the everyday discourses and showcase parts of their cultural heritage in a safe and welcoming environment.

Personal transformations are also a key focus across all volumes of the *IJCM*. Several articles address how engaging in music-making may impact an individual's self-esteem and self-confidence, aiding participants in altering their perceptions of themselves in a more positive

light. For example, Eric Shieh (2009) highlights how engaging in music-making enabled incarcerated adults to change their perceptions of themselves. Shieh draws on Paulo Freire's ideas of critical pedagogy and how co-constructing knowledge can enable a sense of liberation that can effectively change someone's perception of themselves. Incarcerated adults engaging in music-making were provided with the opportunity to make music alongside a music facilitator, where the emphasis was given to opening a space for dialogue where prisoners could share their stories.

Furthermore, personal transformations were highlighted as having positive implications for individuals' health and well-being. Jane Southcott and Dawn Joseph (2012) propose that community music projects are often built on the belief that engaging in music-making could benefit their mental, physical and emotional well-being. Similarly, Ansdell (2013) highlights CMT as a natural agent for implicating an individual's health and well-being and aiding personal growth.

Instances of transformation are widely explored within the *IJCM* articles. The ideas of social transformation and music-making being a vehicle for aiding reconciliation and social cohesion between communities appear to be integral to the work of community music, particularly in conflict contexts. Additionally*, IJCM* also indicates how music-making could aid personal transformations for participants by helping to change their perceptions of how they see themselves and what they believe they could achieve, which can aid participants' sense of well-being and personal growth.

Summary

Although the use of ownership, empowerment and transformation appear unchanged within

the *IJCM*, the analysis does highlight several ideas regarding these concepts. Firstly, ownership and empowerment seem to relate to the ideas of expression that music-making can provide communities. Scholars highlight how being the primary decision-maker in music-making can catalyse moments of ownership and empowerment to flourish.

Secondly, it also highlights the interconnectedness of these three concepts, specifically the ideas of personal transformation and growth that can emerge from feeling in control and, therefore, a sense of ownership and empowerment. It also highlights the prevalence of transformation in connection to ideas of personal health and well-being and the believed positive impact that music-making may have on aiding personal health and well-being. The following section will begin to draw together the three publication platforms to undertake analysis at the social level to construct a historiography of the discourse of community music through the lens of ownership, empowerment and transformation.

Historiography of Community Music

I will now begin analysis at the social level analysing how the concepts of ownership, empowerment and transformation are operationalised within these three journals and how this may relate to broader political and social events. Through doing so, I will begin constructing a historical narrative of the discourse of community music.

Guiding this analysis are the following two questions:

1) How have the concepts of ownership, empowerment and transformation been shaped through the discourse of community music?

2) What has been the political implication of this, and what have been its effects regarding the development of practice?

The following section will build this historical narrative by locating community music's foundational roots pre-1960s.

Pre 1960s- Laying the Foundational roots of community music

Community music emerged as a by-product of the community arts movement in the 1960s and 70s. However, the decades before this play an integral role in sewing the foundational roots of community music. For instance, Alison Jeffers and Gerri Moriarty (2018), write that community arts became an integral part of British life during world war two, thanks to the development of the Council for the Encouragement of Music and Arts (hereafter, CEMA) in 1939.

The CEMA aimed to provide opportunities for artistic engagement across the United Kingdom, believing that enabling artistic engagement could offer enjoyment for communities and relief from the sufferings of World War Two. Eric White (1975), 'Former Literature director for Arts Council England', writes that the CEMA saw their role as providing opportunities for communities to explore 'great music and arts' (P.26) by establishing several national programmes. One programme developed and that is of particular interest to this narrative of the history of community music discourse is the Travelling Musicians' programme, established in 1940.

The Travelling Musician programme ran from 1940 to 1945, employing six musicians across the United Kingdom. At the heart of the programme, it aimed to provide communities with the encouragement and support to engage in music-making by assisting in setting up and running different musical activities. It hoped that encouraging community members to help set up and deliver the work would support its long-term sustainability by enabling a sense of ownership and empowerment to flourish through the work. Within six months of the programme being established, the Travelling Musicians programme supported '34 musical groups, 244 new choral groups and 254 concerts' (Jeffers & Moriarty, 2018, p.53).

However, following the end of World War two, the social and political landscape in the United Kingdom began to change, with the Labour party gaining power in 1945. A new government changed the perception of art's role in society and rebranded and developed the CEMA into the Arts Council of Great Britain (hereafter, ACGB). ACGB's redevelopment refocused on how and where they provided funding support, favouring what was categorised as centres of excellence of arts over amateur arts. As such, community engagement was no longer a priority or an aim of ACGB's work; instead, it was about enhancing and supporting work seen as part of the U. K's rich cultural heritage, which would bring its economic impact.

Shortly after this rebranding, the Travelling Musician programme was terminated (Jeffers & Moriarty 2018).

Changes brought about by this new political body also saw many new developments happening across communities within the U.K. For instance, the passing of Labours New Towns in 1946 supported the development of new housing and employment for communities affected by low housing following the repercussions of World War Two. Higgins (2012) considers how the New Town act was critical for reimagining the community's perception, community education and the role of the community worker.

It was from working collaboratively with communities that the role of community artists began to emerge. Workers delivering community education projects recognised a lacking opportunity for cultural engagement, particularly for the working-class communities that had once been prominent in the 1940s. Thus, many community workers began to develop cultural activities as a part of their work, recognising it as a tool for fostering a sense of empowerment and voice for communities (Webster & Buglass 2005). Workers would work in partnership with the communities to establish arts and cultural activities that the communities were interested within. Higgins (2012) writes that communities engaging within these new cultural opportunities found them beneficial and engaging, spurring a request for more artistic engagement opportunities that continued to rise through the 1950s.

Summary

By constructing this narrative from the 1940s, we can recognise where the foundational roots of community music and the community musician's role may have emerged. At the heart of these initial examinations of the travelling musicians programme and community education,

we can locate the ideals of empowerment and ownership as being at the crux of the community worker's work through enabling and supporting communities to make decisions and have their voices heard.

The following section examines the community arts movement and how the concepts of ownership and empowerment played a central role in community artists' work.

The 1960s-1980s- Community Arts Movement

Providing opportunities for cultural engagement became central to community programmes in the United Kingdom during the 1960s. Community workers would develop projects in partnership with the communities, ensuring that the community members could input their ideas and drive the work forward. Although community arts projects were becoming more prevalent within society, and the work was seen as impactful, limited funding was available to support work.

However, by 1969 a global movement began to surface with 'civil issues gaining attention and a new interest of political awareness beginning to emerge' fuelled by an anti-capitalist and anti-bureaucracy agenda (Deane 2018, p.324). Social movements began emerging, challenging society's political and social structures; 'student and industrial unrest in Paris, Anti-Vietnam riots and campus unrest in the United States and civil rights march in Northern Ireland' (Jeffers & Moriarty 2018 p.39). Arthur Marwick (1998) describes this period as a time of 'cultural revolution' where how people understood and engaged in forms of culture were challenged, and through doing so, broader political and social discourses could also be challenged and reimagined. One movement emerging during this period was the community arts movement, which François Matarasso (2018) describes as

innovative – *and radical* – in rejecting the idea of educating the poor to appreciate the

culture of the rich. Instead, the movement asserted the right of working people to

create their art, rooted in their own experience and values, and their capacity to do

that as well as anyone else with fair access to the resources of creative production.

Where others spoke of democratising culture, community artists argued for cultural

democracy

(Matarasso 2018)

The community arts movement sought to challenge the unequal access to the arts and the

perception that art was for the wealthier class. It emphasised instead that arts were a human

right that should be made by and created by the people. Drawing Sophie Hope (2011) into

the discussion, she considers that this is where ideas of cultural democracy began to flourish,

with the emphasis on 'enabling and supporting communities to engage in their forms of

culture' (p.13).

Guided by the principles of cultural democracy, community artists sought to develop

liberating and meaningful work by supporting communities to take a stake of ownership in

the process. Jeffers & Moriarty (2018) and Matarasso (2019) propose that community artists

recognise that developing work in partnership with the communities supports individuals to

have a means of expression and a way of having their voices and opinions acknowledged.

This was crucial for enabling a sense of ownership to flourish by developing work that

community members were interested in engaging in and felt they had helped develop.

Likewise, they also saw this creation process as a unique opportunity for members to enhance

their skills and interests, which they saw as a form of empowerment.

Through the community arts movement, community music emerged as a form of political and social activism. Bringing Higgins (2012) back into the discussion, Higgins writes that community music could be seen as a 'protest against the perception of music's nature and purpose in society' (p.42). Recognising how the perception of music being driven by ACGB was on the western traditional music-making activities, community musicians placed cultural democracy at the crux of their work, aiming to incorporate a more diverse and inclusive brand of music-making. To achieve this, community musicians had to reject the western classical canon of repertoire, favouring more popular and diverse musical repertoire and practices derived from the communities they were working within. Enabling communities to explore and express their culture through music was seen as an empowering experience that could support groups in overcoming the marginalisation or oppression they may be facing in society leading to social transformations.

Although community artists and musicians situated their projects to reject the discourses and ethos of arts and culture stipulated by social institutions such as ACGB, the increasing momentum and volume of community arts projects happening across the United Kingdom did not go unnoticed. In 1974, a body of ACGB was developed, led by Harold Baldry, to examine the 'position of community arts within the United Kingdom' (Deane 2018, p.325). The body aimed to survey the different projects happening and determine whether AGCB should open the possibility of funding community arts and, if so, at what scale. Baldry believed that community arts could play a vital tool in developing future audiences for cultural engagement.

However, Deane (2018) writes that a report undertaken by the ACGB body on community arts in 1976 brought more questions than answers. These questions and the ambiguity of

practice with a lacking definition did not help community artists to understand their work, nor did it help ACGB understand how community artists may use the funds to develop work that could be representative of their agenda of 'the values and excellence of art' (Hope, 2011, p.18). Thus, discussions seemed to be stalling, and community artists took it upon themselves to develop a body, the Association of Community Artists (hereafter, ACA), to lobby for community arts funding from ACGB.

However, these working relationships that were formed with ACGB are considered by Deane (2018), Jeffers and Moriarty (2018) and Matarasso (2019) as being the first stages of community arts depoliticising. Although the discussion with ACGB failed to bring any instant outcomes to the perception or support of community music, it did bring further attention to the work happening and opened the door for future interactions with other social and political institutions in the next decade.

Summary

By examining the community arts movement, we can recognise how community artists, specifically community musicians, could be seen as grounded within ownership, empowerment and transformation concepts. Community musicians were developing projects through the community arts movement to reject the grand narratives posed by bodies such as ACGB, seeing their work as a form of liberation that could support groups in expressing themselves and overcoming the challenges of oppression they faced in society. Critical to supporting this liberating and empowering experience was providing opportunities for groups to take ownership by being supported to decide on the music they would like to engage in and the process.

The following section examines the years 1980-2000 and the further depoliticisation of

community music, the development of a national association and how it became aligned as a mechanism for or tool in public policies.

1980s-2000s- Depoliticisation of Community Music

Deane (2018) describes the 1980s and 90s as being critical for community music, with several events happening that impacted the field of community music. By the 1980s, the contexts in which community musicians were becoming far more diverse, though the ideas of promoting cultural democracy, equality and liberation were still housed at its core.

Community musicians found opportunities for developing new work and projects within more formal contexts, such as schools, through the development of musician-in-residence programmes. The programme became a key feature within schools across the United Kingdom, whereby musicians would undertake employment within schools delivering work around composition and practical music-making.

Higgins (2012) wrties that 'these projects transformed the classroom space into a workshop space' (p.44), where young people had the freedom and opportunities to explore their musical interests. In essence, the musician-in-residence programme offered a shift from the traditional classroom music education approaches that emphasised more traditional approaches of learning to read and write sheet music to freedom, experimentation, and exploration of music in a practical approach that echoed the ethos of the community education programmes.

Away from schools, community musicians continued to galvanise on the work developed through the community arts movement, using music as a catalyst to challenge social injustices groups may be facing. Song-writing became a cornerstone to many of the projects with the belief that enabling groups to create their original songs was seen as offering

opportunities for the groups to have their voices heard and supporting members to develop new skills and interests that resonated with ownership and empowerment concepts.

With community musicians working across such diverse terrains, it is hardly surprising that, as a field, it was gaining momentum and interest from many different organisations, who saw the benefits of the informal approaches to music-making that could benefit the communities and the individuals within them. Higgins (2012), Deane and Mullen (2013) write that 1984 was a significant year for community music for two reasons. Firstly, the London Sinfonietta appointed their first orchestral education manager responsible for delivering various community education projects that incorporated many of the ideas held at the core of community music's ethos; cultural democracy, ownership, empowerment and social change.

Secondly, 1984 saw ISME begin working towards a specific commission under the heading of community music after recognising it as an emerging field with links to informal education practices. The first gathering of which took place in 1988. In the inaugural gathering, the emphasis was placed on two themes; (1) how community musicians could respond to adult learners' needs and (2) the interaction between 'professionals and amateurs'. Many presentations discussed the role of the community musician, the informal practices used, and the various impacts emerging through the work.

The first gathering proved a success, with a high number of delegates attending, paving the way for future gatherings that would broaden the understanding of the work and role of community musicians happening internationally. In many ways, this could be recognised as one of the first ways that community music began interacting with the field of academia by providing a forum for bringing together academics and community musicians to discuss and theorise community music practice. However, although many community musicians saw the

benefits of moving community music forward through these new avenues, some practitioners were sceptical of what these new opportunities would offer. Instead, some saw it as another step toward professionalising community music and depoliticising the work, particularly as community musicians began working within more formal contexts and in partnership with funding bodies.

Hope (2018) describes the late 80s and early 90s as a changing landscape for community arts that saw it grow out of its activism roots towards working collaboratively with funding bodies, 'which many community artists had been resisting previously' (p.208-213). Community musicians recognised that the opportunity to achieve economic currency could support them in developing their work further. While funding bodies such as Arts Council England (hereafter, ACE- a redevelopment of ACGB) recognised the breadth and scope of work happening. In this new partnership, community musicians had to straddle a fine line between developing projects that attended to the communities' needs and considering the funding body's needs and aims.

This caused further dissensus among community musicians, with many believing that working within these new partnerships could embed a 'top-down', powered approach to working that community musicians and artists had once opposed. Furthermore, it also played a significant role in changing how work was being developed on the ground. Jeffers and Moriarty (2018) write that community artists working within funding streams could no longer develop the remit of projects through collaboration with a community; instead, they now had to set the remit away from the community through funding applications. For many musicians and artists, this removed a level of ownership that was integral for fostering work built on the grounds of cultural democracy and empowerment.

However, these reservations did not stop the development of the field, and by the end of the 1980s, several organisations were established that aimed to galvanise the increasing funding available and opportunities to develop more projects. With an increase in both community music projects happening and the number of people now identifying themselves as working under the title of 'community musician', it was recognised by a group of musicians that there was a need and want to bring together community musicians from across the United Kingdom to discuss community music practice. Thus, the first national community music conference occurred in 1989.

'Making connections' was an opportunity to bring together 'music animateurs, orchestra and opera outreach workers, community artists and local arts offices' (Higgins 2012, p.51) to celebrate the work of community music and enable opportunities to discuss the variety and diversity of practices happening across the field. Deane and Mullen (2013) propose that this conference and the discussions happening were a 'tipping point' within British community music (p.26-27). The discussions at the conference provided opportunities for delegates to explore the challenges of the practice that musicians were facing, including the 'debate over process versus product, the principles and procedures for assessing activity and community music's relationship with other educational practices' (Deane & Mullen 2013 p.27). These discussions highlighted the need for a national association representing community music activity and the principles and values guiding their work. Thus, shortly after the conference, Sound Sense was established as a national association that could support community musicians across the United Kingdom.

As part of its development, a set of guiding principles were curated by members attending *'Making Connections',* which outlined the central tenants that they believed were integral to their work as community musicians

· By valuing everyone's participation, community music asserts music-making as a human right

· Music can be an integral part of social life, but is under pressure to occupy a separate enclosed world

· Community music emphasises participation, planning, organising, and composing, as well as singing and playing

· Community music creates opportunities for skill exchange and, as a consequence, values group activity

· Community music embraces and respects a diverse world of music styles and contexts

· In community music, the professional worker is a resource offering skill, ideas and support

· Community music needs a new kind of professional, and so training is vital

(Drummond 1990)

Central to these principles was the idea of the community musician's role as a professional offering support, skills and ideas when working with communities. Recognising the role of the community musician within this supportive frame embedded the idea that the communities they were working with would be able to engage in a process that would be empowering and offer a stake of ownership by offering community decision-making opportunities and community leadership.

As part of their work, Sound Sense developed a quarterly journal; *Sounding Board* began publication in 1990. The journal was conceived as a mechanism by which musicians could

'explore the foundational concerns of theory, practice and recognition of community music' (Deane & Mullen 2013 p.27). Many early issues highlighted specific projects and approaches that community musicians were engaging in across the country, alongside providing articles detailing changes in funding and government policies. Within the articles exploring projects and musical approaches, the ideas of ownership, empowerment and transformation being cornerstones to community music's work continued to flourish.

For instance, Tearle's (1993) article examining song-writing with incarcerated males highlights how the process could provide an avenue for emotional expression and the development of new skills. Participants had an opportunity to input their ideas into creating new songs, often providing lyrical material centred around their experience of life in prison. Tearle proposes that eliciting opportunities for participants to express themselves through the creation of songs was critical for supporting a sense of empowerment and fostering a sense of ownership over the final product.

Similarly, these ideas of enabling communities to take the lead were discussed at the ISME CMA gatherings and were recognised as critical to fostering a sense of ownership and empowerment. Drummond (1990) and Joss (1994), for instance, outlined that the role of the community musician was to work with participants and develop work that responded to the community's needs. It was believed that the work could be more engaging and meaningful for community members leading to a more significant impact, such as personal or collective empowerment.

Although the concept of transformation was being explored within the Sounding Boards and ISME CMA gatherings, many articles drew on how community music could elicit opportunities for groups to form a sense of social cohesion. For example, *Sounding*

Boards' Cut and Blend' (Sound Sense 1996) article highlights how engaging in a multi-cultural music project could support young people to understand different ethnic communities within society better. This was critical for forming social understanding that aided social cohesion between communities.

Community music continued to grow and develop within the United Kingdom in the late 80s and early 90s, even against a conservative government that provided limited funding for the arts. However, by 1994 the Labour party had begun a reformation with a new manifesto and a new general leader (Tony Blair), their slogan; 'New Labour, New Britain'. As part of their new manifesto, the New Labour government aimed to increase the opportunities for cultural activity, which had declined under the reign of Thatcher in the 1980s, under their vision that arts and culture could play a significant role in overcoming some of the 'social challenges faced by communities in Britain' (Jeffers & Moriarty 2018 p.154). The New Labour government recognised that not only could the arts play a significant economic role, but they could also play a crucial role socially in helping communities overcome poverty and health inequalities and support vulnerable groups (Hills & Stewart 2005).

New Labour's ideas would later be reinforced by Matarasso's (1997) 'Use or Ornament?' report, which took a case study strategy examining different community arts projects across the country. The study highlighted five areas where community arts were seen as being impactful

- • Participation in the arts is an effective route for personal growth, leading to enhanced confidence, skill-building and educational developments which can improve people's social contacts and employability,
- • It can contribute to social cohesion by developing networks and understanding, and

building local capacity for organisation and self-determination,

• It brings benefits in other areas such as environmental renewal and health promotion and injects an element of creativity into organisational planning.

• It produces social change which can be seen, evaluated and broadly planned,

• It represents a flexible, responsive and cost-effective element of a community development strategy,

• It strengthens rather than dilutes Britain's cultural life and forms a vital factor of success rather than a soft option in social policy.

(Matarasso 1997 p.i)

Thus, with 'evidence' of the impact that arts and cultural activity could offer society, New Labour significantly redeveloped their cultural policy and housed the arts at the crux of their social inclusion agenda. To develop opportunities for promoting cultural and artistic activity, New Labour had to begin reforming how funding was provided for the arts. One way they set about achieving this was by developing the National Foundation for Youth Music (hereafter, NFYM) in 1999, which aimed to provide funding for music projects for young people seen as being in challenging circumstances, fitting more broadly with the aims of Labour's social inclusion agenda where young people had a critical role to play.

Although the principles of NFYM funding criteria fit with the guiding principles of community music (Deane & Mullen, 2013), there is some suggestion that changing the landscape of the funding streams played a critical role in altering the conception of the role of community arts that ultimately had effects on the practice within the proceeding years. For instance, Hope (2011) proposes that the increase in funding streams led to community arts moving towards a form of socially engaged arts, where the emphasis was on short-term

projects, and organisations and artists became 'grant addicted' (p.26) continually trying to secure more and more funding.

Summary

By examining community music discourse between 1980-2000, we can see how ownership, empowerment and transformation continued to remain critical concepts of community musicians' work. Ownership and empowerment were highlighted as critical for enabling groups to feel as if they were having their voices heard, providing skill development and enabling opportunities to create meaningful and engaging music-making experiences. The concept of transformation remained largely underexplored and was seen as principally centred around the ideas of social change and social cohesion. The development of the national body for community musicians and a specific conference commission, 'ISME CMA', during this period only strengthened these conceptions by providing an avenue for reporting on and highlighting the many different community projects and practices happening and the impact this had on participants.

The following section explores the effects that the changing landscape of funding, the conception of socially engaged arts and an increase in research had on the concepts of ownership and empowerment and how the concept of transformation began gaining more prominence within community music discourse.

2000-present day- A New Millennium for Community Music

The changing political landscape at the end of the 1990s brought a substantial shift in community music discourse in the new millennium. A new spotlight on the role that arts and music could play in society alongside new opportunities for funding that had not been seen

for over two decades enabled community musicians to galvanise on this new social and political emphasis and begin developing a broader scope of work.

Community arts practice shifted further away from its roots of developing work in equal collaboration with the communities towards 'professional artists taking arts to the people for them to engage within' (Hope 2018 p.203). Community musicians were no different from any other community artists, galvanising on the increased funding opportunities, removing themselves from working in the 'bottoms-up' approach embedded within their practice to developing projects with funders.

Working within this new approach had numerous impacts on the practice. For instance, projects became more fixed in rigid timeframes and outcomes often specified by the funding bodies, bringing further dissensus to the old arguments of 'process vs product' (Jeffers & Moriarty, 2018). Hope (2018) distinguishes that the community artist's perception appeared to almost change within these new working parameters to individuals who parachuted into communities, delivered work and then left. This is a very different perception of the community artist and musicians' role before this newly emerging discourse, which had originally focused on long-term community engagement.

Within New Labour's social inclusion agenda, emphasis was placed on working with children and young people who were facing challenging circumstances, believing that providing them with support and intervention could transform their perceptions of themselves and further engage them in society. Deane and Mullen (2013) write that community music played a crucial role in offering one form of intervention for young people in the early 2000s, thanks to the second music manifesto report that led to the development of nationwide project 'Sing Up'. Sing Up aimed to provide every child in British Primary schools with the opportunity to

engage in singing. Although the project was not initially aimed at working with children facing challenging circumstances, several off-shoots were developed working with demographics such as care-experienced children or children living with additional needs.

The concepts of ownership and empowerment were critical concepts within the approaches that musicians were using when working with this demographic. Several articles within the *Sounding Board* journals highlight instances of music-making with children facing challenging circumstances where ownership and empowerment were drawn upon. For example, the report *'looked after children'* (Stafford et al. 2007) highlighted how, when working with children in the care system, it was integral to provide opportunities for them to have the chance to make decisions within the music project and have those decisions acted upon to support a sense of ownership to foster through the music-making process. Stafford and colleagues proposed that enabling these opportunities for creative choice could promote a unique experience of taking the lead, empowering children in the care system and potentially increasing their self-esteem and self-confidence, which was considered transformational.

The emphasis on working musically with communities at risk or facing challenges supported the conception that community music could instil a personally transformative experience through the ways that it enabled participants to develop new skills and foster a sense of achievement through the process. These ideas were further spurred by the increasing research in the field, aiming to theorise community musicians' practices and the impact that engaging in community music may have on participants. Although the ISME CMA gatherings had been running since 1988, it was only in the 2000s that there seemed to be a broad spread of attendees at the gatherings ranging from practitioners to academics.

The conceptions on the role of community arts and music in society advocated by reports

such as Matarasso (1997) caught scholars' attention across fields such as music education and ethnomusicology. Spurred on by a lack of research and evidence in the field, the early 2000s saw scholars begin researching community music practices through case studies examining specific projects. The ideas of music-making eliciting both an empowering and personally transformative experience were further increased through this growing research.

For instance, Sandbank's (2006) paper at the 2006 ISME conference highlighted how working musically with young people at risk could increase their self-esteem and self-confidence by enabling them to develop new skills and engage in new opportunities. Sandback believed this was crucial for helping to aid a personal transformation that would support young people to participate further in society. Likewise, Coffman's (2002) exploration of community wind bands with older adults also proposed that engaging in music-making positively transformed individuals' perception of themselves by enabling them to develop new skills and increase their self-confidence and self-esteem.

Having an increasing number of studies highlighting community music as a catalyst for personal transformation only further strengthened the conviction that community music activities were in a prime position to make positive contributions to an individual's health and well-being and, as such, should be considered a valuable component of any social policy. With a growing scholarship, several academic institutions recognised how community music could be a potential source of employment for music graduates. Several courses were established centred around community music. One of the first to be established was the Master of Arts in Community Music at the University of York, with a similar course developed at the Irish World Academy of Music and Dance. Both courses aimed to work with undergraduate students interested in pursuing a career as a music educator and with already established practitioners interested in developing their practice further. As an

emerging field within academia, it was imperative to find a way to strengthen the discourse, which could support students engaging in community music studies and practitioners delivering projects on the ground to understand their work further.

Recognising that for the field to develop, both academically and practically, there needed to be a way of conceptualising the practice further, the *IJCM* was developed in 2007. The journal, led by Higgins, Elliott and Veblen, positioned itself as a peer-reviewed journal that would support practitioners, students and academics to conceptualise community music practices and their impacts on participants. Many of the articles published through *IJCM* drew heavily on empowerment and transformation, reinforcing the discourse of both the *ISME CMA* gatherings and *Sounding Board* journals on how community music activity could elicit an empowering and transformational experience for participants.

For instance, Hayes's (2007) article examining the impact of partaking in a GLBT choir highlights how choir members built a support network of individuals who had also experienced homophobia within society. Members reported that they felt a sense of empowerment by recognising similarities within their experiences that supported them in increasing their self-confidence and self-esteem. This was critical for providing the participants with a personally transformative experience that enabled them to feel confident to partake further in society. Likewise, Boeskov (2016) writes about how intercultural music-making could aid social transformation by opening the possibility for shared cultural understanding to emerge between Palestinian refugee groups and their new community.

These two examples demonstrate how empowerment and transformation concepts were highlighted as cornerstones to community musicians' practices, which resonated with many of the other discussions happening through the *Sounding Board* journals and the *ISME*

CMA proceedings.

Furthermore, highlighting these concepts through a peer-reviewed journal supported individuals engaging in the academic study of community music to understand the field more and helped to support practitioners on the ground to conceptualise their work's potential impact by having a robust set of research-based evidence. Being able to justify the potential impacts, outcomes and approaches expected to be used within a project has become crucial to achieving funding; hence, having a substantial evidence base helps strengthen how community musicians may justify their work to external partners and funders.

Transformation and empowerment seemed to have a critical role in the discourse of community music due to their association with health and well-being. Ownership was still seen as critical. However, within this new era, it was removed from being focused upon in some ways. It was almost set as a 'given' when working within the informal music-making approaches; thus, it did not require much exploration. It was also viewed as a steppingstone to eliciting participants' empowering and personally transformative experiences.

For example, the ideas of enabling groups to make decisions through song-writing that had been prominent within the 1980s and 1990s discourse remain critical ideas of how community music may offer ownership opportunities for participants. However, rather than offering a way of eliciting sustained engagement for participants, it was now being positioned to provide a sense of empowerment that could increase participants' self-confidence and self-esteem. Holdford (2019), for instance, emphasises how a critical step when working with teenagers living with mental health challenges is to provide them with opportunities to make decisions on the genre of music they would like to engage within, to facilitate a meaningful music-making experience. This was critical to supporting participants with their self-

expression and made them feel more confident talking to others about how they felt. Thus, through this article, we can see how the discourse emphasises the concept of ownership as being necessary, not on its own merits, but as a vehicle for eliciting both empowering and transformational experiences.

This is just one of many examples demonstrating the emphasis on showcasing community music as a tool for aiding health and well-being benefits deemed transformational that emerged from feeling a sense of ownership and empowerment. This analysis shows how community music's discourse has shifted, following the government policies surrounding health and well-being and social inclusion.

The discourse emerging from the period showcases how community music has strengthened as a field through its interaction with social and political institutions. However, it resulted in a subtle shift toward how community musicians recognise their practice and its potential impacts on participants. New terminology such as personal and social transformation has emerged through this discourse and been adapted into the community musician's everyday social practice, recognising that using it could open the door for further partnerships, future funding, and an understanding of community music's impact being formed.

Although ownership remains critical to the practice of community music, it is seen merely as a steppingstone towards achieving an empowering experience that could be personally or socially transformational. As such, community music activity now appears to be focused on developing work that could be transformational for groups and individuals that has gained prominence through social and well-being political agendas (Hope 2018).

Summary

Developing this conceptual lens of practice has highlighted the concepts of ownership, empowerment and transformation as being at the crux of the work of community musicians. Although arguably, they have been operationalised in different ways within community music discourse over the past eighty-one years that this narrative has examined, it is clear how these concepts have shaped community music practice over this period. Ownership and empowerment were embedded within the ideas of community music and community arts as a tool for fostering an engaging and meaningful music-making experience built on enabling participants to take the lead in developing the work.

However, community musicians' practices changed as the political and social landscape within the United Kingdom changed. Community music and community arts were positioned as a critical part of Labour's social inclusion agenda, supporting individuals in their health and well-being and as a mechanism for overcoming social exclusion. As such, a new funding mechanism became available, and community musicians began developing their work through this new model, removing themselves from developing work in partnership with the community and beginning to work in partnership with funding bodies to meet political targets and agendas.

The ideas of transformation emerged as cornerstones to work derived from creating an empowering experience for participants and were often related to improving an individual's health and well-being. Ownership was seen as being integrated into enabling this empowering experience by eliciting participants' opportunities to make decisions and express themselves, increasing their confidence and self-esteem. Considering the influence that policy appears to have on the operationalisation of these three concepts, the following section will explore the role of cultural policy further.

[v] The ISME CMA gatherings were a redevelopment of the two previous commissions; *'Education of the Amateur, Adult Education'* (1974) & *'Out of School Activities'* (1975). Although both gatherings were well

attended, the ISME board were underwhelmed by their developments taking the decision in 1982 to disband the commission and redevelop it under the title of 'community music'.

[vi] There a no records of ISME CMA 1992 proceedings.

CHAPTER FOUR

CONCEPTUAL LENS: POLICY

This chapter develops a conceptual policy lens through constructing a histography exploring U.K. cultural policymaking. Guiding this analysis are three primary questions:

1) What key events have influenced developments or changed cultural policy?

2) How has cultural funding changed and developed because of these events?

3) What have been the effects of these changes?

I begin by outlining the different theoretical frameworks I am using to construct this histography, including Stephen Ball's (1993; 2012) exploration of the role of policy within society, Jim McGuigan's (2004) exploration of cultural policy and Patrick Schmidt's (2019) theory of policy knowhow.

Policy

Policy plays a critical role in society and has become an embedded feature of our social structure and everyday discourse. Stephen Ball (1993) distinguishes three ways of conceptualising the role of policy in society:

1) **Policy as Text** are written documents, reports, or legislature developed. These texts are produced through negation and consensus and often provide specific guidance or ideas.

2) **Policy as Discourse** recognises how constructors and consumers of policy bring their interpretations and ideological stand to policies and thereby draw meaning.

100

Often the meaning is enhanced through people's enactment of the policies in their everyday actions or interactions.

3) Policy as effects are the viewpoint and enactment of policies that result in changing societal effects. These may be first-order effects that result in changes in practice or structure and second-order effects that result in changes in social access, opportunities, and social justice patterns.

(Ball 1993)

Through Ball's (1993) lenses, it becomes clear that we must recognise policies as holding a decisive role in society. Fairclough's (2001;2013) work has been privy to this idea, highlighting how policies may have a source of influence in society due to their discursive (semiotic or linguistic) character that influences the discourse of how individuals see and engage in society. Studies within education have become particularly concerned with the interaction between policy and action, particularly regarding pedagogical approaches to teaching and learning. For instance, Patrick Schmidt (2019) cites that music teachers need to see themselves enacting, shaping and challenging music education policies through the pedagogical approaches they choose to employ within the classroom or community setting.

Focusing specifically on educational policy, Schmidt writes that educational policy may be understood as a tool of action for addressing social problems and ensuring that individuals' voices are heard and acknowledged in the classroom. Although many educators may at first presume that they cannot influence policy, Schmidt proposes that this is not the case and that educators must develop their 'policy knowhow' to understand the relationship between policy, practice and their role in the classroom. Policy knowhow can be defined as

a disposition and a capacity to understand, speak and act with a policy frame of mind that is relevant to teachers, their programs and their work […] a serious attempt to understand how policy is embedded in our day-to-day experience, how it imbues the language we use, and consequently, how it is present in our enactments in our classroom.

(Schmidt 2019, p.11)

The foundations of critical pedagogy lie at the centre of Schmidt's (2009) policy knowhow. By utilising a critical pedagogical approach, educators can critically examine the curriculum by asking questions about whose interests are being served, whose interests are being underrepresented within the classroom, and the actions or changes that could be made to better respond to the community.

Henry Giroux (2004) writes that using elements of critical pedagogy can be crucial for addressing the relationship between 'politics and agency, knowledge and power, subject positions and values and learning and social change' (p.501) in public and educational policies. Giroux writes that teachers, cultural workers, unions, and progressive individuals must support groups and individuals to critically analyse their social surroundings and recognise where they currently situate themselves within the broader public discourse. By critically examining their social systems, including the policies embedded within the discourse, individuals can understand the different power relations at play, the forms of oppression they may face, and what changes in society and policy are needed to increase equality and meaningfulness in society. With a theoretical exploration of policies' role in

society, I will examine cultural policy and its role.

Culture & Cultural Policy

This section outlines a theoretical conception of culture before focusing on cultural policy. The term culture originated from the Latin word 'colere', meaning to 'cultivate and tend'. Culture has been at the heart of many philosophical thoughts about being human and engaging in the world. For instance, Immanuel Kant ([1787] 2007) describes culture as playing a significant role in cultivating man's nature, reasoning, and morality. Kant's 'social contract theory' highlights how individuals' moral and political obligations are informed by the social practices they are engaging in and, therefore, the group's culture. Likewise, Edward Taylor, 'An English anthropologist' described culture as

> that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society

> (Taylor,[1871] 2018, p.1)

Literary critic Raymond Williams ([1958] 2017) notes that culture is rather complicated with multiple meanings; its use in political discourse has become associated with the 'arts' and their role within society. As a result, cultural policy is often inferred as policies that provide economic investment and support for the arts in society. Kevin Mulcahy (2006) defines cultural policy as

[the] governmental strategies and activities that promote the production, dissemination, marketing, and consumption of the arts

Recognising the broadness of the concept of culture, Mulcahy (2006) adds that cultural policies are often not only concerned with the arts but often cover a broad array of activities and institutions, including 'museums, libraries, battlefield sites, zoos, botanical gardens, broadcasting and community education' (p.321). Therefore, cultural policy should be seen as an interlinked and influential role in many different societal aspects, from the arts to education.

One way to explore the influence of culture and cultural policies is by examining the different spheres of culture. John Holden (2009) distinguishes three different spheres of cultural activity:

1) Publicly funded culture: Where what gets funded or invested by government or other institutional bodies becomes culture

2) Commercial culture: Where culture is created and developed from the influence of the economic market and what is likely to have economic value

3) Home-made culture: Where the development of cultural artefacts are driven by the individual who is creating, writing or using the artefact

Although each of these different spheres may appear separate, Holden (2009) proposes that this is not the case and that the three spheres have become intertwined and interlinked to cultural policy intervention.

François Matarasso and Charles Landy (1990) highlight the development and management of cultural policy as being a complex area within governance, 'a kind of a balancing act, not so much between competing priorities as in other areas of policy, but between competing visions of the role of culture in society' (p.7). Globally, cultural policy has become a critical facet of governmental policymaking, with many countries developing departmental bodies explicitly dedicated to advancing cultural activity. These bodies often recognise the critical role that culture can have both economically and socially for society.

French Sociologist Pierre Bourdieu (1986) has been one of the most influential figures in post-modernism for highlighting culture's vital role in society. Bourdieu highlights culture as a form of capital that ultimately represents the immanent structures of society and determines what different individuals can be believed to achieve. Within Bourdieu's conceptualisation, culture offers individuals in society three different forms of capital (see figure 4.1).

Bourdieu (1986) defines *embodied capital* as the consciously acquired and passively inherited attributes of oneself, usually from the family through the socialisation of culture and traditions. Embodied cultural capital is interconnected to individuals' habitus and different social practices. It is instrumental in informing the foundations for how they perceive themselves in society and others.
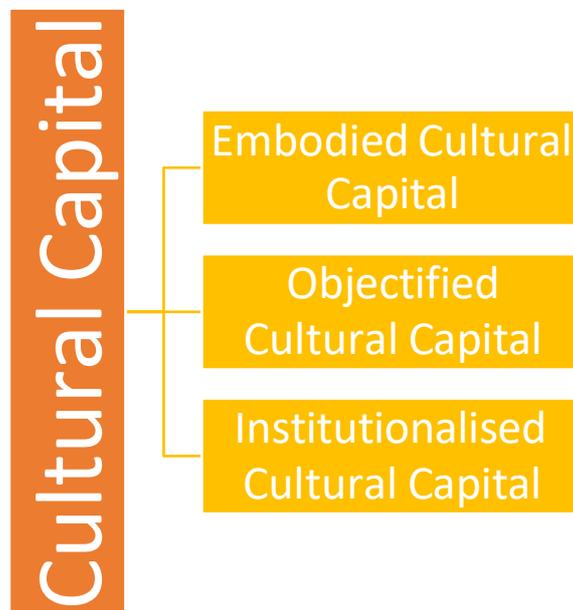
Figure 4.1- Cultural Capital

Objectified cultural capital are goods that can be appropriated materially and that often possess economic and symbolic capital. Prime examples of artefacts that carry objectified cultural capital are art, literature, music and instruments, all of which carry economic capital (monetary value) and embodied cultural capital (knowledge surrounding the goods). However, Bourdieu (1986) writes that individuals need to have some embodied cultural capital to appreciate the goods fully and use them beneficially in their lives.

Institutionalised cultural capital is objectifying or recognising an individual's cultural capital through academic qualifications or credentials. Bourdieu (1986) writes that institutionalised cultural capital is 'a certificate of cultural competence which confers on its holder a

conventional, constant, legally guaranteed value with respect to culture' (p. 50). Individuals who build on their institutionalised capital can often develop a stronger position in the labour market as they almost 'sell' their skills or qualifications to potential employers, thereby becoming a form of economic capital.

Through these three different forms of capital, Bourdieu (1986) highlights how children that inherit, acquire, or engage in high levels of embodied or objectified capital often increase their academic achievement and, therefore, their institutionalised and economic capital in the future. Therefore, it is vital to recognise that these three forms of cultural capital have different merits and impacts that culture may have.

Although Bourdieu's (1986) research was primarily concerned with providing a lens through which to examine the link between culture and academic achievement, this lens has provided a valuable tool for understanding the critical role that culture has in society and, as a result, has been employed as a tool within policymaking for highlighting the need to provide equal opportunities for cultural engagement across society. For instance, Tony Bennett and Mike Savage (2010) write that Bourdieu's ideas can be used concerning cultural policy and the 'contemporary agendas of cultural citizenship, highlighting the need for more inclusive and intensified opportunities for cultural engagement for all citizens in a society that can be of benefit to all' (p.7).

The value of cultural activity has been at the heart of much research and debate around culture and cultural policy (McGuigan 2004; Holden 2009). Holden (2009) highlights three schools of thought regarding the value of culture in society (see figure 4.2); *intrinsic, instrumental,* and *institutional.*

Intrinsic

Instrumental   **Institutional**
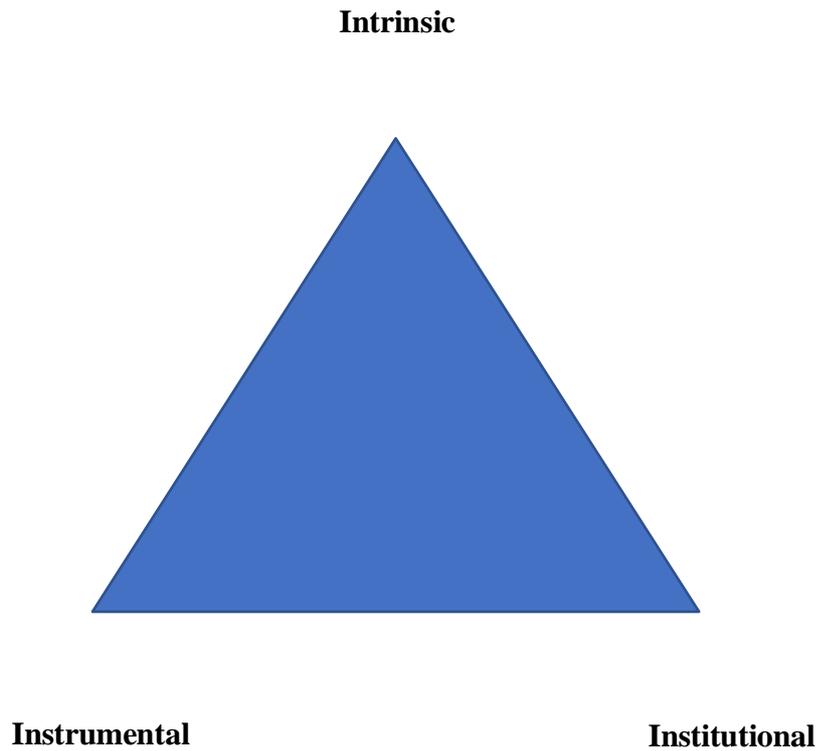
Figure 4.2- Three values of culture

Holden (2009) defines *Intrinsic value* as primarily concerned with demonstrating that arts

and cultural activities have unique worth that should be celebrated and valued. Although

Holden considers that the intrinsic value of the arts may have once played a role in cultural

policymaking, prior to the emergence of neo-liberalism, Eleonora Belfiore (2015) writes that

the intrinsic value, or what has often been termed 'arts for art's sake', has never held a

prominent position in British cultural policymaking. Instead, Belfiore suggests that the

instrumental value has largely taken up the sphere of cultural policymaking discourse.

Instrumental value is defined by Holden (2009) as being centred around demonstrating how

arts and cultural activities can achieve specific aims that are often outside the experience of

engagement itself. For instance, Holden uses the examples of 'economic regeneration, improved exam results, or better patient recovery times' (Holden 2009 p.453) to showcase how governments and funders are employing cultural activities to meet different social aims. Geir Vestheim (1994) highlighted that the instrumental value of arts and culture had gained a prominent place in cultural policy discourse over the last three decades. Vestheim defined instrumental value as:

> [a] mean[s] to use cultural ventures and cultural investments as a means or instrument to attain goals in other than cultural areas. Such goals may be investment and profit, creating places of work, preventing depopulation, creating attractive places to live, strengthening the creative ability of society, attracting highly skilled labour. The instrumental aspect lies in emphasising culture and cultural ventures as a means and not an end in itself

> (Vestheim, 1994, p.65)

Although many scholars highlight the instrumental value of culture as emerging through neo-liberalist agendas, Belfiore (2004; 2015) counters this argument, proposing that instrumental rationales have always had a prominent position in our discourse.

The *Institutional value* of arts and culture is defined by Holden (2009) as the 'way that cultural organisations act' (p.454). Recognising that cultural organisations and policymakers play a significant role in organising, shaping, and delivering cultural activities in society, Holden proposes that these institutions can be seen as profoundly impacting and influencing public goods such as trust, civility, and equality through their public engagement and their work. Through this lens, cultural institutions can be framed as having an integral and

influencing role in the discourse of individuals and, therefore, can be seen as holding a vital

role in highlighting the power of culture in everyday discourse.

When considering the discourse of cultural policy, McGuigan (2004) proposes three distinct

discourse formations surrounding cultural policymaking that needs to be considered when

researching cultural policy (see figure 4.3); *State, market and civil/communicative* (p.36).

State

Market

Civil/communicative
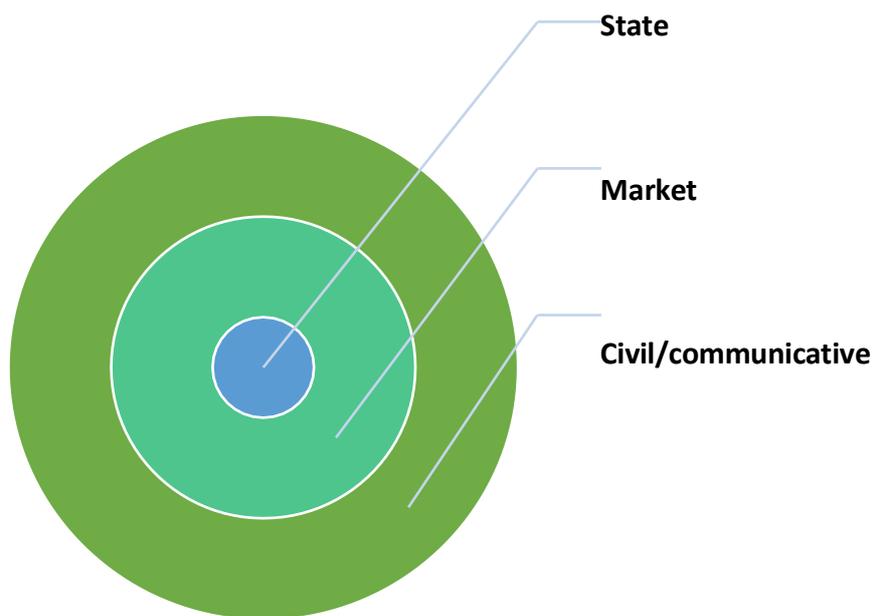
Figure 4.3- Different cultural policy discourses

State discourse is the language and action taken by governmental bodies to promote and develop cultural activity. Governments and their related arms-length bodies play a prominent role in intervening in the opportunities for cultural engagement through how they choose to promote, invest, and support specific forms of cultural activity.

Market discourse primarily centres on the value of culture as economic and, therefore, as having an exchange value. Driven by the neo-liberalism and capitalist agenda, McGuigan (2004) writes that the exchange value of culture became concerned with primarily showcasing how funding or public investment for cultural activity could pave the way for further economic gain or developments in society such as urban regeneration and economic renewal in communities. Culture becomes a market commodity that has value outside of itself.

McGuigan describes *civil/communicative discourse* formulations as primarily concerned with democratising culture and communications (McGuigan 2004). Two different spheres of everyday life must be considered within this discourse formation. One of these is the 'Public Sphere', drawn from German political philosopher Jürgen Habermas ([1962] 1992), who writes that the public sphere is where critical debates can be undertaken that often inform policy and legislation. The other is 'Civil Society', drawn from Australian Philosopher John Keane (1998), who distinguishes civil society as a place of freedom and solidarity. Although both may be somewhat idealistic, they hold a prominent position within conceptions of democracy and how democratic societies function within this discourse formation. McGuigan (2004) writes that through an analytical lens, both spheres may be seen as working together to form a 'cultural public sphere', where culture has been viewed as a catalyst for democratic communication (McGuigan 2004; Keane 1998).

Although all three discourses have specific perspectives and ideas embedded within them, they should not be seen as isolated but as interwoven features of the broader discourse of culture and cultural policy (see figure 4.4). McGuigan (2004) outlines that one reason for this interwovenness is the emergence of neo-liberalism and capitalism, resulting in economic value becoming a dominant feature in these discourses, cultural policies, and practices.
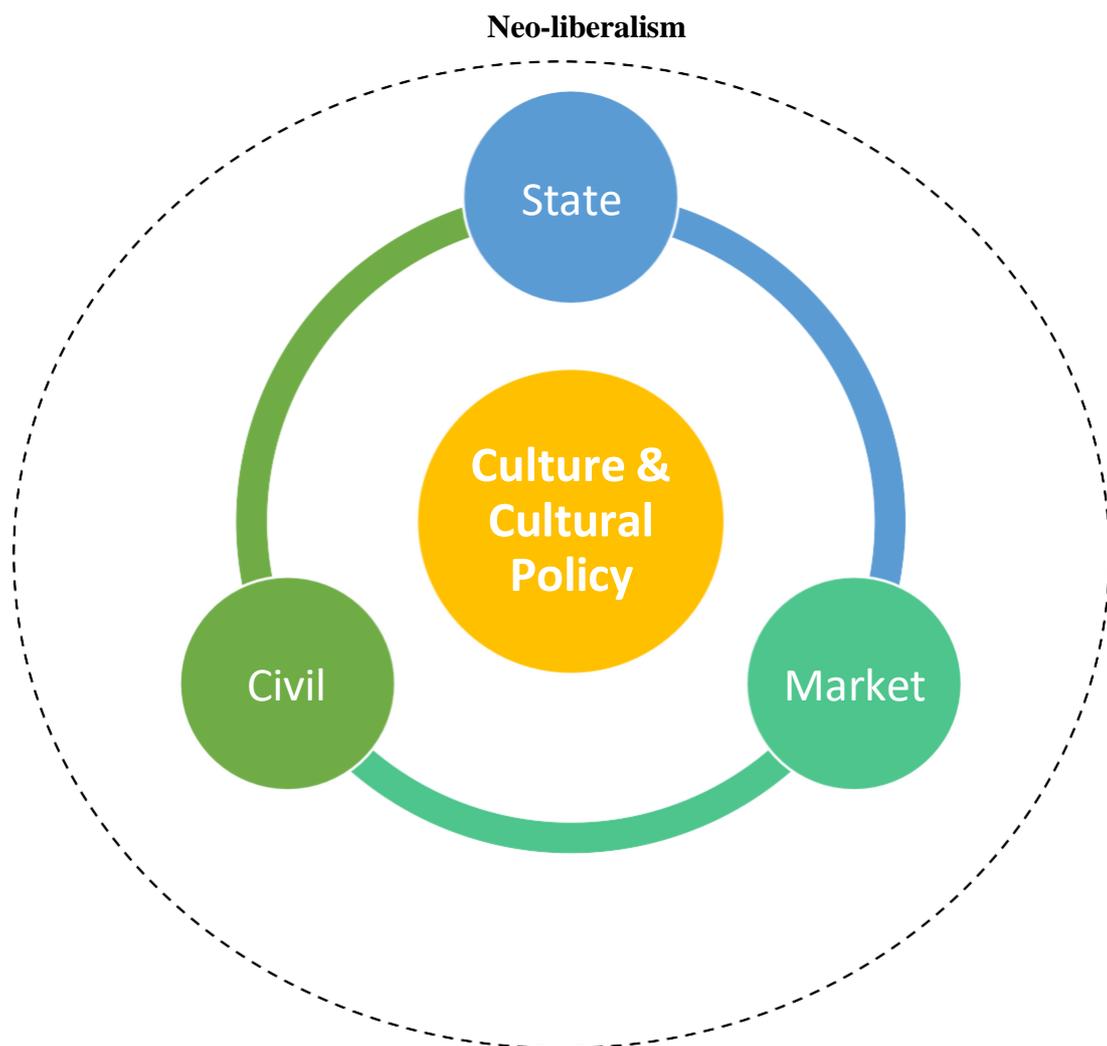
Figure 4.4- Interconnectedness of cultural policy

With this outline of cultural policy, the importance of value and the several different discourses at play in society, I will highlight the approach I am using to construct this histography of cultural policy.

Approach to constructing the historical frame of cultural policy

To construct this histography, I will undertake an extensive literature review examining various literature concerned with cultural policy and its use within the U.K, such as U.K government whitepapers and policy outlines, Art Council England's archive reports and several National Portfolio Organisations annual reports. I will choose to follow Fairclough's (2013) framework for critical policy analysis, a form of critical discourse analysis that examines how social actors create and use policies to meet their modes of thought and agendas whilst also looking at the effects that these policies and actions have on the broader discourse of society.

I will begin the histography in 1945 at the end of the second world war.

Histography of Cultural Policy

1945-1970

In this section, I explore cultural policy between 1945 and 1970. Jeffers and Moriarty (2018) and McGuigan (2004) highlight this period as one of the most poignant in developing cultural policy and cultural activity within the U.K. A general election held in Britain in 1945 saw significant changes within the political system begin to take shape. Although Winston Churchill had been heralded as playing a critical role in leading Britain to victory in the war, what was needed was a government that could begin taking action to overcome the broad and increasing social problems that individuals and communities were now facing in post-war Britain. These included housing shortages, a need for continued rationing, and support for individuals and communities in their health and well-being following the traumatic effects of living through a war. Against this backdrop, it is hardly surprising that a Left-winged Labour government, led by Clement Attlee, promising social reform and economic growth in a way that the Conservative Party, with their right-wing philosophies, would be unable to achieve, won by a landslide victory (McCulloch 1985). Framed by a socialist philosophy, Attlee's government believed that society needed to be regrown, emphasising ideas of democracy and social justice to meet all needs, not just a few.

Socialism is a political thought emphasising equality, democracy, individual freedom, and community (Nielsen 1989). Kai Nielsen (1989) describes socialism as the opposite of capitalism; where capitalism promotes notions of private ownership, socialism tries to abolish them, replacing them with modes of public ownership. Through developing models of public ownership, Nielsen believes that a classless social system may be developed that supports the growth and wealth of all members of society. To further explore the

philosophical ideas of socialism, I look towards Marx and Engles ([1848] 1993) who believed that socialism would emerge as a necessity against capitalism, a form of society that formulated cases of injustice and inequality. Socialism was perceived as a means to equality and justice by removing the unequal power hierarchies between different social classes.

Although many scholars presume that Marx and Engels were calling for an 'end to all labour', Peter Hudis (2019) writes that this was not the case. Instead, Marx called out for 'a society that no longer prioritises exchange value over human needs requires a much more thoroughgoing transformation of human relations' (Hudis 2019, p.762). This entails removing the economic commodification of labour, which was detrimental to workers by not giving them an equal share in what they had created. By ensuring each member of society was given back an equal share of their labour, Marx and Engels believed a more fair and just society could be formed with everyone on a fair level.

Although several governments across the globe have strived to undertake communist or socialist-led approaches to governance, the effects have often been adverse, leading to more hierarchised states and dictatorships rather than democracy. Instead, many governments, such as the Labour Party, have decided to take a more liberal socialist philosophy built on ethical socialism. *Ethical socialism* is a political philosophy that gained prominence in the 20th century through Richard Tawney (1920), George Douglass Howard Cole (1921) and Harold Laski (1925). As a form of socialism, it considers individuals' and communities' needs and moral and ethical values rather than focusing merely on their economic needs.

Ethical socialism is built on social justice and social democracy principles, believing that individuals should be treated fairly, have equal opportunities, and receive their due benefits

for their engagement and input into society. Its main ideas resonate with the works of Marx and Engles ([1848] 1993) but resist the call for community-led and power-equal states of governance, favouring a government that considers its citizens and how socially just society is. To explore the notion of social justice further, I will use John Rawls (1971) framework of the 'two principles of fairness' . Rawls proposes that there are two principles of fairness inherent within a socially just society

> **First Principle:** Each person is to have an equal right to the most extensive basic liberty compatible with a similar liberty for others

> **Second Principle:** Social and economic inequalities are to be arranged so that they are both (a) reasonably expected to be to everyone's advantage, and (b) attached to positions and offices open to all

<div align="right">(Rawls 1971, p.60)</div>

These two principles can only be achieved if the fundamental structures of society (social and political institutions) act justifiably and legitimately. An institution's legitimacy can be assessed by examining its action and decision-making, questioning if individuals in the original position would agree with them. Rawls defines the original position as a hypothetical space whereby individuals make decisions on the fundamental structures of society.

Individuals in the original position are seen as wearing what Rawls (1971) terms 'A Veil of Ignorance', where they have no prior knowledge of their characteristics, class or race, or the social and political history of the society they live within. Therefore, they are impartial and decide how it will affect their own lives and if they would be willing to live with the outcomes of their decision. By choosing principles they would be willing to abide by, Rawls

believes that individuals act in a fair and just way that ensures that decisions about society are not made to advance one person's specific interests. Although the original position and the veil of ignorance are hypothetical features of society, Rawls (1971) believes that political bodies and public institutions should employ this approach when developing policies and laws. Doing so can ensure that the laws and obligations created for the public serve everyone's interests and do not advance one group over another.

Attlee's Labour government held an ethical socialism philosophy emphasising itself as free, democratic, efficient, progressive and public-spirited. At the heart of their manifesto was to support and advance all members of society through several different pledges that would formulate a welfare state. Paul Spicker (2014) refers to the welfare state as an ideal model 'where the state accepts responsibility for the provision of comprehensive and universal welfare for its citizens' (Spicker 2014, p.2).

Several white papers on education, employment, and national health service were written, detailing how public expenditure and policy development in these areas could be instrumental in developing and strengthening all aspects of Britain. With these white papers, Labour began to develop a series of new initiatives that included the development of the National Health Service, making healthcare free based on citizenship and the National Insurance Act, a way of supporting individuals with social security through which individuals could obtain benefits even if they were unable to work.

McGuigan (2004) highlights the 1945 social welfare development as playing a significant role in influencing the beginnings of the first informal policy dedicated to culture. Examining the policies of the Labour government, McGuigan writes that cultural engagement was framed as a means of enjoyment and enhancing the quality of life for British citizens and

should be made available for all. One of the first steps that Labour took was the reformation of the CEMA into the Arts Council Great Britain (hereafter, ACGB) in 1946. Led by Sir John Maynard Keynes (1883-1946), 'Previous chair for the CEMA', the ACGB aimed

> to encourage the best British National arts, everywhere, and to do it as far as possible by supporting others rather than by setting up state-run enterprises. 'co-operation with all, competition with none'

(ACGB 1945 p.6)

It became the first public body to work with the government on an 'arm's length' principle, 'where governments controlled general allocation of resources to such organisations but not its day-to-day operations' (McGuigan 2004, p.38), receiving its subsidy from the U.K. treasury.

There has been much scrutiny on the arms-length relationship between the arts council and the government. For instance, Ruth-Blandina M. Quinn (1997) writes that the relationship between the arts council and government has become proximate, rather than allowing the council to have autonomy and control that would be expected when working on an arms-length basis. Quinn questions how detached the government was from the council, given that the council had a Royal Charter (a body of the council that was independent and yet directly accountable to the government) believed to be highly influenced by the government.

Nevertheless, the development of ACGB could be seen as a milestone in Labour's ethical socialism policies, providing artistic engagement for all. However, there has been criticism over how far ACGB met its aims of creating accessible cultural activities for all and how

much of its work was promoting members' interests. For instance, Leila Jancovich (2014), highlights how the work and influence of the ACGB and its board resulted in 'arts policy and funding was concentrated on a small number of culturally elite institutions, which were mainly based in London, rather than being distributed more widely' (Jancovich, 2014 p.14). As such, many artists and practitioners began to see ACGB as becoming more concerned with what they believed was 'high arts', the likes of operas, ballet and orchestras, rather than work that was seen as coming from the community. Jancovich (2014) is critical of the lack of diversity shown in ACGB funding allocation, writing that what emerged was a form of elitism that ignored the broader public wants in terms of cultural engagement.

With culture seemingly having a broad role within Labour's social welfare model and plans for economic growth and national prestige, public expenditure to support arts and cultural activity began to grow. By 1948, local authorities could take a more strategic role in developing arts and cultural activity for their communities, with Labour providing allotted expenditure for councils to fund and develop work programmes that would meet their community's needs.

It is evident through examining these first few years of an informal cultural policy to see how an instrumental agenda has been employed as the rationale for cultural spending in the Labour government. Cultural activity has been used to enhance well-being and support post-war countries, impacts and values outside the actual activity itself. Hence, Belfiore's (2015) assertion that the instrumental value has continuously been employed across policies focused on arts and culture may be deemed factual.

In 1951 the Labour government lost its majority to the Conservative government led by Churchill. Although it was expected that the social welfare developments developed through the Labour government would diminish under the newly elected Churchill government, this

was not the case. Churchill's government acknowledged that many of the social welfare measures taken by Labour helped support citizens to overcome the trauma of war. However, the costs of supporting the welfare programmes were largely unsustainable given the increasing costs needed to fund programmes.

Focusing on cultural activity, Churchill's administration saw that cultural activity could play a vital role in bringing national prestige and economic income into the country. Therefore, a decision was made not to reduce the allocated expenditure made available to ACGB but instead reduce the allocated revenue available to local authorities to fund arts activities in their local area (Jancovich 2014; McGuigan 2004). Likewise, as part of these developments, a decision was made to establish three other arts council bodies dedicated to arts and cultural activity, specifically in Scotland, Wales, and Northern Ireland. Although they remained connected under the ACGB's remit through their funding allocation, they were autonomous for all intent and purposes and, therefore, chose how and where they allocated their funds.

However, the conservative reign was short-lived, and by 1964, the Labour government, now led by Harold Wilson, won the majority required to form a government. The re-election of Labour to power saw a return to ethical socialism that had somewhat been lost under the conservative government. The Labour Party's 1964 manifesto campaigned for social welfare developments. It was instrumental in proposing that changes needed to be made to enable cultural activities to be something that should be available to the masses rather than just for the cultural elite (Mcguigan 2004). Hopes for accessible arts and cultural engagement opportunities were again on the cards.

Under Wilson's government, culture and the arts had a prominent role in society. They began working towards this agenda through several different steps. They increased the funding

available for the ACGB and moved the responsibility for funding from the treasury to the Department for Education & Science (McGuigan 2004; Black 2006). This was significant for helping cement the importance of culture within the government by being connected to a department. It also enabled funds to be directed from the government to funding bodies and organisations such as ACGB, rather than seeking the funds directly from the treasury. ACGB could be described as now having a position within or alongside the government, which Quinn (1997) asserts is critical for providing more power, increasing the Arts Council's autonomy and the arms-length relationship with the government.

This was further heightened through the second decision to be made by Wilson's administration, which was the development of a specific ministerial position dedicated to the arts. Jennie Lee was appointed as Arts Minister, whose role was centred around promoting, advocating, and developing the U. K's first arts and cultural policy. One of Lee's first pieces of work as Arts Minister was developing a white paper titled 'A Policy for Arts: The First Step' (1965), which highlighted a rationale for providing opportunities for artistic and cultural engagement accessible to all. Lee's policy placed arts and cultural activity as having a critical role to play in society

> In any civilised community the arts and associated amenities, serious or comic, light or demanding, must occupy a central place. Their enjoyment should not be regarded as something remote from everyday life. The promotion and appreciation of high standards in architecture, in industrial design, in town planning and the preservation of the beauty of the countryside, are all part of it.

(Lee 1965, p.6)

Lawrence Black (2006) writes that Lee's paper welcomed a new perspective on what U.K. culture could become. Some of the key initiatives in the report included ensuring that financial support was given to the building, development, and sustainability of art facilities across the U.K., decentralising the cultural fund and supporting emerging artists (Lee, 1965). At the crux of the paper was a call for local authorities to take a role in developing opportunities for cultural engagement for their constituents (Gilmore 2014; Black 2006).

Under the guidance of Lee's report, the government began providing more expenditure to local authorities and the cultural institutions within their towns and cities. Across the U.K., cultural engagement became more accessible, with free access to some of the U. K's museums and festivals subsidised by the U.K. government. Black (2006) writes that the democratisation of culture was at the heart of Lee's cultural policy, with the belief that it was integral that access was given to cultural activities that were of interest to the masses.

Over the next six years, the Labour party continued to ensure that artistic and cultural opportunities were accessible by providing increased funding to the ACGB and striving for a decentralisation focus through its policies and agendas. Following the governmental lead, the ACGB also began changing their ways of working, re-establishing regional arts bodies in every nation of the U.K., where funding could be distributed directly to more cultural organisations. Although taking a critical role in the intervention and subsidy for arts and culture could be seen as playing a positive role in cultural policy, it is worth noting that these changes were happening against a backdrop of economic downturn and uncertainty that would scaffold what has been termed as the 'ungovernable' years of the 70s.

Summary

This first exploration period appears significant in developing cultural policy within the

United Kingdom. Firstly, it provides the scaffolding structure of future policies by creating administrative systems, such as the ACGB and the Minister of the Arts, that influence the development and performance of specific policy aims. Secondly, it showcased the multi-faceted values and altering discourses surrounding culture and how the value would be adjusted and used to meet governmental agendas such as national prestige or enhance the quality of life. The following section examines the years from the 1970s to the 1990s.

1970-1990

This section examines the period from 1970-1990, looking specifically at the social and political challenges faced in the 1970s before turning attention toward the emergence of neo-liberalism and its effect on cultural policymaking. Scholars label the 1970s as one of the darkest decades in British history, with social, political, and economic upheaval leading to levels of despondency and civil unrest across the nation (Morgan 2017; Jeffery 1993). Kevin Jeffery's (1993) writes that Britain was on the verge of becoming 'ungovernable' and collapsing (p.82). Governments were failing to remain in power for longer than one term, and the challenges of vastly different political and ideological thought and policymaking approaches were beginning to be felt across the nation.

Although Wilson's government had continued its approach to public reform, which included redeveloping and financing many parts of the social welfare system, the challenges facing the British economy in the later years of the 1960s meant that many of its initial pledges had failed to materialise. Wilson had promised to revitalise British industry by nationalising or increasing trade, enabling the U.K. economy to prosper. However, the international industry was flourishing, and as trade began to grow, Britain struggled to find its place in the market. Hence, many citizens faced job losses while Wilson faced rising unemployment. With so

many social challenges seemingly occurring under the Wilson governance, by 1970, citizens were so dissatisfied that a general election held saw the Wilson government lose its majority to the newly elected leader of the Conservative party Edward Heath. Heath's government aimed to turn the nation's fortunes around and become a prominent figure with their international allies. Their manifesto titled '*A Better Tomorrow'* (Heath, 1970) set out the foundations of a new liberal philosophy built on the foundations of self-ownership and freedom.

Liberalism is a political and moral philosophy centred around freedom and autonomy. Robert B. Talisse (2015) outlines liberalism as a framework for political thinking that 'holds that social entities and institutions are to be understood as variously organised collections of individuals' (p.42). Talisse highlights that liberalism has become a popular philosophical lens in modern-day society due to its emphasis on enabling individuals to act without the interference of others and therefore view themselves as equal citizens. However, as many states employ it as their primary approach to governance, there can be many contradictory forms or understandings of liberalism.

For example, one train of thought around liberalism is egalitarianism which draws on the notions of fairness and equality for all citizens at the heart of liberalism. Both egalitarians and Liberals believe that there is a social contract between citizens and the state. Social contract theory emerged from philosophers such as Thomas Hobbes, John Locke, Jean-Jacques Rousseau and Immanuel Kant. Although each drew on different meaning of a social contract, the central idea was that individuals in society must give some form of authority to be governed by the state and so 'agree to give up a measure of freedom and equality [...] in exchange for the protection and stability that the state can provide' (Tailsse 2015, p.102). One such stability the state is believed to provide is personal freedom and autonomy for all

citizens.

Rawls (1971) uses contract theory as a framework for his justice as fairness philosophy. Taking an egalitarian view, Rawls writes that the state must intervene to ensure the distribution of public goods in a fair and equal way to promote individuals' freedom and autonomy. Rawls describes the fair distribution of equal opportunities between all members of society as the pinnacle to achieving his second principle of fairness and ensuring a just society. In situations where states cannot ensure strict equality in the distribution of public goods, Rawls believes that the state must employ the difference principle to examine how the distribution will affect different members of society. The difference principle ensures that any unequal distribution of social or economic goods is still of benefit to the least-advantaged members of the community and leaves them better off than they would be under any other form of distribution.

However, right-wing libertarians termed 'conservative liberals' do not share this view of the state's role as being there to intervene in the lives of citizens. Instead, they believe in promoting individual liberty and responsibility, where they 'consequently seek to limit state intervention as far as possible' (Tailsse 2015, p.55). As such, the responsibility and role of the state are to ensure the development of laws and customs that enables individuals to meaningfully exercise their liberties without having concerns about how this may affect the least advantaged members of society. Heath's government brought with it a right-wing, conservative-liberal approach to governance that saw them make several economic and social policy U-turns in the hope of stabilising and strengthening the U.K. economy. Economic and social policy U-turns included:

· a comprehensive legal framework for trade unions;

· Tax cuts (with a switch from direct to indirect taxation);

· Control of public spending, including the withdrawal of public subsidies.

Under the previous Wilson government, much of the cultural activity had relied on increasing and growing public expenditure to deliver free and accessible cultural opportunities. However, Heath's government changed its cultural policy with a new focus on cutting public expenditure. No longer was cultural policy concerned with achieving accessible arts and cultural opportunities for all. Instead, any public expenditure on arts and culture needed an economic return. As a result, Black (2006) writes that cultural policy reforms began, including removing government subsidies for free access to museums and the re-introduction of a participant fee with the belief that 'visitors should contribute to an institution's upkeep' (Black 2006 p.326) rather than it being left to the government to pay.

To further relieve the government of its public expenditure, Heath's administration decided that local councils should take the brunt of funding and support for cultural activities in their communities. As part of a broader administration development, all local councils outside of London were redeveloped and replaced by two levels of council, the county and district levels (Redcliffe-Maud 1976). As part of these redevelopments, councils were given the power and responsibility to fund and deliver cultural activities for their communities. However, no additional funding was provided to support councils in delivering this new remit. It is clear to see the profound changes in the values placed on culture under the Heath administration's approach to cultural policymaking. Unlike the previous Wilson government, culture was no longer a means of achieving equality between all members of society and a means of providing enjoyment. Instead, an economic agenda has proliferated arts and cultures' potential value, leading them to become governmental tools that only deserved funding dependent on income generation.

Although Heath's administration sought to bring change and economic prosperity to Britain, the result could not be more different. The last two years of Heath's term saw the government having to face further social and economic upheaval, including increasing demands from trade unions to increase their pay, industry strikes in 1972 and 1974, the need to continue nationalising business to prevent liquidation and an increase in unemployment and inflation (Gov UK (a), n.d).

Seen as a failing government, in 1974, Heath lost most supporters and was replaced by Wilson as prime minister. The Labour government's manifesto *'Let Us Work Together'* aimed to bring a 'fundamental and irreversible shift in the balance of power and wealth in favour of working people and their families' (Wilson 1974), emphasising social justice at the core of their manifesto. Social Welfare reforms were once again a key priority, with new measures introduced that included:

· Developing a child cash allowance for low-income families;

· Introducing price control on key commodities and services to ensure that individuals from all aspects of society could have access to the services they required;

· Introducing a redistribution tax that would see wealthy families being taxed at a higher rate to support these reforms.

(Wilson 1974)

Amongst the measures introduced above, cultural policy found a new form of life within Labour's manifesto. Hugh Jenkins (1974-1976) and Lord Donaldson (1976-1979), took on the role Minister of the Arts, now housed within the Department for Education and Science

(hereafter, D.E.S.). As a part of the D.E.S., cultural policy received a small, but increasing, amount of expenditure to deliver its objectives, with most of that funding continuing to be disseminated across organisations such as the ACGB, The British Film Institute, the Crafts Advisory Committee, and the British Museum, the Victoria and Albert Museum.

McGuigan (2004) writes that cultural dissemination and equal access to the arts still maintained a critical facet within the Labour party's cultural policy. To achieve this, Wilson's administration needed to find a way to support councils, who were now facing the brunt of providing cultural engagement on a reduced budget, to enable cultural activity to thrive. Wilson proposed that this could be achieved by increasing funding for councils to develop and maintain cultural activity. Similarly, as part of their work as an arms-length body to the government, the ACGB began working closely with the Regional Arts Association bodies within the Council's Regional Development Departments to support arts and cultural activity.

An enquiry led by Lord Redcliffe-Maud (1976) funded by the Calouste Gulbenkian Foundation, aimed 'to study the future pattern of national, regional and local patronage of the arts in England and Wales, including the work of regional arts associations and the role of local authorities, and to make recommendations' (p.12). As part of this enquiry, Redcliffe-Maud examined the range of Arts Council-funded projects happening across the nation, the impacts of these projects and why subsidised arts and cultural activity was an essential aspect of the cultural landscape of Britain. Redcliffe-Maud's (1976) report highlights how although there was a growing increase in arts and cultural activity happening across the country, there were still disparities between councils on the number of cultural opportunities available to constituents.

Although both the Wilson administration (1974-1976) and the James Callaghan Labour administration (1976-1979) saw culture as playing a vital role in the social welfare system, they were restricted financially. The plans to relieve the councils from taking the financial brunt of developing cultural opportunities never materialised; instead, it is widely acknowledged that the increases in artistic and cultural engagement were, in fact, a result of the work of community artists (Jeffers & Moriarty 2018; McGuigan 2004).

Not only was Labour seen as failing in their cultural policy pledges, but they were also failing in many other aspects of their manifesto. A promise to support Britain's economic growth seemed to be failing, with inflation hitting almost 17% and unemployment continuing to soar. Although Labour tried to introduce a range of measures to relieve some of these pressures, such as reducing inflation through wage restrictions for public sector workers, these were met with hostility and caused strikes across several industries and led to a winter termed 'Winter of Discontent', of strikes across numerous sectors (Gov UK (B), n.d). As a result, by the time the next general election in 1979 came about, Labour was undoubtedly facing an uphill battle to gain the majority.

During this period, a new form of economics began to take hold in America termed 'neo-liberalism'. Neo-liberalism was a school of thought that emerged from the work of the Mont Perlin Organisation led by Friedrich August von Haye and Milton Friedman (Steger & Roy 2010). Through their work, Haye and Freidman aimed to challenge the current dominance of the Keynesian economic model that emphasised 'state intervention, regulated markets, large, active government, regulation of the industry, high taxes for the rich, and extensive social welfare programmes for all' (Steger & Roy 2010, p.7). They believed that a classical liberalism economic model emphasising reduced state intervention and more freedom for individuals and businesses would lead to a more robust and beneficial society.

Manfred Steger and Ravi Roy (2010) write

> Neo-liberalism is a rather broad and general concept referring to an economic model
> or paradigm that rose to prominence in the 1980s [...] built upon the classical liberal
> ideal of the self-regulating market, neo-liberalism comes in several strands and
> variations (1) an ideology; (2) as a mode of governance (3) as a policy package

(Steger & Roy,2010, p.7)

Recognising neo-liberalism as a mode of governance, I bring Foucault's ([1978] 2004) theory of 'governmentality' to the discussion to understand how neo-liberalist modes of governance affect the behaviour of individuals and institutions. Foucault's concept of governmentality draws a semantic link between the terms *government* and *rationality* that can be 'understood in the broad sense of techniques and procedures for directing human behavior' (Foucault [1978] 2004 p.82). These techniques and procedures are developed from a particular viewpoint or premise that, when acted upon by the government or state through policy or law creation, gains a decisive role in society in constraining the way individuals live and function.

By bringing Foucault's ([1978] 2004) and Steger & Roy's (2010) propositions together, I can see the influence and impact that a mode of governance built around the self- regulating free market, reducing state intervention and running publicly funded institutions in a business manner could have on the societal discourses. For instance, by promoting the business-like manner of running public institutions, managerialism, accountability, and measurability became a cornerstone to the working processes with the need to measure economic investment against measurable impacts or economic generation continually.

Taking this exploration of neo-liberalism one step further and examining it through the lens of being a policy package (Steger & Roy 2010) means exploring how neo-liberalism's ideologies, decentralisation of the government, free market and increased privatisation are enacted through the development of specific policies. Steger and Roy (2010) develop a three-set formula for examining how neo-liberal values are expressed as a policy package titled 'D.L.P.'

(1) Deregulation of the economy;

(2) Liberalisation of trade and industry and

(3) Privatisation

(Steger & Roy 2010, p.12)

This formula can often be seen as employed through policies relating to tax cuts, reduced social welfare programmes, and government downsizing (Steger & Roy 2010). When there is a reduction in social welfare programmes, governmental bodies often look towards private companies to work with to deliver services that are more economically sustainable.

First-wave neo-liberalism gained momentum in the U.K. and U.S.A. following Margaret Thatcher (1979) and Ronald Regan's (1981) election to governance. Regan and Thatcher recognised that their respective countries were facing an economic downturn and that profound changes needed to be made for their economies to prosper. Regan, for instance, influenced by the works of Friedman ([1962] 1982), established measures that would reduce the personal tax rates of U.S. citizens. Although this may be perceived as a positive step in principle, Regan had to take significant steps and reduce the government's financial

responsibility for parts of their established welfare programmes. Instead, each federal state now had individual financial responsibility for their programmes. With increased responsibility and a lack of funding, many social welfare programmes unable to be privatised or receive funding were ultimately closed.

Turning towards the U.K. context, Margaret Thatcher undertook a similar approach aiming to 'roll back the frontiers of the state [...] through replacing a mixed economy with a private sector dominated market economy' (Green 1999, p.19). A cornerstone of her neo-liberalism policy developments included 'reducing taxes, liberalising exchange rate controls, reducing regulations, privatising national industries, and drastically diminishing the power of labour unions' (Steger & Roy 2010, p.37). Termed the 'The New Conservatism', it was 'essentially a macroeconomic strategy to reduce inflation by reducing the supply of money to both private and public sectors of the economy' (Beck 1989, p.363). Thatcher proposed that transferring public resources to private industries could benefit the services offered, management, and productivity. Public expenditure was a thorn that must be cut or heavily reduced within Thatcher's neo-liberal approach.

Antony Beck (1989) writes that the arts and cultural sector were one of the expenditures that found themselves at the mercy of the Thatcher government and facing the brunt of a government ethos that emphasised privatisation. Thatcher's administration believed that the arts and cultural sector had a 'welfare state mentality' that saw cultural institutions far too reliant on public expenditure to develop and maintain their work rather than looking for funding opportunities outside the public realm. A government- commissioned discussion paper titled '*The Arts—the way forward'* (1978) put a case forward to begin reducing state investment in arts and culture and instead move to a private sponsorship model.

Looking at this newfound synergy between the values of culture and economy, McGuigan (2004) proposes that the 1980s saw culture plunged into a market-driven discourse whereby the value of something became about its exchange rate; in the case of this government, it was about a return income in return for funding. To achieve funding, arts and cultural organisations had to demonstrate their value as economic tools and adapt neo-liberalism approaches to their work, becoming more business and commercially minded (Beck 1989). Examining how the cultural sector adapted itself to economic policies, Belfiore (2004) and Clive Gray (2017) both highlight a process of 'policy attachment' whereby the values of culture were attached to broader political agendas as a mechanism of justification and survival. Belfiore writes

> In this new climate of great uncertainty about future levels of public expenditure, it became obvious that, to survive, the cultural sector needed to be able to put forward a strong case to avoid further reductions in funding. The economic argument in favour of public support of the arts seemed to provide a most precious lifeline for the public arts sector (Myerscough 1988, 2). In this sense, the instrumental cultural policies of the 1980s could be plausibly labelled as 'policies of survival' to which the British cultural sector had to turn to in the face of reduced government spending and the erosion of the legitimacy of its traditional theoretical grounds.

(Belfiore 2004, p. 8-9)

Using McGuigan's (2004) framework of discourse formations to explore the different discourses concerning cultural policy in this period, the prominence of both state-influence and market-driven discourses is apparent. For starters, the state influence discourse, with its neo-liberal focus on privatisation and the need for cultural institutions to become more

business-like, can be seen as being influential to the running of organisations as institutions began looking towards more modes of economic generation through merchandising, increased performances, and the price of tickets to showcase their services' financial wealth to private investors (Beck 1989).

Likewise, this neo-liberalist approach also gives rise to the market-driven discourse, whereby achieving funding from either funding bodies or private investors was often based on the agreement that there would be an economic return on investment. This led many cultural institutions to develop work they believed would be welcomed and well-attended by audiences. From this examination, it is clear that the enterprise culture embedded within neo-liberalism had well and truly taken hold of the arts and cultural sector. A prime example illustrating this is a report titled "*A Great British Success Story'* (ACGB 1985), which aimed to showcase how investing in arts and culture could be a worthwhile endeavour for any private investors looking to generate off-shoots of income (McGuigan 2004). The report details how arts such as National Theatre, Opera or Ballet could offer a significant return for any financial investment, great news for the organisations that consistently remained at the heart of the Arts Council's funding stream. The language employed within the report has received much scrutiny regarding changes in how cultural activities became products, audiences, consumers, and subsidies turned into investments (Belfiore 2004; Hewison 1995).

With such a heavily reduced funding stream, it is hardly surprising that many of the local cultural opportunities developed by councils were abandoned. One of the last councils to try and maintain accessible cultural opportunities was the Labour-led Greater London Council (McGuigan 2004). Hazel A. Atashroo (2008; 2017) writes that the 'Greater London Council positioned itself as a vocal critic of the Thatcher government' (p.170), embedding its socialism aims within its approach to working with their communities. As part of their work,

The Greater London Council (hereafter, G.L.C.) created an Arts and Recreation Committee that sought to challenge the new dominant model of cultural investment and continue with Labour's aims of broadening access to arts and culture for everyone. Atashroo defines the committee as being dedicated to developing cultural democracy within the community through using whatever public expenditure to support the often marginalised and overlooked art forms.

Led by Tony Banks, the G.L.C. Arts and Recreation committee succeeded in developing free festivals that celebrated local culture, art exhibitions and projects working with minority groups. Furthermore, the committee also worked with communities in numerous political activist projects, challenging the Conservative government on unemployment, race, civil defence and trade unionism (Atashroo 2017). Aware of the work of the G.L.C., Thatcher decided in 1986 to abolish metropolitan county councils to deter any growth in socialist agendas that may overthrow the neo-liberal approach that was taking hold. This could have been the final nail in the coffin for future cultural policies that aimed to develop accessible opportunities for cultural engagement for all citizens rather than just for the few.

Summary

This section highlights how the growth of neo-liberalism by the Thatcher administration resulted in profound changes in cultural policy, particularly regarding how funding was granted for arts and cultural activities and the value placed on culture. In a society that was becoming ever more economically driven, cultural institutions had to redevelop how they demonstrated the instrumental value of the work aligning themselves to economic policy agendas to fight for survival and adapting more business-like strategies (Belfiore 2004, McGuigan 2004; Gray 2017). As a result, arts and culture were no longer seen as

economically viable unless they could gain private funding or provide a return on investment. For many cultural institutions, this proved incredibly difficult and led to many left-wing artists moving into community arts work as a form of activism against the agendas of the government and the arts council.The following section examines 1990-2010 and the impact of the New Labour government and the third-way governance model.

1990- 2010

In this section, I explore cultural policy between 1990-2010, specifically examining neo-liberalism's effects on the value and role of culture in society and, as a result, cultural policymaking. McGuigan (2004) writes that neo-liberalism promoted a 'market-orientated mentality', where everyday life had become permeated by marketisation, business-like structures and economic growth. A new form of market and managerialism embedded itself in society, promoting language employment and business practices. Performance indicators, measurement targets, and audit techniques became public sector service management features used to assess value for money (McGuigan 2004, p.233). When exploring how neo-liberalism language and practices became embedded in society, I follow McGuigan's (2004) assertion that 'ideological sway is greatest at the popular level in effect when it becomes common sense' (p.233). This assertion can help consider the effects that government and public institutions, which have extensive influence in society, have on the broader society when they employ neo-liberalist language and practices in policy that become seen as common sense.

Fairclough (2001) proposes a similar hypothesis of how different discourses take prominence in society and the effects that this may have. Examining the critical role that the media, public institutions, and government play in society, Fairclough writes that these institutions play a critical role in shaping the 'common-sense' discourse by employing or promoting

specific narratives, languages, or ideas within their work. Applying these ideas to the cultural

sector, it is clear how the neo-liberal economic model profoundly altered cultural production

within the U.K. A prime example was the funding system for arts and culture, which had seen

increasing pressure from the government for arts and cultural institutions to look towards the

privatised sector for sponsorship or investment. Any funds offered to institutions through

these bodies were no longer under the banner of 'subsidy' but rather as 'sponsorship' or

'investment' for institutions to develop services for their 'consumers' (Selwood 2001, p.xlvii).

Sara Selwood (2001) examining the language employed in cultural policy, highlights how

these changes showcase another effect of neo-liberalism's increasing presence in the

semantics of business and managerialism. Institutions and artists had become driven by the

market to help them decide what to develop or create to be popular with audiences. Likewise,

Jeremy Rifkin (2000) writes that this new marketing discourse became almost like a mining

tool for understanding the value of the cultural product. A market-driven discourse lent itself

well to the conservative party's cultural policymaking in the 1990s under the reign of John

Major, the new Conservative party leader and Prime Minister, following the resignation of

Margaret Thatcher in 1990. The Conservative party manifesto had four aims that included

encouraging private support for creative industries and supporting national heritage:

· We will maintain government support for the arts and continue to encourage private

support.

· We will make it a major objective to ensure that excellence in the arts is available in

all parts of the country.

· We will continue to safeguard our heritage, particularly through the National

Heritage Memorial Fund, created by this Government in 1980 to assist the

preservation, maintenance and acquisition of items of outstanding merit which might

otherwise be lost to the nation.

· We will encourage our great national museums and galleries to make the national

treasures which they house more widely accessible.

(Major, 1987)

Major's administration continued promoting Thatcher's ideology of the economic value that

arts and culture could offer society. For instance, the conservative party employed the idea

that arts and culture were a worthy investment for private business owners who would like to

'sponsor' or 'invest', as for a small amount of investment, they could receive a more

significant economic return (McGuigan 2004; Luckhurst 2003).

Major's administration also employed similar ideas regarding government subsidy for cultural

artefacts identified as 'national treasures'. National treasures were sites or institutions of

national heritage, such as the Royal Shakespeare Company or the Royal Opera House, that

had perhaps a more limited audience but could still be a tourist attraction. Major believed that

supporting these 'national treasures' was vital, as not only could it be a way of generating

some form of income from tourists, but it could also be a way of showcasing the artistic

works of Britain, as a form of national heritage, on an international stage, that without state

subsidy could be lost (Luckhurst 2003). With a newfound emphasis on national heritage, one

of Major's key administration developments was a precisely coordinated Ministry to deal

with arts, museums, libraries, heritage, media, sport, and tourism called the Department of

National Heritage (Luckhurst 2003).

The Department for National Heritage (hereafter, DNH) played a critical role in the

conservative 1992 cultural policy, bringing the arts and sports ministers together into one department while working on an 'arms-length principle' with bodies such as ACGB and British Film Institute to continuously support the national treasures of Britain. The department aimed to find new ways of providing financial subsidies for the arts and cultural sector that removed the government from being solely responsible. If the government stepped in financially, there needed to be a rationale for the investment and the return. One of the first steps taken by the DNH was establishing a new funding stream for arts and culture through a National Lottery. Major's 1992 manifesto outlined how introducing a National Lottery could benefit Britain in supporting sectors such as art and culture that had relied on state support.

DNH also identified that the government could relieve spending by dissolving parts of the ACGB. Before 1993, ACGB had been financially responsible for their subcommittees, Arts Council Scotland and Arts Council Wales. However, by removing this financial burden, the government could reduce the amount of expenditure they provided to the Arts Council as they would not be disseminating their funds as widely. In 1993, the Scottish and Welsh Arts Councils received a royal charter, meaning they were now independently funded (ACGB, 1992). Being reliant on their own funding had some positives; it made both governments more autonomous because they now had sole responsibility for deciding how much funding they disseminated to each Art council, who would distribute funding to their respective national cultural institutions. These National Arts Councils became established in 1994, and a subsequent rebranding of the ACGB happened whereby the council was renamed 'Arts Council England', its responsibility solely for England's arts and cultural activity.

Following in Thatcher's footsteps was always going to be challenging. Thatcher had adopted the nickname the 'Iron Lady of the West' as a leader who was not afraid of making complex and controversial decisions, even to the detriment of her favourability with her party. Major

was underwhelming, weak and ineffective (Kavanagh 2009, p.27). Dennis Kavanagh (2009),

writes that Major faced the problem of following and continuing to implement the neo-liberal

agendas developed during Thatcher's reign whilst trying to form and implement his policies

and agendas. Kavanagh (2009) outlines how several events heavily impacted Major's

popularity with the U.K. public. Firstly, removing the Great British Pound from the European

Exchange Rate Mechanism at the end of 1992 showcased a financial mishandling that cast

doubts over the government's strength and overall popularity. Likewise, an increasing

number of public scandals saw several of his key ministers accused of marital affairs, which

led to the party being termed as 'sleazy' and further diluting the conservative party's general

favour (Kavanagh, 2009). Hence, by 1997, the general election saw the conservative party

support at its lowest for more than three decades.

Labour had continuously struggled in the 1980s to overcome the support and popularity of

Thatcher's governance. Their left-wing politics, mishandling, and overspending of public

expenditure when they were last in power disfranchised the party. However, Labour began a

redevelopment campaign, recognising the conservative parties' challenges and lack of

popularity in the early 1990s. Labelled 'New Labour' and led by Tony Blair, they began to

move away from their traditional left philosophical stance, moving towards a more central

position. Termed the 'Third-Way' approach to governance, Blair's New Labour government

aimed to develop equal opportunities for all, placing social advancement across society at the

crux of their manifesto (Steger & Roy 2010, p.49).

Martin Powell (2000) describes how the seeds of New Labour's discourse may be seen as

being influenced by a report by the Commission on Social Justice, which was an arms-length

sounding board for policy creation. The report highlighted how an 'Investing in Britain'

approach to policy creation, centred around investing in developing equal opportunities in

education, supporting health and well-being and finding ways to balance the economy, could be beneficial for helping to achieve a more socially just society. By focusing their attention on developing opportunities for all, rather than solely dissimulating income to achieve equality in society, I argue that New Labour could be believed to be employing Rawls' (1971) 'Principles of fairness'.

An equal distribution of opportunities through social welfare reforms, rather than income, showcased a different approach to previous Labour policymaking, which focused on nationalisation and providing economic support to individuals. Steger and Roy (2010) write that New Labour's social welfare developments were centred around three specific areas: assistance to the unemployed, assistance to the working poorest and reform of the NHS (p.70). New Labour's 1997 manifesto *'Because Britain Deserves Better'* outlined several policy measures across education, income tax, and health.

Taking an 'Investors Britain' approach, New Labour believed that education was an economic necessity and that each child and young person in Britain should have the right to a meaningful education. To support this, Blair's administration sought to introduce policy measures such as:

· Cutting class sizes ensuring that classes sized remained at 30 or lower for all children aged 5-7.

· Scrapping nursery vouchers and introducing a guaranteed nursery place for all four-year-olds.

· Working with Local Educational Authorities and private businesses to support children from lower economic backgrounds or urban areas to achieve academically by developing study support centres.

By introducing these measures, Blair believed that all children and young people had an opportunity for a meaningful education that could enable them to achieve better educational outcomes and build the skills and knowledge required for employment. Thereby investing in the future of Britain whilst also putting in measures to begin reducing the growing unemployment rate.

Alongside introducing new measures within education, New Labour established area-based policies centred around Health Action Zones and Employment zones, where local authorities worked with private companies to set up resources to support the most disadvantaged communities (Hills 1998). One of the measures included introducing the 'welfare-to-work programme' to support individuals in paid employment. This programme included providing individuals with a personal advisor that could help them find paid employment or engage in further training, alongside receiving financial support from the government whilst they were engaging in the programme. Likewise, New Labour promised to freeze any income tax rates for five years and stick to their already established public spending allocation to prevent the U.K. taxpayer from paying more tax to cover the government's spending.

Blair believed that a more socially just society could be developed whereby individuals had equal opportunities for better education, employment, and work by introducing these social welfare developments. On paper, it may first appear that the New Labour government rejected many of the neo-liberal measures developed under the conservative government; there has been much contention about how radical these policies were. Steger and Roy (2010), for instance, propose that Blair's administration 'reflect[s] a middle of the road

approach that embraced major portions of neo-liberalism whilst also seeking to incorporate parts of the socially progressive agenda traditionally associated with political parties of the democratic left' (p.49).

Whereas previous Labour governments had taken sole responsibility for aspects of British industry through nationalisation, New Labour continued with the neo-liberal approach developed through Thatcherism of inviting the private sector to take some responsibility for public services. Stephen Ball and Carolina Junemann (2012) define the interconnection between government, public sector and private sector under the umbrella term 'Network Governance'

> Network governance is part of the evolution of the state restructured under such principles and involves relationships between multiple partners, in which governments assume the role of facilitator, to address difficult policy problems through the informal authority of diverse and flexible networks

(Ball & Junemann 2012, p.3)

Highlighted as a development of the neo-liberalism economic model, Ball and Junemann (2012) propose that network governance first emerged through Thatcherism and accelerated through the New Labour government. A prime example of the sorts of network governance at play within Blair's policymaking was introducing private sponsorship within the education sector through the establishment of academies. Framed in education policymaking as a tool for supporting more autonomy for school leaders, Ball and Junemann propose an alternative view, writing that the introduction of academies was part of New Labour's network governance mode to reliving themselves from economic responsibility. In this way, New Labour could provide minimum expenditure but still receive credit for developing the

education sector.

Catherine Marshall, Mark Johnson and Ariel Tichnor Wagner (2016) are somewhat critical of network governance strategies in policymaking. They suggest that private sponsorship intervention results in schools being run as a business, where there is a need to showcase return outputs for investment or value for money, rather than promoting education as its own social good that should be available for all. Managerial tools became more commonly employed, and there was more focus on measuring the success of schools through exam results rather than on students' educational experiences. The result, according to Ball and Junemann (2012), is a form of discourse and practices centred around New Public Management that promotes 'activity-based costing, total quality management, business process re-engineering and notions of leadership, excellence and 'adding value' (Ball & Junemann 2012, p.21).

Understanding New Labour's third-way approach to social policymaking, I can now begin focusing on cultural policymaking under Blair's administration. David Hesmondhalgh Melissa Nisbett, Kate Oakley and David Lee (2013) write that New Labour's cultural policies have drawn a large amount of scholarly interest across the globe for the emphasis and value that was placed on arts and cultural activity

> here was a government, with formidable power and resources, which placed great emphasis on the importance of culture. It abolished charges for entry to national museums and galleries, and visits to these institutions increased considerably. New museums, galleries and other cultural facilities sprung up. Labour's use of the 'creative industries' idea was widely seen as innovative and influential.

Whereas the previous conservative government had emphasised the need to subsidise the arts for their positive contributions to the national and local economy, New Labour instead emphasised that arts and culture could be a vital tool for bringing about social inclusion and cohesion and therefore play a significant contribution in assisting with their broader social agendas.

One of the first changes within New Labour's cultural policy was regarding the DNH, which, although it had played a vital role in maintaining and promoting what was considered to be the 'high art and culture', was in tension with Blair's egalitarian agenda of providing accessible and meaningful opportunities that for all. As such, the DNH was reformed to become the Department of Culture, Media and Sport in 1997 (hereafter, DCMS), a department that could continue to support all aspects of British culture, not just the 'fine or high art' and where arts and cultural activity could work in synergy with the broader social agenda of New Labour (Belfiore 2004, p.184).

As part of their work, DCMS developed the Policy Action Ten Team (hereafter, PAT 10), a working group dedicated to 'draw[ing] up an action plan with targets to maximise the impact of arts, sport and leisure policies in contributing to neighbourhood regeneration and increasing local participation' (DCMS 1999, pp.21-22). PAT 10 developed a report examining the creative industries sector in Britain, identifying how the subsidised arts and cultural sector could be a justifiable public expense on the grounds of the impacts that it could have in areas of health, crime, employment and education (DCMS 1999; Belfiore 2004; McGuigan 2004; Selwood 2006).

The PAT 10 report appeared to exemplify the findings from a new report developed by Matarasso (1997), *'Use or Ornament?'* detailing over fifty distinct impacts of the arts on communities. Matarasso proposed that engagement in arts and culture could play a role in promoting citizenship and empowerment through the way they 'encourage people to become more active citizens and 'help people gain a sense of control' (Matarasso 1997, p.9). Specifically, Matarasso detailed how the arts could play a critical role in young people's lives, a target demographic in New Labour's social inclusion policies, by helping them overcome some of the broader challenges they faced through developing new skills and interests. These arguments helped provide evidence for New Labour's social impact rationale for funding arts and cultural activity.

With a growing 'evidence' base of the various social impacts that the subsidised arts and culture industry can have on society, it is hardly surprising that many of the sector (including the DCMS ministers) began attaching themselves to these findings in the hope of gaining more expenditure. Gray (2002) describes this as a 'policy attachment' strategy 'whereby arts and culture became associated with policy matters that were quite distinct from the arts' (p.315). Furthermore, Gray highlights how 'policy attachment' plays a distinguishable role in gaining the support required in policymaking. For the arts and cultural sector, this meant finding ways to demonstrate how subsidised funding could support institutions and artists in developing work that could be useful in meeting Labour's social inclusion agenda. The National Federation for Youth Music (hereafter, NFYM), developed by ACE in 1999, could be seen as a prime example of an institution engaging in policy attachment. For instance, one strand of their project funding was on projects working with young people facing social exclusion in society, two areas seen as cornerstones to New Labour's social policies (young people, social exclusion).

Although policy attachment could be perceived as a success, with New Labour increasing its expenditure on the arts and cultural sector, Belfiore (2004; 2008), Gray (2002) and McGuigan (2004) are sceptical over the long-term impact that 'policy attachment' has on the sector. For instance, Belfiore and Oliver Bennett (2008) write that the increased emphasis on the instrumental value of the arts under New Labour's governance led to a demand for the arts sector to work towards social targets that could often be rhetoric and therefore difficult to assess. A prime example is a conception that engaging in the arts can be a 'transformative process' for individuals, which Belfiore and Bennett note as challenging to measure the actual transformation and decipher that the arts were, in fact, the root cause of said transformation. Nevertheless, this did not deter institutions within the cultural industry from using the 'transformational' rhetoric to showcase the value of their work.

It is not only the use of language which is problematic around cultural policymaking but how the employment of an instrumental agenda based on social outcomes led to the implementation of 'measurements' and 'evidence-based policymaking' that was at the crux of New Labour's third-way approach to governance (McGuigan 2004, p.95). McGuigan (2004) writes that evidence-based measurement tools had proliferated much of the public sector in Thatcher's neo-liberal approach to governance. However, these measures continued through the New Labour government to ensure that public expenditure was spent with return outputs in the best and most meaningful ways. This approach lent itself well to cultural policymaking centred around an instrumental value of social impact as a rationale, as it could confirm to New Labour that they saw a return for their investment.

Belfiore (2009) considers that the introduction of performance measurements has had a long-term impact on the sector, resulting in a 'performance paradox' being developed. Performance paradox can be described as 'the imposition of targets, performance management, evidence-

based policymaking' (Belfiore 2009, p.352), which results in pressures to evaluate the success of art projects based on their impact make in society rather than on their own merits. Funding bodies within the U.K. began employing performance paradox measures in their funding strategies, ensuring that any arts or cultural projects that received funding were developing an evidence base that showed the impact of their work in the evaluation stages. Hope (2011) asserts that the need to showcase the social impacts of their work led to 'freelance consultants, artists and evaluators trying to prove the policy outputs to receive further funding. Therefore, resulting in 'a wealth of advocacy documents providing 'evidence' that art can do all these jobs rather than questioning the targets themselves' (Hope 2011, p.31).

By examining cultural policymaking under New Labour's governance, I assert that this is another way New Labour's approach to policymaking may be classified as neo-liberal. Drawing on Ball and Junneman's (2012) notion of network governance-where organisations are invited to manage public services to meet the government's agenda; I believe that the employment of instrumental agenda in cultural institutions and funding bodies may be seen as a form of network governance to work towards the government's social inclusion agenda. Cultural institutions and artists had become entangled in a system based on measuring targets that were instrumental and extrinsic to the artwork itself, often part of the government's broader social agenda that could be delivered through alternative and often more costly means.

Although scholars such as Belfiore (2004; 2008) and Gray (2002) may be critical of New Labour's impact on the role of culture within society, there is no denying that New Labour's cultural policy could be considered as reinvigorating the arts. New Labour pledged to support the arts and cultural industry in the new millennium with over £100 million over three years on top of a £237 million base, including a further £75 million to ACE (Mizra 2006; Jancovich

2014). With such heavy investment, it is hardly surprising that New Labour's policy agenda centred around social inclusion permeated Arts Councils agendas.

As part of their funding allocation, ACE began allocating funding to projects or work that could be defined as a form of '*socially engaged arts practice'*. Hope (2011) defines *socially engaged arts practice* as 'art that is commissioned to effect social change' (p.184). These practices often target groups, communities or individuals facing challenging circumstances to relieve or overcome their challenges through short-term arts and cultural engagement projects. As funding allocations for socially engaged arts projects grew, more community artists began moving towards funded projects working with disenfranchised communities that had specific outputs or goals attached to them by funding bodies (Hope 2011; Jeffers and Moriarty 2018). Often these goals were centred around supporting social inclusion, personal health and well-being or developing social transformation in deprived communities, all of which were cornerstones to New Labour's social inclusion agenda.

However, this was not without criticism. Throughout New Labour's reign in government, they received criticism for their instrumentalisation of arts and culture as a means for achieving broader policy goals, mainly due to the lack of evidence they had for many of the claims they were making to justify their expenditure. However, this did not stop Tony Blair or Gordon Brown (2007-2010), the following New Labour party leader and prime minister, from employing arts and culture as tools within many of their social agendas and promoting the so-called transformative power of cultural engagement (Mirza 2006; Belfiore & Bennett 2008).

Summary

Examining cultural policy between 1990-2010, it has become clear how the state discourse

of both Conservative and New Labour has impacted the value and perceived role of arts and culture and, therefore, cultural policymaking (McGuigan 2004). By 1990, neo-liberalism had become an embedded feature in society, emphasising privatisation, evidence-based measures and targets which could be used as frameworks within policymaking to ensure a return on investment. In the case of New Labour, this entailed employing an instrumental agenda centred around the social impacts of engaging in arts and culture to provide a rationale for their continued support of culture through their social inclusion agenda.

Although this played a crucial role in supporting cultural industries struggling under the previous decade of conservative austerity, the result was a 'performance paradox' (Belfiore 2004) that evaluated arts not on their own merits but on the benefits it has for society (Belfiore, 2012; Selwood, 2006). Belfiore (2004) writes that the need to instrumentalise cultural value within New Labour's policy raises the question of whether the arts need to offer 'value for money' rather than 'money for value' to continue to receive a prominent position in public policymaking, whilst setting the foundations for the need for evidence-based measures within the arts funding stream. The following section explores 2010-2021 and the impacts of a conservative government on cultural policymaking within the U.K.

2010-present day

This section examines cultural policy between 2010 and the present day. By the end of the early noughties, New Labour's third-way approach to governance was beginning to lose appeal. A growing decline in Tony Blair's popularity, following his decision for the U.K. to join the U.S. forces in their combat missions in Afghanistan (2001) and Iraq (2003), led to Blair resigning from his role as a leader of New Labour. Gordon Brown, previous Chancellor

of the Exchequer, was elected as the replacement for Blair and, in 2007, took up the position of Prime Minister.

Brown's philosophy took inspiration from the Scottish economist and philosopher Adam Smith (Nock 2011; Glaze 2008; Watson 2008). Centred around developing a social and economic system that promotes freedom and equality, Smith ([1759] 2006) advocates that everyone be perceived as morally valuable and deserving of equal rights. Nock (2011) writes that Smith's moral philosophy promoted the idea that individuals possess an innate moral sense which has the ability for them to develop selflessness, a recognition that we each need one another to meet our needs and to flourish in society. By working with individuals rather than against them, Smith suggests that a more socially liberal society may result in greater wealth and true happiness for all members of society.

I draw a link here between Smith's ([1759] 2006) and Rawls's (1971) philosophies, both of which are built on the foundations of social contract theory. Smith writes that the state's role is to develop public works and public institutions for the good of the whole society. However, both agree that this is not prescribing that the state take on an interventional role, as that would go against liberal philosophies (Talisse 2016). Instead, the state must take on a minimalistic interventional role, ensuring that individuals have the liberties and freedom to choose where to employ their capital or labour with the opportunities that have been made available (Glaze 2008). Smith referred to this as the 'invisible hand', where individuals work towards bettering their self-interests

> He intends only his own security; and by directing that industry in such a manner as
>
> its produce may be of the greatest value, he intends only his own gain, and he is in
>
> this, as in many other cases, led by an invisible hand to promote an end which was no

part of his intention. Nor is it always the worse for the society that it was no part of it. By pursuing his own interest, he frequently promotes that of the society more effectually than when he really intends to promote it

(Smith [1776] 2018, IV.2.9)

Smith ([1776] 2018) believed that a socially just and economically valuable society could be achieved by ensuring that individuals have the right to pursue their interests and the opportunity to better themselves and society. Although previous Labour governments may have taken a more extensive interventional role in society, Nock (2011) writes that Brown used Smith's work as a philosophy that the state did not have to take an extensive interventional role in society, but that equality of opportunities was vital to ensuring a more socially just society. Within the neo-liberal framework, Brown considered marketisation a valuable tool for economically rejuvenating part of the public sector.

New Labour's economic model emphasing free markets and global trading had served the economy well; however, 2007 brought profound changes following the global financial crash. Before 2007, the global economy had seen rising economic growth, low inflation and falling interest rates that supported increased borrowing for loans and mortgages (Blankenburg & Palma, 2009). However, a growing unemployment rate in the U.S. meant that banks often lent money to individuals who would struggle to make continuous payments, resulting in significant discrepancies in the banks' return income and profitability.

 Northern Rock, 'A U.K. banking firm', had relied on the international financial markets, specifically from the U.S., to fund itself. However, their funding sources were void, with the U.S. now facing an economic crisis (Bank of England 2018). In September 2007, Northern

Rock turned to the Bank of England for emergency support and investment to help it balance the books and assure investors that it was viable as a business even though at a point of liquidation. Although Northern Rock was one of the first to feel the impact of the global economic crisis, many other U.K. banks began to feel the strain and the U.K. government had to take a more significant interventional role, increasing its expenditure to support banks on the risk of collapse. Anthony Giddens (2010) proposes that New Labour began removing itself from its initial policies of supporting unregulated free markets and domestic policy investment towards an older, more socialist model of Keynesianism government intervention.

With increasing and growing spending, New Labour had to look towards their expenditure on public sector services and begin exploring different means of relieving their annual expense. Brown began introducing a host of austerity measures that included cuts across the local authority, social care, and cultural remit, which had all been at the centre of New Labours' manifesto. Giddens (2010) considers that the interventional approach taken by New Labour was one of its biggest downfalls, alienating its central position and moving it back towards its far-left approach to governance. Giddens writes, 'New Labour as such is dead, and it is surely time to abandon the term itself' (2010, p.34).

The introduction of these austerity measures did not resonate with the facade of the Labour government; it was more in line with the likes of Thatcherism. As such, Brown's popularity began to skydive, particularly with the risk that tax rises were on the horizon to help balance the government's books. With New Labour looking as if it had lost its way, and Brown losing public favour, the Conservative Party, now led by David Cameron, began a 2010 election campaign aiming almost to rejuvenate the conservative party.

Cameron's (2010) manifesto titled, '*An Invitation to Join the Government of Great Britain,'* removed the government from its interventional role; it now found itself within, placing the responsibility of Britain back into the hands of the public. At the heart of the manifesto was a promise that the British public would have the opportunity and the means to influence policymaking through decentralised governance.

Termed the 'Big Society', Cameron pledged that power would be with families, workers and communities, enabling them to have more autonomy and decision-making in the areas that matter most to them. They would take an equal role alongside the government, promoting equality and tackling discrimination in policymaking, with everyone playing an equal role in society (Cameron 2010). At the centre of the manifesto was a pledge to re-strengthen the British economy by cutting 'unjustified' spending while still finding ways of supporting families and individuals who justifiably needed support. Recognising how this emphasis on social support was vastly different from the previous Conservative governments, Raphaële Espiet-Kilty (2016) proposes that Cameron was offering a form of compassionate conservatism that drew from Thatcher's role as an 'economic reformer' and New Labour's third-way of governance as a 'social reformer'. It provided a social element missing from the previous Conservative party's manifesto pledges.

In the 2010 general election, a surprise result saw none of the main parties in the British political sphere (Labour, Conservative or Liberal Democrats) gain the majority to forge a parliament. Instead, a hung parliament resulted in five days of negotiations between the Conservative Party and Liberal Democrats, led by Nick Clegg, to form a coalition government, the first since 1930. Although politically, their stances were very different, both parties agreed on the need for a reduced deficit programme to ensure economic recovery for Britain following the financial crash in 2007.

With an agreeance on the need to reduce the economy's rising deficit, the Conservative-Liberal Democratic coalition began introducing austerity measures to reduce the U.K. government's deficit. These measures were essentially public spending cuts and small tax increases (Oxfam 2013). Cameron and Clegg's austerity measures are considered some of the most significant spending cuts introduced in the U.K. since World War two (Oxfam 2013). Measures included cuts of £6 billion to non-front-line services (anything other than education or NHS) and reducing local authority services (youth clubs, libraries), freezing any increases in child benefits and reducing the employment rate of public sector roles (Oxfam 2013; Breadline Research, n.d). In many ways, the social welfare programme developed under New Labour's governance was ultimately re-scaffolded to reduce government expenditure and support economic growth.

Understanding the broader economic measures introduced by the Conservative-Liberal Democrat coalition in 2010, I examine how these measures affected cultural policymaking. Under New Labour's governance, culture and the arts had become defensively instrumentalised as a tool within their social inclusion agenda, believing that introducing accessible opportunities for arts and cultural engagement could be a cornerstone for aiding social, health and well-being effects for communities and individuals most in need (Matarasso, 1997; Belfiore, 2004; Mirza, 2006).

The Conservative-Liberal Democrat coalition continued to argue that arts and culture could play a vital and valuable role in supporting individuals' health and well-being and having broad social impacts. However, unlike New Labour, who had previously provided a large portion of subsidy towards culture, the Conservative and Liberal-Democrats coalition aimed to reduce their expenditure and encourage further private and philanthropic investment.

For instance, one such policy measure they took was reducing the expenditure they provided to the DCMS by £88 million. By reducing the funding, they made available to DCMS; they started a domino effect that saw the DCMS' arms-length bodies lose funding. For example, the Arts Council lost 19 million pounds worth of its funding, which they state would prove challenging regarding how far and where they can distribute their funds (ACE 2010). Furthermore, introducing austerity measures also saw local authorities losing large portions of their funding, including their funds to support cultural activity.

Bethany Rex and Peter Campbell (2021) explore the effects of austerity measures on local government funding for arts and culture. Through analysing the Ministry of Housing, Communities and Local Government's (hereafter, MHCLG) data on local authority revenue expenditure and income, Rex and Campbell highlight how, although arts and culture did face some cuts in local government funding, they were not the most badly hit by the austerity measures. Rex and Campbell (2021) write that one reason for this is potentially because arts and culture were already one of the lowest funded areas in local government, and therefore it would be difficult to justify further cuts.

Although the Conservative-Liberal Democrat coalition aimed to reduce expenditure on arts and cultural activity, one event that scuppered their plans was the 2012 Olympics, hosted in the U.K. When bidding for the games, New Labour had drafted a budget of '£4 billion, to be met by £3.4 billion in public funding and an anticipated £700 million from the private sector' (National Audit Office 2007). However, with the need to develop new buildings across the East side of London, not to mention paying for the events and ceremonies, the evaluation report by the DCMS highlights how unsurprisingly, the cost had been far above this,' totalling £8.9 billion of public expenditure' subsidy by the time the games had taken place (DMCS

2013, p.6).

In line with New Labour's rationales and justifications for arts and culture, the Olympics had been defensively instrumentalised (Belfiore, 2012) as a cultural tool for aiding social regeneration. A term commonly employed in their discourse was the 'lasting legacy' that the games could bring about for the U.K. For example, they promised to use the 'games to jump-start a renewal of East London' (Newman, 2014, no. pagination), an area most adversely affected by social and economic inequalities. Likewise, they promised that the Olympics would be a way of helping the U.K. to begin balancing the books after the recession. A report examining the impact of the games a year later details some of the 'lasting legacies' emerging from the games

· Providing a pathway to employment for between 62,000 to 76,000 workless Londoners who secured permanent or temporary employment due to the games, with many receiving training that could be used in numerous roles;
· An increase in sports participation across all demographics, but most notably in Black and minority ethnic groups, those with a long-standing illness or disability, lower socio-economic groups and those not working
· A growth in tourism from international spectators that visited the U.K. to attend the Olympics. The growth is expected to be sustainable and increase, with the Olympics being an opportunity to showcase the U.K. on an international platform.

(DCMS 2015, p.19)

Although no one can deny these impacts emerged from the games, what remains to be seen is how 'lasting' these impacts were, with a further evaluation report expected to be delivered in 2022 examining these impacts. However, what is clear from examining the Olympics as a crucial part of U.K. cultural policymaking, is the embeddedness and continued employment of instrumental agenda and defensive instrumentalisation in the discourse of the state to justify public expenditure on arts and culture during a period of austerity (McGuigan 2004; Belfiore 2012).

The Conservative and Liberal Democrat coalition may at first appear a success in navigating the muddy terrain of balancing different political policies to form a workable government; however, for many Liberal Democrat constituents, the coalition had been a far step away from what they had envisaged. David Cutts and Andrew Russell (2015) assert that the Liberal Democrats became a party of 'public anger and distrust' six months after forming the coalition government, with poll ratings decreasing rapidly. They highlight that one of the most significant failures under Clegg's leadership is increasing higher education tuition fees

> The tuition fees issue rather than being the source of the problem became a symbol of his [Nick Cleggs] personal failure [...] In the coalition negotiation the party dropped the pledge, but did manage to get agreement allowing Liberal Democrats to abstain on the vote. However, with concessions for poorer students and higher education policy falling under the remit of the Department for Business Innovation and Skills—and under a Liberal Democrat Cabinet Minister Vince Cable—many Liberal Democrat M.P.s voted for the bill which instigated a tripling of tuition fees in England and Wales. Crucially, it was not David Cameron and the Conservatives that were blamed by those who did not like the policy but Nick Clegg and his party who were castigated and held responsible.

With decreasing popularity, it was hardly surprising that by the next general election in 2015, the Liberal Democrats lost over 4.4 million votes and, as a result, failed to achieve the majority required to continue to lead the coalition government. Instead, the conservative party, continuing to be led by David Cameron, gained the majority and was able to form a government without the necessary support of another party.

The 2015 conservative manifesto '*Strong Leadership, A Clear Economic Plan, A Brighter More Secure Future'* continued to elaborate on the compassionate conservative approach to governance that had become a cornerstone of the Cameron administration (Espiet-Kilty, 2016). Cameron pledged to continue reducing taxes whilst developing what they believed was a fairer social welfare system that introduced measures such as tax-free childcare and a higher tax threshold.

Within the manifesto, it is clear to see changes in how Conservatives now perceive the role and value of culture in society. No longer were the Conservatives employing an instrumental social rationale; instead, they began employing an economic justification that was still instrumental in explaining how and why the arts were worthy of public expenditure.
For instance, the manifesto highlights how the creative industries bring £77 billion to the U.K. economy and should be given further tax relief credits and security of creative intellectual property to support the artists, institutions, or organisations creating work that can develop this income (Cameron, 2015). Likewise, the Conservative party outlines further support for National Art Galleries, Museums and sights classified as a form of heritage to ensure future protection and sustainability, recognising them as parts of the tourism draw and,

therefore, as an institution of income generation.

Although the Conservative party employed an economic agenda, I argue that this was another form of defensive instrumentalisation (Belfiore 2012), perhaps more in line with Thatcher and Major's perceived value of arts and culture, but that still applied an extrinsic value to its worth (Holden 2009). This defensive instrumentalisation case is further exemplified by critically analysing the DCMS 2016 white paper on culture, the first white paper to be developed since 1965. The paper sets out the DCMS plan for arts and culture over the next five years, justifying their plans by highlighting the three values that arts and culture have

· **The intrinsic value:** the enriching value of culture in and of itself;

· **The social value:** improving educational attainment and helping people to be healthier; and

· **The economic value**: culture's contribution to economic growth and job creation.

(DCMS 2016, p.15)

Taking the intrinsic value first, the DCMS white paper (2016) outlines how arts and culture can affect individuals' outlook on their lives and positively affect their health and well-being. Although framed within the paper as an intrinsic value worthy of subsidy, I argue that the DCMS is not describing an intrinsic value of arts and culture but rather an extrinsic value to justify their expenditure. Using Holden's (2009) three schools of thought around the value of arts and culture in society (see figure 4.2), it is clear to see how the above outline does not resonate with Holden's outline of intrinsic value being 'arts and cultural work as having its own value worth celebrating' (Holden 2009, p.452). Instead, it is centred around demonstrating how arts and cultural activities can be used to achieve social aims outside of the experience of cultural engagement itself, which, therefore, could be deemed extrinsic

(Holden 2009; Belfiore 2004).

These extrinsic values are only served further through the DCMS (2016) revived cultural white paper outlining arts and culture's social and economic values. The white paper proposes that the arts can aid social cohesion, support young people to further their education, provide a growing employment route and make significant contributions to the U.K. economy (DCMS 2016). At the heart of the paper was DCMS's assertion that arts and culture should be accessible to all. The report detailed several ways that this could be achieved by enhancing the opportunities available for artistic engagement for young people, supporting the development of artistic opportunities in rural and socio-economically deprived areas, and investing in campaigns that would showcase the cultural landscape of Britain on an international stage (DCMS 2016).

ACE, funding bodies and National Portfolio organisations had a significant role in the DCMS (2016) plans of achieving accessible arts and culture. For instance, ACE became responsible for setting up 'culture bridges' that would play a critical role in supporting schools in developing their creative and cultural activities by offering CPD for teachers and tailored arts programmes. Arts Council and the DFE disseminated £10 million into the Bridges Scheme, a scheme set up to support schools in delivering arts and cultural activities, which often involved schools working in partnership with National Portfolio Organisations (hereafter, NPO).

One of the most significant events within the first two years of the conservative party's reign was the E.U. referendum held on the 23rd of June 2016. Cameron (2015) described the referendum as an 'In-Out' vote, where the British Public would choose whether to remain part of the European Union or become independent and leave the E.U. common market. The

decision for the U.K. to leave the E.U. in 2016 led to various reports emerging on the impact this may have on arts and cultural industries. For instance, a report commissioned by ACE into the effect of leaving the E.U. details a concern amongst many cultural institutions that leaving the E.U. could negatively affect the U.K. economy and, therefore; as a result, lead to further disruption in the sorts of funding available for arts and cultural activities (ICM & SQW 2017). Likewise, the removal of freedom of movement was highlighted as being detrimental to the work of touring artists and organisations by introducing 'the potential for more administrative burdens such as visa applications, reciprocal health agreements, and customs duties', which could be a costly and lengthy process (ACE 2016, p.9).

Although many artists and cultural institutions could only see the adverse effects of leaving the E.U., it is worth noting that the ICM & SQW (2017) report details several positive effects that artists perceived could emerge from BREXIT. For starters, there was a belief that a weaker pound compared to the Euro may increase tourism within the U.K. and, as a result, increase tourism expenditure on cultural activities (ICM & SQW 2017). Likewise, for some organisations, coming out of the E.U. would support them to begin broadening the scope of their work, changing the scope of their international activity without the concern of the legal partnerships of E.U. regulations (ICM & SQW 2017).

Following the U.K.'s decision to leave the EU, Cameron stepped down as party leader for the Conservatives, believing that as a 'Remainer' (a phrase employed for those that wished to remain in the E.U.), he would not be the best fit to lead the U.K. through the E.U. negotiations. With Cameron's resignation, a conservative party leadership election got underway, and in July 2016, Theresa May, former Home Secretary, was elected to the role and became only the second female prime minister in the U.K.

May's term as Prime Minister was fraught with continuous battles over E.U. negotiations. However, this was not just battles with the oppositional parties but also within the Conservative party itself. Nicholas Allen (2017) writes that May had several obstacles she had to face when taking on the role of Prime Minister. One of May's most significant issues was that she inherited a mixture of 'Remainers' and 'Leavers' within her party. In April 2017, May called an early general election, hoping to gain the majority to reform parliament, increase the ministerial bodies in favour of leaving the E.U. and receive the required votes to agree on the withdrawal agreement. Unfortunately, this was not the case, resulting in a hung parliament between Labour and Conservatives.

Without the majority required to form a government, May had no alternative but to turn to the DUP (Democratic Unionist Party of Northern Ireland), the leading party in Northern Ireland, in the hope of gaining their support to claim the required seats. With an agreement in place, albeit on some complex terrain of arrangements and agreements on what Brexit would mean for Northern Island, May could gain the required support and form a government (Hayton 2021).

However, May's BREXIT negotiations' turbulence was not over yet, as growing unrest at the lack of development led to a series of no-confidence motions in parliament, one by her own party and another five days later from Jeremy Corbyn, leader of the Labour Party. Although neither was successful, further rejections of the withdrawal agreement led May to recognise she would struggle to form a cohesive and agreeable deal, and in May 2019, she formally resigned as leader of the conservative party and Prime Minister.

The Conservative party began a leadership campaign that resulted in Boris Johnson, former

Foreign Secretary and London Mayor, claiming the position. Johnson had played a critical role in leading the 'Leave' campaign in the E.U. referendum and was believed by his party to be the strongest candidate for achieving Brexit. However, Johnson's stance that Brexit was 'do or die' did not support parliament in forming a consensual withdrawal agreement, and a decision was made to extend the leaving period until at least January 2020. This was an unexpected thorn in the early days of Johnson's administration, which likely made Johnson realise that even with the newly required support within his party, further support was needed to form a consensual agreement. As such, an early general election was called for December 2019.

Richard Hayton (2021) asserts that it was an election centred around Brexit for all intents and purposes, with different parties outlining their arguments on how to undertake Brexit negations. The Conservative party's manifesto, '*Get Brexit Done: Unleash Britain's Potential,'* for instance, outlined how the cost of failing to reach a withdrawal agreement was detrimental, both economically and socially, to families and businesses within the U.K. and that therefore they needed to ensure to get a withdrawal agreement through quickly. In contrast, the Labour party's manifesto, 'It's *time for Real Change: For the manynot for the few',* pledged to give the people of the U.K. a chance to vote on the withdrawal agreement and if the U.K. was to leave the E.U. still.

Examining both parties' manifestos, the difference in cultural policy is striking. For example, if elected, the Conservative manifesto (Johnson 2019) provided few details on supporting arts and culture. Unlike the previous manifesto, the Conservative's cultural policy fails to have its own section, falling instead under the bracket of 'unleashing innovation', a series of pledges primarily centred around developing science and research. Furthermore, there are no details of Johnson's administration's perception of the creative industries' value in society.

Without an instrumental agenda of social or economic impact, this could be one reason why they are particularly vague or limited in the cultural policy outline, believing that culture is perhaps only worthy of limited expense and focus.

In contrast, the Labour party redeveloped a 'Charter for the Arts' document, highlighting a series of pledges for supporting arts and culture that they stated embraced the work of Lee's (1965) cultural white paper. Drawing on Lee's ethical socialism philosophy that arts and culture should be made available for all and occupy a central place in our communities (Lee 1965; Corbyn 2019, p.3), Labour pledged to

· continue to maintain free access to national museums and galleries, increasing state subsidy for libraries and museum support and development;

· ensure lottery grants are shared out fairly between all our communities, end cuts to the Arts Council and develop further grant processes for arts and cultural activity;

· invest in digital infrastructure so that it is not only 'world leading' but accessible for all through developing free wifi and nationalising leading phone service B.T, and

· introduce further funding for arts education in schools

(Corbyn 2019)

By providing support for arts and culture, Labour believed that a 'better society' could be formed built on the foundations of equal opportunity and social justice (Corbyn 2019, p.5). Recognising Labour's focus on equal opportunity and social justice, I reintroduce Rawls

(1971) back into the discussion to argue that Jeremy Corbyn may be deemed as employing an egalitarianism within his cultural policy approach built on the principle of fairness.

Labour's plans included nationalisation and increased government intervention that appeared to be a move away from Blair's neo-liberal, third way of governance (Steger & Roy 2010) and more in line with the far-left, socialist approaches of the 1960s. For many Labour supporters, this was perhaps a step too far given the challenges faced in the past by governments taking on a more significant interventional role, not to mention the disfranchise felt by many from having to revote on the referendum. The 2019 general election saw Labour lose the majority with their worst defeat since 1935 and Conservative victory (Hayton 2021).

With the Conservative party now firmly embedded in government, Johnson was one step closer to achieving a consensual agreement on his E.U. withdrawal agreement, and on the 23rd of December 2019, the agreement was passed, meaning Britain would begin a year-long transition process of leaving the E.U. on the 31st of January 2020. With a withdrawal agreement and Brexit in motion, the Conservative party could begin focusing on other pledges. For instance, the idea of 'levelling up' all parts of the U.K. so that no area of the U.K. was facing social and economic inequalities due to their geographical location had become a critical facet within the Conservative party's manifesto, helping them gain support from communities and areas which had previously felt underrepresented by the government, such as the North East (Jennings et al. 2021, p.307). How they will begin levelling up remains to be seen, as although the government may have navigated the Brexit terrain, much of their time in 2020 has been spent addressing the Covid-19 pandemic, where I will now turn my focus.

The Covid-19 pandemic has been one of the most significant global events in the past

century. It is believed to have emerged in December 2019 from Wuhan Hubei Province of China. A variant of the respiratory SARS virus with high transmission levels, Covid took hold quickly and began spreading globally. Lacking any vaccination and with an increasing hospitalisation and fatality rate, countries across the globe began taking draconian measures through nationwide lockdowns to stop the spread of the virus across the population. The U.K. introduced such measures on Monday, the 27th of March 2020, asking citizens to stay home and forcing the closure of businesses not deemed 'key'. As part of these measures, cultural institutions across the nation were forced to close, cancelling gigs and taking the necessary steps to either furlough staff as part of the government's job retention scheme or try to find new ways of adapting their work creatively online.

Mark Banks (2020) provides a reflective account of the role of culture and the arts during the U.K.s lockdown measures. Banks writes that Covid-19 lockdown measures increased cultural consumption as people forced to stay home looked for new avenues for pass-time and leisure. Digital choirs, theatre performances and concerts became places to engage in arts and cultural activity and to connect with family and friends. However, while cultural consumption grew, Banks (2020) argues that the individuals responsible for providing this vitality, cultural workers who were often self-employed or freelance, found themselves in a state of jeopardy of losing their current livelihoods.

A critical point in examining cultural policy in this period is to explore how the government handled and supported the cultural industries during the Covid-19 pandemic. A report undertaken by the Centre for Cultural Value (2020), based at Leeds University, examines the cultural policy response to Covid-19 in the U.K. The report details how financial measures were introduced to support individual artists and cultural institutions, disseminated through the arms-length arts bodies across the U.K. nations. For instance, Creative Scotland (The

development body for the Arts and Creative Industries in Scotland, formerly Arts Council Scotland) developed several measures to support individual artists:

· **The Creative Scotland Bridging Bursary Fund:** aimed at those least likely to benefit from the U.K. Government's Job Retention Scheme and the Self-Employment Income Support Scheme. The fund offered a one-off payment of between £500 and £2,500 to help support immediate needs and opened on the 30th of March 2020 (Creative Scotland, 2020).

· **Screen Scotland Bridging Bursary Fund:** This fund totalled £1.5 million and was aimed at freelance or self-employed screen practitioners who had lost income from their work due to the crisis

· **Open Fund: Sustaining Creative Development:** aims to support individuals and organisations adapt and respond' in these changing times. This fund is open-ended and can support activity for one year

(Centre for Cultural Value, 2020, p.8)

Creative Scotland also developed several funding schemes for cultural organisations to claim £50,000 to support their recovery, with similar funding schemes offered across England, Wales and Northern Ireland. The report also details some stark differences in how these funding pots were disseminated. For example, while Scotland and Northern Ireland focused much of their funding on independent artists and communities, Westminster focused more on assisting cultural institutions and venues through its Culture Recovery Fund (£1.37 billion) rather than the artists themselves. As a result, the Centre for Cultural Value (2020) asserts that many English freelance arts practitioners fell through the funding cracks, while the 'crown jewels' of the nation's cultural offering received the most support to ensure their

stability.

Although there has been much contention from artists and cultural institutions as one of the first sectors to close on the 'lack of support and guidance' they have received from the U.K government, it is worth noting that this is one of the first times throughout the construction of this histography that we have seen any government intervene with such high levels of subsidy for arts and culture. However, what could be argued is not the lack of financial support but where it was given, particularly in England. Perhaps there should have been equal support invested to both freelance and the 'crown jewels' of the U.K. cultural industry to fully support the creative industries ecosystem on all levels (Rex & Campbell 2021).

The effects of these decisions remain to be seen within the creative industries. Nevertheless, as countries move through the Covid-19 pandemic and cultural institutions begin delivering work once more, it appears that the defensive instrumentalisation and extrinsic value (Belfiore 2012; Holden 2009) may once again gain prominence in the discourse as cultural institutions use social and economic rationales for how their work could support the recovery from the effects of Covid-19. For example, a report commissioned by ACE and led by Wavehill Research (2020) highlights how the arts have the power to transform Britain's high streets through repurposing vacant public spaces into venues of cultural activity, providing a tourism draw and, therefore, economic generation whilst providing much-needed sources of employment. Likewise, many organisations have begun to re-invent their priorities, shaping their work to respond to the growing health and well-being needs of the communities they serve, advocating that the arts can play a crucial role in helping individuals overcome these areas.

Summary

By examining this period, it is clear to see the effects of different social events on cultural policymaking and how arts and cultures were valued in society. This was a period of challenge for the U.K. to introduce austerity measures, a lack of stability within the government and a global pandemic. Nevertheless, arts and culture continued to retain an instrumental agenda, attaching itself to the given priority of the government's policies and agenda, attaching itself as a form of economic generation or as a tool for aiding health and well-being (Gray 2007; Belfiore 2012). For cultural institutions and artists, this meant attaching themselves further to the discourses of the state and its arms-length arts bodies to secure funding and develop work.

Chapter Summary

Through this conceptual lens of policy, I have seen how cultural policymaking has been influenced and informed by broader political policymaking and critical events. Using McGuigan's (2004) three discourses of cultural policy (see figure 4.3), it has become clear how cultural institutions and artists have adapted their language and practices to attach themselves to a mixture of social and economic government targets in the hopes of gaining further funding and support (Gray 2002). By doing so, an instrumental agenda has been reinforced, where arts and culture are valued on their extrinsic value and what they can bring to society rather than their intrinsic worth (Belfiore 2012; Holden 2009). Although this appears to have served the sector well in terms of government funding and support, it has led to the introduction of managerial techniques where institutions and artists must evaluate and use specific forms of language to demonstrate the impact and value of their work.

I will now develop a conceptual lens of language that explores the concepts of ownership, empowerment and transformation across an interdisciplinary lens.

CHAPTER FIVE

CONCEPTUAL LENS: LANGUAGE

This chapter will construct a conceptual lens of language, recognising that discourse is the interaction between language and actions (Gee 2014; Fairclough 2001; Foucault [1969] 2002) and that to understand how concepts of ownership, empowerment and transformation are used in community music discourse, we must look at their broader usage. An extensive literature review will be undertaken on each concept individually before being drawn together to construct a theoretical lens highlighting the synergy between the three concepts.

Two questions scaffold this analysis of their use;

1) How are ownership, empowerment and transformation concepts used across different disciplines?

2) What are some of the ideas and theories behind each concept?

I will begin by exploring the concept of ownership.

Ownership

Several key areas can be examined to build a conceptual dimension of ownership; the ideas of self-ownership, ownership as a means to freedom and democratic education (see figure 5.1).
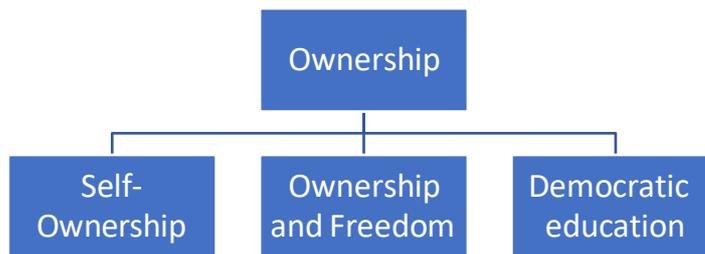
Figure 5.1- Outline of the conceptual dimension of ownership

I begin by outlining self-ownership and the idea of individuals achieving control and the ability to make their own decisions. Following this, ownership as a source of freedom will be explored, emphasising how gaining ownership supports groups to live without the interference of others. Lastly, ownership and democratic education examine an approach in which students play a crucial role in making decisions about their education.

These three areas will be explored as each makes a clear distinction in the need for individuals to gain control and make critical decisions, which appears to be a critical aspect of the concept of ownership. In several cases, these theories are interlinked, drawing key ideas from one another to the process individuals may go through to achieve ownership. The following section explores self-ownership and the 'Natural Right' idea.

Self-Ownership

Self-ownership is a philosophical idea concerned with notions of freedom and control of property or ideas. George A Cohen (1995) describes self- ownership as enabling individuals to live and act without concern or interference from others. The concept gained prominence through the growth of capitalism as a principle for defending inequality because it was perceived that everyone should have the opportunity for self-control and self-ownership. In the following section, I will explore the Libertarian theory of self- ownership before examining the Marxist conception of self-ownership. This will then be followed by examining this theory through an anthropological lens where the concept of self- ownership has prominence.

John Locke ([1689] 1836) and George Hegel ([1820] 2008), 'Philosophers', are two leading libertarian philosophers in the concept of self-ownership. Both place individuality and self-ownership as vital for achieving new knowledge and gaining social freedom. Locke ([1689] 1836) believes that everything in the world has the 'Natural Right' to be owned and that ownership is gained through the amount of effort an individual puts in to claim ownership. Likewise, Hegel believes that claiming self-ownership over an object or thought is key to freedom, and individuals have the right to claim ownership if they put the labour into the creation of the object or thought. Five principles are critical to the rights of self-ownership set out by Locke and Hegel;

1. Rights to control the use of the entity; including a liberty-right to use it as well as a claim-right that others may not use it without one's consent, A right to transfer these rights others through sale, rental, gift or loan,

2. Immunities to the non-consensual loss of these rights,

3. Compensation rights in case others use the entity without one's consent,

4. Enforcement rights (e.g., rights to restrain persons about to violate these rights).

(Nozick 1974; Locke [1689] 1836)

At the core of Locke's ([1689] 1836) and Hegel's ([1820] 2008) conceptualisation is the belief that when claiming ownership, an individual places non-ownership on another individual that prohibits them from interfering with the property or idea and therefore reaping the benefits. They believe that individuals can become owners by creating or developing products or ideas.

Through the differentiation between owner and non-owner, Marxist theorists recognise self-ownership as a mechanism of social exploitation and oppression (Hidalgo 2013). Marx ([1848] 1993) considers that physical and symbolic ownership can never be achieved for people lower than the Bourgeoisie class. Unlike Locke ([1689] 1836) and Hegel ([1820] 2008), Marx disagrees that individuals who create products get to claim self-ownership and reap the benefits of their creation. Instead, Marx perceives that the individuals who employ the workers have complete control and reap the benefits. For instance, employees in a factory are unlikely to reap the full benefits of the product they create; in this instance, the profits; instead, the employers will reap the benefits with the employees given only a tiny amount of the profit (their pay). Furthermore, employees are unlikely even to use the product outside the factory once it has been created. Thus, demonstrating Marx's views that self-ownership is a form of discrimination and oppression that adds to the discrimination of societal classes.

Studies in anthropology draw upon Marx's ideas of how self-ownership sets up distinct relations between different classes (Kantor, Lambert & Skoda 2017; Hallowell 1955).

Gregory Kantor, Tom Lambert and Hannah Skoda (2017) suggest that it is a universal human desire to claim something as ownership and, therefore, as one's property. Kantor and Colleagues believe that once symbolic ownership is achieved, a new set of social relations are created between the 'owner' and 'non-owners' and that claiming ownership brings with it a set of rights and the ability to use the product or idea without having to ask permission of another person.

This is reinforced by J.M Pendersen (2010), who outlines that claiming something as private property enables a source of open-ended power and privilege over that object that another individual may not attain. For instance, one power source seen as arising from claiming ownership is the ability to win any dispute they may face regarding using a product or idea. Pedersen sees this as enabling the individual to be the key decision-maker and the only person affected by their decision. However, Joseph William Singer, Jack Beermann ([1993] 2009) and Alfred Irving Hallowell (1955) outline that this might not be the case and that claiming ownership often affects others. Hallowell suggests that claiming ownership over something controls the behaviour of others as it sets parameters on who may use or engage with an object or idea. Thus, affecting others outside of the owner.

Although the notion of self-ownership still has prominence within today's society, particularly concerning law and property, fewer studies examine this form of ownership. In many cases, self-ownership is almost a given when someone buys or earns a product; they untimely gain control and can make critical decisions. Furthermore, there appears to be a limited number of studies exploring the implications achieving self-ownership has for individuals, particularly within the contemporary society we live in, as many of the boundaries between different social classes are changing and developing rapidly.

Self-ownership is a crucial starting point for exploring ownership as it appears to have become a given within society. At the centre of self-ownership are the ideas of control and decision-making that come from achieving ownership that forbids people from interfering with individuals' decisions and offers a sense of freedom. The following section explores the ideas of ownership and freedom.

Ownership and Freedom

Theoretical conceptions of self-ownership appear to highlight that when individuals claim ownership, they gain the power and freedom to do with that possession as they see fit. In this section, I will explore this idea further by examining the link between ownership and freedom.

Professor Daniel C. Russell (2016) proposes that claiming ownership automatically places a disposition of non-ownership onto another person. This disposition prohibits another from interfering or violating that property, thus instilling a sense of freedom and presenting an opportunity for individuals to live their life or use their property the way they see best. Russell's conceptualisation of the links between ownership and freedom is extended through his thinking that this may support groups to live peacefully in society. Drawing on the work of the United Nations, Russell proposes that an integral component of their work is the promotion of rights for the individual to take ownership and control over their property, thoughts, conscience, and religion and that by doing so, individuals can begin to feel a sense of freedom within their lives.

The idea that ownership can promote a sense of freedom can also be seen in the works of Brazilian Educator Paulo Freire ([1968] 2011). Freire's concept of critical pedagogy

highlights how the process of creating new knowledge where groups have a stake of control and take the lead can be critical to fostering a sense of ownership and freedom in the classroom that enables individuals to feel more engaged in the learning process. By being in this position of control, Freire suggests groups may be able to challenge some of society's already established ideas and overcome some of the oppression they may face through learning about what preconceived ideas may be in place regarding a group or through gaining the knowledge about the power hierarchy they face. To achieve this, educators must ensure that they develop a learning space where students have the freedom and ownership to contribute to the learning process. The effects of which lead to a liberating process for all involved.

Although ownership and freedom have strong ties with communities facing oppression, there appears to be limited exploration as to whether ownership offers freedom for all individuals or is just for those finding themselves oppressed within society. Similarly, there appears to be little research into the lasting effects of achieving a sense of freedom and whether a sense of freedom for communities can be sustained. A sense of freedom ensures that communities and individuals can live without the inference of others, enabling them to make critical decisions. Many ideas set out to achieve ownership and freedom relate to broader ideas of democracy and the role of ownership within a democracy. The following section explores these links in more detail, specifically the ideas of democratic education.

Ownership and Democratic Education

The belief that feeling a sense of ownership may enable communities to feel a sense of control and freedom is a cornerstone of theoretical conceptions of democracy. This section will consider the link between ownership and democracy, specifically through the concept of

democratic education. Taking the concept of democracy as a starting point, Paul Hirst (1998), writes that ownership should be considered a critical point within democracy as ownership can affect power hierarchies and, thereby, how individuals, organisations, and institutions interact, govern and engage in society. Hirst considers that the shared decision-making process may enact a sense of collective ownership for individuals and a source of freedom for individuals to feel that their voices are being accounted for, which is vital to fostering a sense of democracy.

Considering this idea of shared decision-making, I focus on democratic education, where ownership through decision-making opportunities is vital. John Dewey ([1916] 2018), is one of the founding figures conceptualising the links between democracy and education. Dewey believed that the education system is vital in nurturing students to become individuals who could live and contribute to society with others. Dewey writes that schools should try to ensure that students are at the centre of the educational process, making critical decisions in their learning, the processes it takes, and the outcomes. He refers to this as a democratic style of education.

Through enacting a democratic style of education, students are more likely to feel a sense of ownership in their learning, and therefore the outcomes are likely to be stronger and more meaningful as students can make links between what they are learning and how this relates to the broader society and their role within the community. Dewey ([1916] 2018) suggests that to achieve democracy in educational environments, cooperation, ownership, and collaboration should be emphasised through students and teachers working with one another to make decisions within the classroom. These ideas may also be considered relevant to the work of Freire ([1968] 2011), who appears to advocate for the ideas of democratic education. Freire suggests that equal working between teachers and students can lead to a more

engaging and meaningful form of education, which can support the students to feel empowered and begin overcoming oppression. Thus, the responsibility of making their own informed choices with support from the teacher provides students with a sense of control and ownership that leads to a more engaging and meaningful educational process that facilitates a sense of democracy.

The idea that working democratically may result in ownership and, therefore, increase students' motivation and engagement with learning has been highlighted in several studies. For instance, Randall Allsup (2003) outlines how enabling a democratic space for students in their instrumental lessons increased motivation and engagement and led to more significant creative outputs. Allsup provided a space where students could create their ensembles making decisions on the musical genre, the instrumentation and the process of working with one another. The outcome of each ensemble was a piece of original music that the students created while also developing their musical and leadership skills. Allsup believes that by taking a step back and working alongside the students, as Dewey suggests ([1916] 2018), the process and outcomes provide much more creative expression and further skill development than a teacher-led approach. However, it is not only a feeling of increased engagement and motivation that is believed to emerge through a democratic educational process; as Freire's ([1968] 2011) study demonstrates, working within a democratic approach can also help support minority groups to express themselves and take ownership of their communities' ideas in an open forum.

Although many of these theories designate education as an important place for students to develop the skills for living in a democratic society through taking ownership and making critical decisions, there appears to have been little research into the practical implications of fostering a sense of democracy within schools. Education scholars often criticise Dewey's

([1916] 2018) work for being idealistic and unachievable, with American public schools finding that the changing education sector and standardised testing fail to allow students to take ownership of their education. Similarly, Paul Woodford (2004) highlights a lack of focus on accountability within the areas of democracy and ownership, specifically the implications that an individual taking accountability has on the levels of ownership of the group and the process of democracy (p.54).

Ownership and democracy appear to be interlinking, with the process of achieving democracy built on the virtues of communities and individuals being able to make decisions and have their voices heard on issues that matter most to them. This links to Russell's (2018) and Cohen's (1978) assertions of self-ownership and freedom, enabling space for control and voicing their ideas.

Limitations within the conceptual dimension of ownership

There are two fundamental limitations to tackling the notion of ownership through these lenses. One is that often the sole focus of these theories is on the effects of ownership for minority and oppressed groups and their impact on their lives. There appears to be a limited number of studies examining the everyday implications of ownership for people not classified or seen to be living within minority groups. Thus, the importance of achieving ownership for each group in society has yet to be explored.

Similarly, another limitation of this lens is that studies focusing on ownership, particularly in the last decade, have focused more on the effects of ownership on physical property rather than intellectual property. Although theories surrounding self-ownership describe that individuals can take ownership over thoughts, there is a limited study on how this is achieved

and the implications of this. Therefore, it is difficult to understand the process that individuals may go through to take ownership of their ideas, how this may impact their place within society, and how it impacts others.

Summary of Ownership

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Ownership appears to be a key element of human's everyday lives, providing individuals with the opportunity to make decisions that matter most to them. The notion of ownership is based on individuals making critical decisions regarding their physical and intellectual property and, in some cases, is a tool for helping to establish themselves within society. For oppressed and minority communities, ownership appears to be critical for providing a means of expressing their views and beliefs without the interference of others.

The following section will begin to outline the conceptual dimension of empowerment through the areas of psychology, power relations and social work.

<u>Empowerment</u>

Several key areas can be examined to build a conceptual dimension of empowerment; the ideas of empowerment in psychology, power relations and empowerment and social work theory (see figure 5.2).
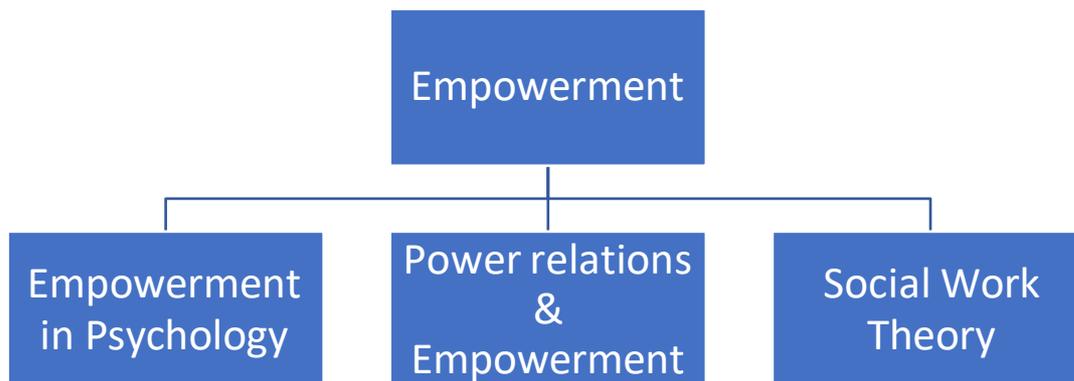
Figure 5.2- Outline of the conceptual dimension of empowerment

I begin by exploring empowerment theory through a psychological lens, explicitly examining a theoretical empowerment model (Cattaneo & Chapman 2010). Following this exploration, the ideas of power relations (Lukes [1974] 2005) as a sub-category of psychology will be examined. Lastly, the concept of empowerment will be explored through a social work theory as a field of study that draws explicitly from the empowerment model. The following section explores the notion of empowerment through a psychological lens, specifically a theoretical empowerment model.

Empowerment in psychology

In psychological studies, empowerment is highlighted as being process orientated. Lauren Bennett and Alyia Chapman (2010) explore the concept of empowerment and what it means to go through an empowering process through the development of a theoretical empowerment model. There are three key areas described as being critical to fostering an empowering process:

- *Self-efficacy* (Defining meaningful goals and objectives),
- *Competence* (Carrying out actions towards meeting the goals)
- *Knowledge* (Reflecting on the impact of the actions towards the goals)

(Cattaneo & Chapman 2010)

Considering the idea of self-efficacy first, Cattaneo and Chapman (2010) write that it is integral that individuals have the space to define their own goals and objectives in any process so that they can feel a sense of control through being the primary decision-maker and begin an empowering process. Self-efficacy is a cornerstone of studies around empowerment and self-determination theory (see figure 5.3). Edward L. Deci and Richard M. Ryan (2000) describe how at the heart of self-determination is the notion of self-efficacy. Deci and Ryan outline that individuals have two forms of motivation; *intrinsic motivation*, where individuals seek out challenges, activities or tasks for their enjoyment or pleasure and *extrinsic motivation,* where individuals feel social pressure to engage in specific activities or tasks.
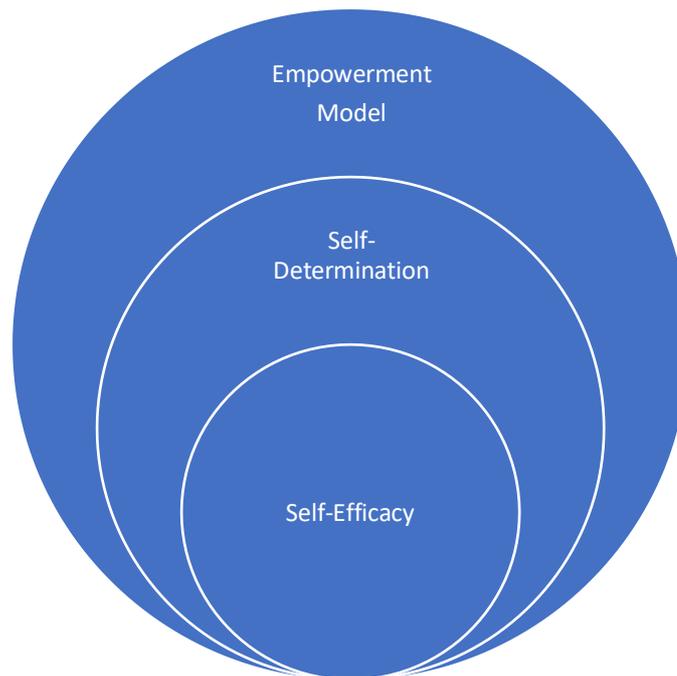
Figure 5.3- Relationship between the empowerment model,

Self-determination & Self-efficacy

Deci and Ryan (2000) comment on how confidence to achieve a task becomes part of the intrinsic motivation to engage in an activity and meet your pre-determined goals. Albert Bandura (1997) highlights a similar perspective, describing how people with high assurance in their capabilities are usually more motivated to engage in tasks as challenges rather than avoiding stumbling blocks.

I will now consider the idea of competence as the second section of the empowerment model. Cattaneo and Chapman (2010) emphasise that competence is about individuals considering what actions or skills they already have to develop their goals, what skills they may need to develop to meet their goals, and what cause of action they may need to take to achieve their

goals.

Freire's ([1968] 2011) theory of critical pedagogy framed as an empowering and liberating process may be considered as alluding to competence as a critical facet of its process. Freire advocates that groups have the space to consider and explore the root causes of their oppression and decide on the best cause of action to challenge or overcome them. Through the process, groups must consider where they are now and, if needed, what relevant skills or knowledge they need to begin making change.

Considering the idea of action-taking highlighted as a cornerstone to the ideas of competence, Cattaneo & Chapman (2010) highlight numerous causes of action groups or individuals may take to achieve their goals. For instance, groups facing marginalisation may participate in protests or rallies to highlight and express their feeling of oppression within society. This can be seen as an empowering process as it enables individuals to build a support network of like-minded individuals who will understand and reciprocate their feelings of oppression. Individuals must have the space to make decisions and take on a leadership role when deciding the best cause of action and assessing their competency to facilitate an empowering process.

Considering the area of knowledge highlighted by Cattaneo and Chapman (2010) as a crucial part of the empowerment process, Cattaneo and Chapman outline that knowledge is critical as individuals in the process of taking action must continuously reflect on the power dynamics and power hierarchy to understand how to alter their actions to meet their goals. Through considering dynamics and understanding what changes they are making, individuals may feel a source of motivation and power that facilitates a stronger sense of self-efficacy

and empowerment.

Freire ([1968] 2011) highlights that individuals must develop their critical consciousness, which is knowledge of the sites of oppression they are facing and the root cause of it, deciding their best cause of action to overcome the oppression they are facing. From this perspective, what has become apparent is the inherent link between knowledge and power within the empowerment model. Neil Thompson (2007) expresses a similar idea that knowledge can become a form of power for individuals (p.17). Thompson uses language as an example of how individuals gain power, suggesting that individuals gain power through people being able to develop their discourse. These ideas resonate with Foucault's (1982) work on power dimensions, which will be considered further in the next section.

Although the empowerment model has undoubtedly provided a theoretical lens to consider the concept of empowerment, it appears that there has yet to be any development of Cattaneo and Chapman's (2010) model being used by researchers in practice. It is, therefore, unknown if individuals need to go through each of these three areas (Self-efficacy, Competence and Knowledge) to begin the empowering process or if specific contexts would only require one aspect of the process.

The empowerment model indicates several areas pertinent for helping individuals begin to feel empowered. Much of this process is built on people understanding the oppression they face in society and taking action to overcome this. The following section will explore this in more detail by examining the area of power relationships within society and the effect that this may have on an individual's sense of empowerment.

Power Relations within Empowerment

Power is inherent in the concept of empowerment. A lack of power seems to signify a reason for people to begin going through an empowering process, hoping to gain more power ultimately. Thus, exploring power relations may be critical for supporting individuals to recognise their lack of power and what action they need to take to overcome their lack of power. Social theorist Steven Lukes ([1974] 2005) explores power relations through the 'faces to power' theory. The faces to power theory outlines that there are three different dimensions of power that individuals may face within society;

1. First Dimension (Decision Making): Individuals are aware of who is making crucial decisions. Power is formed when conflict arises and is resolved during the process. An example of this power dimension is the creation of laws within parliament;

2. Second Dimension (Non-Decision Making): The 'elites' of society can set what should be discussed. This dimension of power is more prescriptive to individuals and links to Freire's ([1968] 2011) ideas of oppression that individuals can face through not having their voices heard. A real-life example of this dimension may be seen in a non-democratic society, whereby only the elite attending meetings are making political decisions;

3. Third Dimension (Manipulation): Power may be used to manipulate individuals' perceptions, cognitions and preferences so they accept the role of the 'elite' without question. An example of this may be seen through discussions of oppression that women face in society due to gender stereotyping.

(Lukes [1974] 2005)

Through examining the different power dimensions at play, groups can gain an insight into who holds power and then, from this, make decisions on the most appropriate action to take to challenge this status in the hope of gaining more power. This alludes to a similar approach to Freire's ([1968] 2011) critical pedagogy theory. Links can also be made between Lukes' ([1974] 2005) work and Foucault's (1982), who was also interested in the ideas of knowledge and power. Foucault furthers Lukes' theory, highlighting that there is, in fact, another form of power that individuals must take into account;

> Fourth Dimension (Self-Surveillance): In which individuals are reflective on their current status and may begin the process of empowering themselves to gain some power. To achieve this level of power, individuals would have to gain resources to influence decision-making *(First Dimension),* be able to access the decision-making process *(Second Dimension)* and must be aware of their actions and others in society *(Third Dimension)*. Once securing each of these dimensions, individuals can decide on the course of action required to best suit them.

> (Foucault 1982)

Although Foucault ([1982) never asserts this as being a development of Lukes' model ([1974] 2005), many academics and scholars are developing this fourth dimension into the model, citing it as being a vital aspect of the empowering process (Hardy & Leiba-O'Sullivan 1998). For instance, Cynthia Hardy and Sharon Leiba-O'sullivan (1998) use the fourth dimension to examine different power relations in society, intending to employ this information to support marginalised groups through an empowering process.

Likewise, scholars within feminist theory, such as Gemma Carey, Helen Dickinson and Eva

Maria Cox (2018), have also drawn on the idea of examining power relations to scrutinise and challenge the lack of gender equality and emphasis on women's rights within public policy. They outline that exploring the different power relations embedded within society is integral to understanding how best to advocate for change and support women to feel empowered.

Although many studies draw upon the ideas of power and power relations to explore ways of helping individuals go through an empowering process, I have assessed that there are two limitations within the literature. One limitation is that there is little focus on how individuals gain power and overcome some of the oppression they face. The theories described as part of this exploration write about the ideas of power dominance that individuals face within the wider society. However, there are few details on how individuals may move through these different power dimensions to gain more power. Similarly, there is little exploration of how power relationships are established in society which could be integral for preventing unequal power relations from emerging in the future.

For those groups lacking power, initiatives and support networks such as social workers can play a significant role in helping to begin the empowerment process and to challenge some of the power relations they face in society (Cattaneo & Chapman 2010; Thompson 2007). I will apply a lens to examine the role of empowerment in social work theory, where the idea of supporting individuals in an empowering process has become prominent.

Social Work Theory and Empowerment

Scholars within social work theory draw on the concept of empowerment as a cornerstone of the field's practices. Michael Wallengren Lynch (2016) outlines empowerment as an

essential step in social work practice for personal and group fulfilment. Lynch writes that individuals can often feel fulfilled through seeing a group; they are involved in meeting their goals and vice versa. Taking steps towards achieving a goal can be an empowering process as the individual raises their motivation and takes action towards meeting their goals and aspirations (Lynch 2016). Lynch writes that it is the social worker's responsibility to act as a support mechanism for the individual, encouraging the individual through the process.

Similar thoughts are echoed by Anne Fitzsimons, Max Hope, Keith Russell and Charlie Cooper's (2011) When examining how social workers or community workers may develop work with children and young people, they suggest that a critical step when working with young people is providing opportunities for them to make crucial decisions on the work. Young people seeing their decisions accounted for are more likely to be more engaged and motivated to continue with the activity or work. Thus, they start to feel a sense of empowerment and ownership by being the primary decision-maker. Fitzsimons and colleagues' (2011) ideas could be argued as reinforcing the concepts of Freire ([1968] 2011) and Dewey ([1916] 2018). The latter says that when groups can make critical decisions, a sense of control and ownership emerges, manifesting into opportunities for empowerment. Thus, enabling individuals to gain control signifies an essential step in the empowerment process for social workers.

Engaging in an empowering process can be vital for fostering change at an individual level (micro-level) and a group level (macro-level). Kirstin Ferguson, Samantha Teixeria, Laura Wernick and Stephen Burghardt (2018) suggest four approaches social workers may use when working with groups to facilitate an empowering experience at both the micro and macro levels;

1. indigenous leadership: having individuals who are at the group level leading;

2. capacity building: increasing groups assets- learning skills to bring about change;

3. collective team approach: sharing of empathy amongst individuals and finding a shared interest among the group;

4. the linkage between private troubles and public issues: finding links to the broader world of individual problems.

(Ferguson et al., 2018, p.693-694)

Across these approaches, the ideas of control, decision-making and power are considered pertinent. For example, indigenous leadership is seen as a pivotal point in which community members are chosen to be leaders within the group. In selecting individuals, confidence and self-esteem grow, providing an empowering change for the individual at the micro-level. Similarly, recognising a community member taking on a leadership role may motivate others in the community to follow in their footsteps and thus foster a sense of empowerment. Hence, indigenous leadership becomes a mutually empowering experience at the micro and macro levels.

Community development projects are one-way social workers may try to foster an empowering experience at the micro and macro levels. Rooney Martin (1994), 'President of the Federation of Community of Work Training Groups', proposes three ways a community project can become empowering for groups;

1) Creating a democratic environment where individuals can reflect on the inequalities and challenges they face daily.

2) Everyone's experience should be acknowledged while providing a space for developing skills and knowledge for change.

3) Community work taking the lead in confronting attitudes and discrimination against vulnerable groups.

(Martin 1994)

Although many community projects set out to foster empowerment, some academics are critical of their ability to achieve this. For instance, Margaret Ledwith's (1997) is sceptical of the impact of community development projects, suggesting that rather than working with communities, projects are often created and delivered without any community input. This, in turn, can make the projects culturally invasive and lack trust from participants to engage in the work leading to a disempowering process. Ledwith suggests that community development programs instead need to take a critical pedagogical approach, with social workers listening to the community's needs and supporting them in finding solutions to their problems.

Although the notion of empowerment is critical within social work theory, two limitations must be accounted for within the literature. For instance, there is often little focus on the processes that may be used to support individuals to feel empowered within the literature. Although the literature supports the notion of individuals gaining control and thus feeling a sense of empowerment, there appears to be little knowledge on if and how other aspects of the empowerment model may be used within social work practice. Likewise, there is a limitation in the focus of how individuals may sustain their sense of empowerment outside of engaging with social workers and what the lasting effects of fostering a sense of empowerment may be.

Social work practice emphasises empowerment as a means for individuals to gain control and make decisions. As the literature suggests, facilitators and social workers need to work alongside individuals rather than on the individual, supporting them in deciding their goals and the process of achieving them. Community development projects set up in the future need to ensure that this is considered, establishing the projects following the needs of the individuals.

Limitations with the empowerment conceptual dimension

Limitations must be considered when examining the notion of empowerment through this construction. One limitation is that there appears to be little focus within the three areas regarding the sustainability of empowering processes for individuals. Across the three areas, the empowerment process is often only explored initially, with little focus on the outcomes or how individuals may be supported in sustaining a sense of empowerment. Similarly, another limitation found is the lack of practical exploration across the three areas. Although all areas signify ideas for how to make processes empowering, I cannot find any practical evidence of these ideas being utilised by groups or individuals.

Summary of Empowerment

Empowerment is a process that individuals may go through to begin making changes within their lives. At the centre of the empowering process are individuals making their own choices of the goals they wish to achieve and the process they take to achieve them. Empowerment is centred around the ideas of control and power, with the word 'power' being critical to building the term 'empowerment'. Having the opportunity to make changes relies on individuals having or feeling like they have power, which they can gain from being supported

by the works of community development projects and social workers or through finding a

network of individuals that share standard views or experiences.

The following section will begin to build the conceptual dimension of transformation through

transformational experiences, transformative participation and social transformation.

Transformation

Several key areas can be examined to build a conceptual dimension of transformation; transformational experiences, transformative participation and social transformation (see figure 5.4).
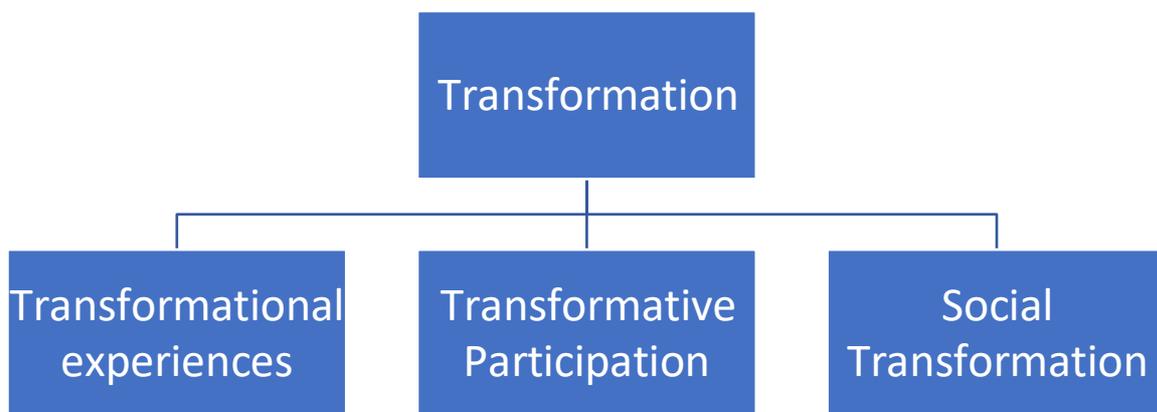
Figure 5.4- Outline of the conceptual Dimension of Transformation

To build the conceptual lens of transformation, I will explore micro-transformation on an individual level through to macros-transformation relating to social transformations in society (see figure 5.5). I will explore the theory of transformational experience and, specifically, the ideas of personal transformation. Following this, the theories of transformative participation will be examined, exploring the effects that engaging in groups may have on groups and society. Finally, I will consider the concept of social transformation as a way of instigating change in social structures.
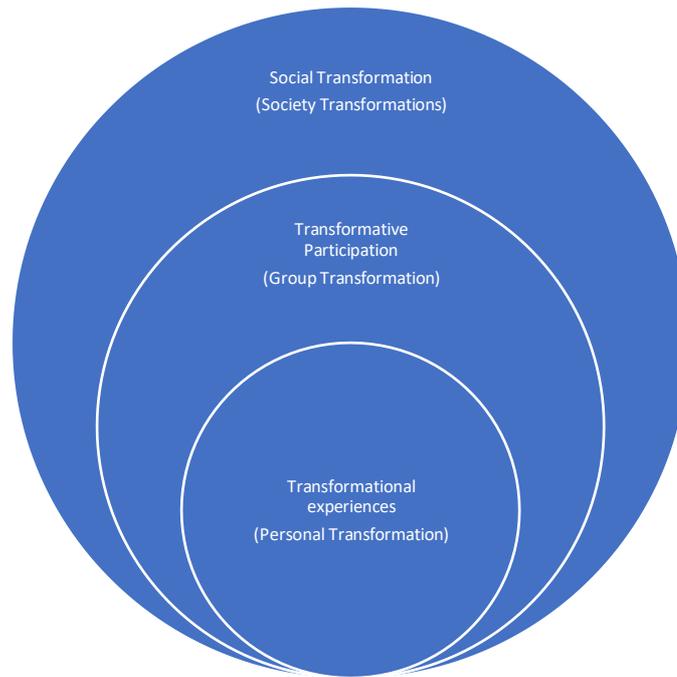
Figure 5.5- Transformation lens

These three areas will be explored as I believe that beginning examination at the micro-level through to the macro-level will enable a comprehensive ecological frame to be built around the concept of transformation. The following section will explore the ideas of transformative experience.

Transformational experiences

Theories of transformational experiences highlight how engaging in different experiences may impact individuals, altering their perceptions of how they see themselves. Laurie Paul (2014) proposes two different forms of transformational experiences: *epistemically* and *personally* transformative. Epistemically transformative experiences are the process of gaining knowledge about something that could not have been gained without experience. For example, 'the tasting of a new fruit provides new knowledge that can only be gained through an individual tasting the fruit' (Paul,2014, p.11). In contrast, personal transformation is

outlined as a more subjective and individual experience impacting how individuals perceive themselves. Paul (2014) describes personal transformations as a change in the individuals' 'preferences, views, priorities, self-conception, values and ideals' (p.16). A prime example offered by Paul is the impact that engaging in a traumatic experience may have on altering individuals' self-esteem and making them more fearful, therefore, offering a personally transformative experience.

Studies within psychology often explore the concept of personal transformation. For instance, Dennis Jaffe (1985), 'Therapist', explores the ideas of personal transformation, describing it as a form of self-renewal. Reflecting on his work with individuals who have experienced trauma, Jaffe writes that personal transformation is about altering the individual's perception of themselves from someone who is a victim and the cause of the trauma to someone that is in control and is no longer the victim. Finding a way to change their view is critical for helping individuals alter their perception of themselves and begin a personally transformative experience. One way that individuals can achieve this is by engaging in group activities with like-minded people. Through forming support networks, individuals can understand how the trauma they have faced is not just happening to them but is shared by others. This could be critical for removing the sense of blame that individuals may often feel and begin supporting the individual to alter their perception of themselves as a victim.

Considering the personally transformational process, Elizabeth Barnes (2015) highlights how society can affect the process and ease at which individuals can engage in a personally transformative experience. Using the example of marriage in the 1930's Barnes writes that women's transformation of a role from 'single' to 'married', and all the gendered norms that came with this, was widely supported by society. Barnes asserts that the transformation of the individual would accept and promote, in some cases, what the characteristics of being a

married woman would be at that time. Thus, the woman would not face discrimination in the change in her status through the experience. Hence, her altering perception of herself may be more at ease. On the other hand, Barnes (2015) proposes that individuals living with a disability are likely to be prevented from undergoing a personally transformative experience due to the stigmas and stereotypes that have become embedded within society's discourse. Barnes writes that stigmatisation can often reinforce individuals' negative perceptions of themselves and negatively impact the transformational process.

There are limitations in the number of studies exploring the effects and implications of transformational experiences. Epistemically transformative experiences appear to be almost a given, with few studies focusing on the broader implications of this form of experience on individuals or groups. Similarly, concerning personal transformation, very few studies focus on individuals who are not facing trauma or oppression, although Paul (2014) describes that everyone will, at some stage, have a personal transformational experience. Further research needs to be carried out to examine the effects of personal transformations for individuals not experiencing trauma to understand how individuals may be supported in transforming.

Transformational experiences appear essential for helping individuals overcome trauma or oppression, particularly when engaging in a personally transformative experience. Both epistemic and personally transformative experiences interlink with individuals engaging in daily activities that may provoke the opportunity to develop new knowledge or influence a change in individuals' preferences. Drawing on Jaffe's (1985) ideas of how partaking within groups may offer forms of transformation, the following section will explore the ideas of transformative participation.

Transformative participation

Transformative participation describes a process of change that individuals may go through when partaking in activities or groups. Sarah White (1996) describes transformative participation as 'the process of helping individuals make decisions on the action to take and building the skills to take action' (p.8-9.). White's study examines different levels of participation at play in society, which include;

- **Nominal participation**- individuals perceived to have power can participate and, as such, make changes that relate to their desires. Less powerful people desire to take part and make a change but are unable. There is a lack of community participation at this level.

- **Instrumental Participation-** A goal is pre-decided by a more powerful body, but community members' knowledge and skills are used to meet these goals. Hence, a higher level of community participation is used than nominal participation.

- **Representative Participation**- Community members can provide ideas toward goals and decide the best way to achieve them.

- **Transformative Participation**- Individuals involved feel a sense of empowerment, and in some cases, society's social structure can be altered to include marginalised and oppressed communities.

(White 1996)

Representative participation within this framework is the beginning process of enabling transformative participation by providing opportunities for individuals and communities to make critical decisions and take action to achieve their goals. White highlights this as critical for providing a source of empowerment that can lead to personal and social transformation.

This resonates with the ideas put forward already by the likes of Cattaneo and Chapman (2010), Freire ([1968] 2011) and Jaffee (1985).

Sherry Arnstein (1969) also examines the notion of participation, describing eight levels of participation that should be considered within any participatory initiative (see figure 5.6). Each of these levels offers participants different means of participation and ultimately impacts the outcomes and meaning of the work. Manipulation at the bottom of the ladder, where participants are disillusioned with the work and fail to have their voices heard or achieve any sense of control, is highlighted as the most detrimental participatory process. Citizen control is seen as being the most effective form of participation, providing opportunities for groups to have their voice heard throughout the process and achieve the opportunity to foster a sense of empowerment and ownership within the work. Like White (1996), Arnstein highlights that the most impactful work must involve the voice of the community and individual for the work to become meaningful and transformative.

Being in a position of control, Arnstein (1969) considers that groups can make changes in their community and therefore engage in what may be termed a socially transformative experience. Alongside enabling individuals within the group to develop new skills, viewpoints and perceptions of what they can achieve, causing what Paul (2014) determines as a personally transformative experience.

Arnstein's Ladder (1969)
Degrees of Citizen Participation
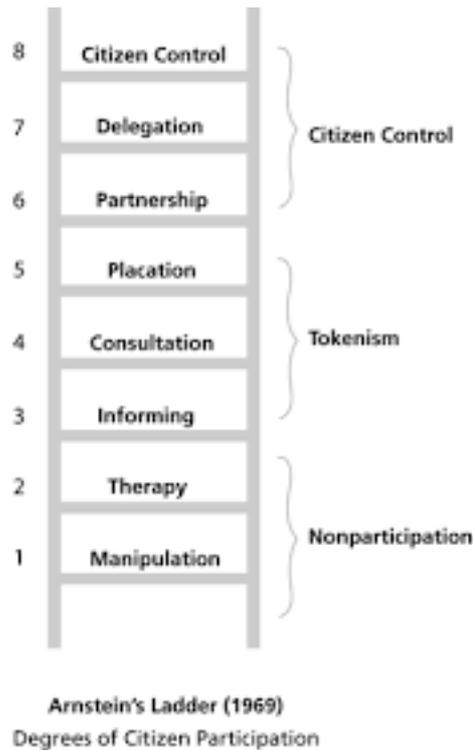
Figure 5.6- Arnstein (1969) Ladder of Participation

Community development projects are a prime example of such an approach that enables community members to have the opportunity to take control and make decisions through the work (Arnstein 1969). E Kay M Tisdall's (2013) offers a prime example in their study exploring the potential implication of transformative participation projects working with young people. Tisdall's study examines initiatives across the globe that place children and young people at the forefront of helping make decisions on the processes, outcomes and, in several cases, policies within their communities. Tisdall suggests that projects co-produced with the children and recognising them as assets to work often lead to 'deeper engagement from young people and provide opportunities for empowerment and transformation' (2013, p.190).

The fundamental ideas of decision-making and empowerment appear at the centre of

transformative participation. Ledwith (1997) suggests that any community development project that aims to bring around a 'transformational experience for participants should base its approaches around critical pedagogy' (p.5). Ledwith draws upon Freire's ([1968] 2011) ideas of critical pedagogy, where facilitators support groups in creating knowledge that has meaning and that can be used to overcome oppression to showcase how transformation may occur in society. Through a critical pedagogical approach to community projects, Ledwith suggests that the experience will be more enlightening for participants, providing opportunities for the participant to form networks built on common shared interests and begin to work together to create change.

Although transformative participation has become a common theoretical notion in studies examining community development, many studies draw on transformative participation to understand the implications for children participating in community development projects. However, they fail to focus on the transformational potential of minority groups engaging in community projects. Likewise, there is often little focus given to the sustainability of the transformation once the project or event has ended.

Transformational participation outlines that partaking in an event, project, or initiative may be a tool for helping individuals achieve a sense of empowerment and personal change or even a means of social change. For an experience to be transformational, opportunities for participants to take some control and be involved in the decision-making and running of the work appear to be essential. The following section will examine the theory of social transformation and the ideas of transformation within social structures.

Social transformation

Social transformation is concerned with altering the social status of groups and how much power they have within society. Stephen Castles (2014) outlines social transformation as a 'shift in social relationships so profound that it affects virtually all forms of social interaction, and all individuals and communities simultaneously' (p.4). Castles proposes that social transformation can elicit changes in community members' interaction with one another, the priorities of the community and the politics within it, and, potentially, the community's identity and culture.

The concept of social transformation has become particularly prominent in studies exploring human migration. For instance, Alejandro Portes (2008) employs the concept of social transformation when exploring human migration's effect on communities. Portes describes culture within a community as being made up of shared languages and values. The language within a community is outlined as a means by which individuals can interact with one another, whereas values are seen as a means of promoting actions that can be individual or collective. Values are also highlighted as a tool for instilling social norms and providing power hierarchy within communities. When facing an influx of new cultures that could include language and values, communities may either adapt to transform their social structure to provide an inclusive community or become exclusive, oppressing the culture from establishing. If communities engage in this new culture, they can be categorised as going through a process of social transformation.

Portes (2008) and Castles (2014) both assert that through accepting these new groups into the community, knowledge may be gained on the migration process that may alter individuals' established views on migration. In many cases, this can be one way of challenging and overcoming some preconceived ideas that may be held regarding a group, which can be critical for supporting the integration of the group into the community. The final stages of a

socially transformative process are opportunities for new members to contribute to society and engage in democratic decision-making. By doing so, members can feel that their voices are heard and accounted for by the community.

Finding a shared common understanding between groups is vital for social transformation and will help support migrant groups across the globe. This can be a crucial step for achieving social cohesion within communities. A prime example of this is the work of David Meir and Thomas Fletcher (2017) who explore how finding a common interest in sport enabled communities to come together, which aided social transformation for Asian communities in a predominantly white-based city. Meirs and Fletcher highlight how using sport enabled young people from both communities to find a way to communicate, enabling an opportunity for shared and equal understanding to be formed between both communities.

Although social transformation is becoming more pivotal in studies, two limitations must be considered. Firstly, although studies on migration draw heavily upon the ideas of social transformation, there is a lack of practical evidence on how communities are transformed through integrating new groups. Studies examining the migration process describe this as an apparent effect but fail to underpin how communities begin the social transformation process and the outcomes that come from going through this process. A second limitation of social transformation is that there appears to be a lack of focus on oppressed groups that do not identify as migrants or refugees. Although many researchers describe social transformation as applying to all groups that want to change their social status within their community, studies often fail to address oppressed groups that are not going through the migration procedure.

Social transformation is a way of groups establishing their place within society. To achieve this, communities need to find a common or shared understanding that will allow them to

accept the values and cultural norms of one another. In communities of different cultures, social cohesion appears to be interlinked with the ideas of social transformation and overcoming societal hierarchies of groups that can cause oppression for specific groups and individuals. By achieving social transformation, individuals and groups can further engage within society and begin to have their voices heard.

Limitations with the transformation conceptual dimension

Limitations must be considered by building the conceptual dimension of transformation through these three lenses. Although the concept of transformation is alluded to extensively, few studies present practical examples of individuals going through a transformation and its impact on them. Many studies describe ideals of growth in self-esteem, confidence or social status; however, there is little evidence that these outcomes happen and, if they do, the sustainability of the transformation.

Summary of transformation

Transformation appears to be concerned with change. Three forms of transformation may occur: epistemic transformations, where individuals gain new knowledge through experience; personal transformation, whereby individuals develop personal skills and social transformation, where a group's social status is altered. Society and the support networks that individuals develop can play a vital role in supporting or hindering these transformations and, in some cases, can cause the transformation in the first place. Engaging in specific groups and activities with like-minded individuals appears vital for gaining a sense of empowerment and the ability to overcome oppression, ultimately leading to a form of transformation.

Now that the conceptual dimensions of ownership, empowerment and transformation have

been built, a theoretical lens can be developed to examine these concepts within community music. The following section will begin constructing the theoretical lens by drawing together the key idea critical to these three concepts.

Construction of the Theoretical Framework

Through building the conceptual dimensions of ownership, empowerment and transformation, I argue that these three concepts appear to be inherently linked to critical pedagogy and work in synergy to create a liberating experience (see figure 5.7).
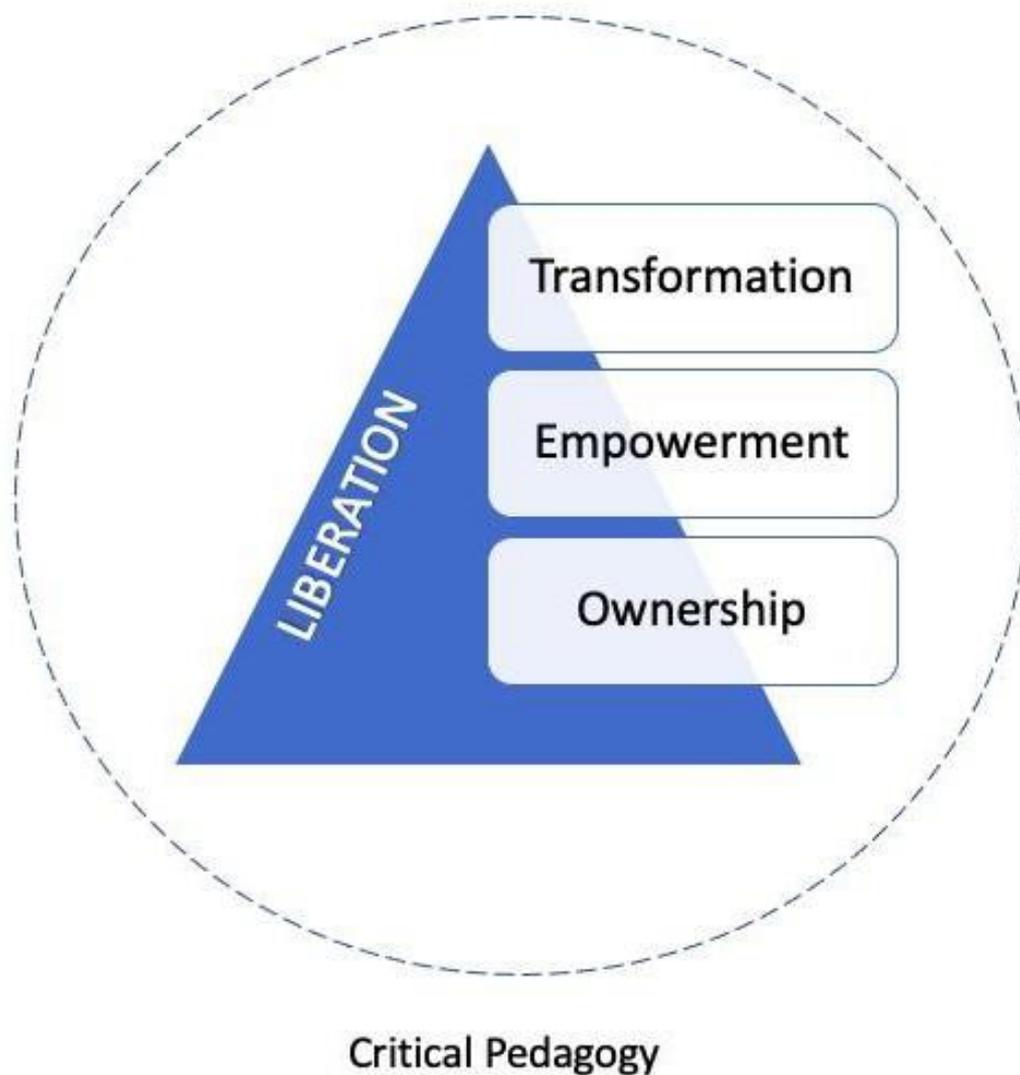
Figure 5.7- Theoretical Lens of ownership, empowerment and transformation

Across the three conceptual dimensions, these three concepts draw on the ideas of critical

pedagogy and its liberating process. Freire's ([1968] 2011) conception of critical pedagogy is built on the foundations of groups developing their critical consciousness through exploring the oppression they face in society. By engaging in such a process, groups can understand their oppression and begin working through a liberating process of action to overcome these acts of oppression. Inherent within this process are the concepts of ownership and empowerment and the idea of social transformation as an end goal. Throughout the critical pedagogical process, Freire ([1968] 2011) writes that the group must be at the centre of the process as primary decision-makers. By being at the centre of the decision-making process, Freire believes the group will likely feel a sense of control and freedom and, therefore, a sense of ownership within the process that is integral for facilitating a sense of motivation and empowerment to begin making change.

In educational contexts, educators within the space need to take on a more dialogical teaching approach, working with students to enable them to make critical decisions in the learning process. This resonates with Dewey's ([1916] 2018) concept of democratic education. Both Dewey and Freire ([1968] 2011) emphasise that students need to make decisions in the classroom to instil an educational process that is motivational, meaningful, and impactful both inside and outside of the classroom. Achieving this can result in students feeling they have freedom and control within their learning and that their voices are being acknowledged. Areas considered critical facets of ownership (Cohen 1978; Russel 2018; Freire [1969] 2011).

Once groups have developed their knowledge of the challenges they face, they can begin to consider how they take action to overcome the roots of oppression. Such an approach may result in groups setting goals or targets to achieve and may be considered as enacting several stages of Cattaneo and Chapman's (2010) empowerment model. Cattaneo and Chapman (2010) argue that setting meaningful goals and making decisions on the course of action to

achieve them can increase an individual's self-efficacy and provide an empowering and liberating experience.

Critical pedagogy as a site of liberation may be understood as supporting individuals to gain more power. As individuals begin to make a change, it is perceived that they will likely feel a growing sense of power in the process and, therefore, a sense of empowerment (Freire [1969] 2011). At the crux of empowerment's conceptual dimension lies the idea of individuals gaining more power and freedom to challenge some unfair power relations embedded within society. Freire's concept resonates with Luke ([1974] 2005) and Cattaneo and Chapman (2010), who describe that a central feature of any empowering process is examining where the feeling of disempowerment may originate and then deciding on the best cause of action to take to challenge these roots of oppression.

Ultimately, any critical pedagogical process's end goal is social transformation, where oppressed or marginalised groups can go through a liberating experience to achieve more power and an equal societal role. Castles (2014) and Portes (2008) highlight that groups can begin a socially transformative process by finding ways to challenge some pre-conceived stigmas. I argue that to challenge the pre-conceived stigmas, groups must first develop their critical consciousness to understand where these stigmas are emerging from, why they are facing them, and the best cause of action to take to overcome them (Freire [1968] 2011; Cattaneo & Chapman 2010; Lukes [1974]2005). Both Freire ([1968] 2011) and Ledwith (1997) advocate that to begin a socially transformative experience, groups must take the lead in the process of making decisions on what they would like to achieve. Through doing so, group members will likely feel a sense of ownership, motivation, and empowerment to engage in a liberating process, demonstrating how these three concepts work in synergy through the lens of critical pedagogy to achieve social transformation.

However, it is not only social transformation that can emerge from this process; a critical pedagogy can also be seen as a catalyst for enabling individuals to develop their self-confidence and self-belief. Freire ([1968] 2011) deems that critical consciousness can help facilitate a form of self-actualisation where individuals alter their perceptions of themselves and what they believe they can achieve. This is deemed critical for aiding individuals in developing their self-efficacy and, therefore, their sense of empowerment and could therefore be considered through Paul's (2014) and Jaffe's (1985) framework as a form of personal transformation. Both Paul (2014) and Jaffe (1985) write that personal transformations are centred around helping individuals alter their perceptions of themselves in a more positive light. By transforming how they perceive themselves, the individual is believed to go through a self-renewal process or what Freire ([1968] 2011) may term self-actualisation.

By exploring how these concepts work in synergy, I argue that ownership, empowerment and transformation may be considered critical elements of critical pedagogy and, therefore, cornerstones to producing a liberating experience.

Summary

Through constructing this theoretical framework, we can see the different ideas at the heart of ownership, empowerment and transformation and how these three concepts may relate to one another through the lens of critical pedagogy (Freire [1968] 2011). The concept of ownership is seen as a catalyst for supporting groups in making critical decisions and fostering a sense of control. The concept of empowerment is grounded in supporting groups to recognise the power relations embedded in society and, through it, decide on the best actions or skills needed to overcome or challenge these power relations. The concept of transformation is centred around the ideas of change, both personal and social, that groups and individuals may

go through.

These three concepts appear as critical facets of Freire's ([1968] 2011) critical pedagogy framework and can be deemed as working in synergy to produce a liberating experience with ownership at the crux of supporting moments of empowerment and transformation.With these three conceptual lenses in place, I can now begin to explore how these three concepts manifest in practice by undertaking three case studies. The next chapter will examine these concepts through the Music Spark programme.

CHAPTER SIX

CASE STUDY ONE: MUSIC SPARK

This chapter examines Music Spark, a project working with young people living with additional needs. Guiding this case study are three questions:

1) How are community musicians using ownership, empowerment and transformation concepts in their practices?

2) To what extent could a music project bring about ownership, empowerment and transformation for participants?

3) What are the potential implications of facilitating a sense of ownership, empowerment and transformation?

I provide context on the Music Spark programme before outlining the methodology employed in this case study and the key findings that have emerged. I also highlight several limitations that must be accounted for in this case study.

Context of Music Spark

Music Spark is a community musician training project for young people aged 16-25 who live with additional needs delivered at Sage Gateshead, an NPO music organisation based in the North-East of England. Sage Gateshead was established in 2004 and delivers a breadth of music-making programmes ranging from programmes working with care-experienced children to adult samba groups. The Music Spark programme was established in 2009, following the recognition nationally that there was a lack of opportunity for young people with additional needs to engage in music-making and, more specifically, music

training. Youth Music currently funds the programme through their fund C stream. As part of the programme, facilitators have several aims that they intend to achieve that were developed in collaboration with Youth Music:

1) Improve the musical skills of young people living with special educational needs

2) Improve the confidence and self-efficacy of young people living with special educational needs

3) To improve children and young people's ability to work together productively

There are two strands to the Music Spark programme, each delivering a weekly session. The entry-level strand, known as the 'Traineeship' strand, supports young people in building the foundational skills required for facilitating music-making activities by providing them with small workshop training sessions centred around helping them develop their interests in music and their musical skills. Traineeship sessions run once a week for a full day and comprise of a mixture of exploring musical activities, engaging in song-writing and undertaking Arts Awards and NCFE qualification sessions. Each year of the Traineeship ends with a Music Spark showcase evening where the young people showcase their achievements on the project with their family and friends.

The Music Spark POD (Progression Opportunity Development) sessions are the second strand of the Music Spark model, working with young people who have graduated from the Traineeship. POD sessions run several times over the week and aim to provide opportunities to develop their skills as music leaders further. One-way facilitators support young people's development is by providing them with opportunities to undertake roles as support musicians within the Traineeship strand. They can also undertake work placements in Sage Gateshead to provide real-life experience working within the arts and cultural sector. Furthermore, there

are opportunities for young people to enhance their musical skills through weekly music workshops centred around running bands and further accreditation within Arts Award and Northern Council for Further Education (heareafter, NCFE).

Facilitators across the Music Spark programme employ a mutual learning space approach, meaning that there is an equal collaboration between the young people and facilitators when planning and delivering the session. Steve Jinski (2017), 'Former head of Musical Inclusion for Sage Gateshead', believes that the use of a mutual learning space is integral for creating a space where everyone in the room, facilitators and participants, are recognised as being there to learn and develop and therefore everyone's contribution can be recognised and valued.

This project was chosen to be examined as the concepts of ownership, empowerment, and transformation appear critical to the work. The project emphasises that it aims to empower young people by enabling them to develop their skills as community musicians and challenge pre-conceived stigmas surrounding people with additional needs.

The following section will outline the methodological approach employed to examine the Music Spark project.

Methods

Data collection for the case study was scheduled to take place over twelve weeks from January 2020. Several different methodological approaches were set to be employed, including sixteen sets of participatory observations (eight from the Traineeship strand and eight from POD three sessions) and three sets of focus groups undertaken with facilitators delivering the project and young people across Music Spark. Alongside a series of one-to-one interviews with both facilitators and the young people. However, in March 2020, due to

COVID-19, Sage Gateshead was closed, so Music Spark suspended all future sessions. The
project is just beginning to re-develop at the point of writing this case study. As a result, this
case study has a much smaller data set than initially intended.

Data for this case study was collected from January 2020 to the first week of March 2020.
Across these five weeks, five sets of participatory observations were undertaken: three
sessions from the Traineeship strand and two from the Music Spark POD strand. Alongside
observations, a focus group composed of four Music Spark facilitators, Melody, Mason,
Darren and Anthony (pseudonyms), was also undertaken. The key themes that emerged from
this narrative were then used as guides for further exploration within the one-to-one
interviews.

Furthermore, three sets of one-to-one interviews were undertaken digitally with Melody,
Mason and Darren. All interviews and focus groups were transcribed and sent back to the
facilitators for approval.

The following section will outline the key findings from this case study.

Findings

Four key themes emerged through the narratives of the facilitators; their initial ideas of these
three concepts, how they saw these three concepts manifesting through the Music Spark
programme, the impact these concepts were believed to have on participants and why they
chose to employ these concepts to describe their work. The following section will outline the
facilitator's ideas of ownership, empowerment, and transformation concepts.

Facilitators ideas of ownership, empowerment and transformation

Facilitators outlined their beliefs about the meaning behind each of these concepts. Ownership was highlighted as the easiest of the three concepts to describe, with ideas of control and decision-making being at the crux of its meaning. It was believed that when individuals make decisions, they build a connection to that thing, eliciting a feeling of ownership. Melody, for instance, described that enabling individuals to have the freedom and control to decide to engage in something they felt a connection to or were interested in could be vital for instilling a sense of ownership in a process.

Considering the importance of feeling a sense of ownership, Melody believed that this was a human right and that everyone should have the opportunity to feel in control through making decisions and expressing themselves

> Gives people that opportunity to have ownership of just something whether it's, you know, having a conversation with a friend, or the chance to explore things musically. Or just, you know, have the chance to have even like I talked about last time physical contact, or, you know, if somebody doesn't have full movement, for example, and there are different ways within music spark that they can express movement […] It's just human [laughs] Just to be able to and smile or be happy or to connect with someone. And through music or sound?

(Melody, 2020)

When considering the meaning behind the concept of empowerment, Mason and Anthony drew on the idea of goal setting as being prominent to the concept's meaning. Anthony

described how enabling individuals the freedom to choose their own goals and the action to take to achieve them would likely manifest in a feeling of empowerment in the process due to feeling a sense of control. Mason reinforced this idea when thinking about the links between ownership and empowerment, believing there was an inherent link between the meaning of these concepts regarding control and decision-making. Darren offered a somewhat contrasting view on empowerment, believing that empowerment was connected to altering individuals' perceptions of themselves and what they could achieve. Darren considered that empowerment was process-orientated and that various aspects of the process should be considered vital to developing an empowering process, such as the opportunity for skill development, goal setting and action-taking towards achieving their goals.

Transformation was the hardest of the three concepts to describe for the Music Spark facilitators. The crux of the concept appeared to be the ideas of change, personal or social change. Considering the ideas of personal change, Darren described how a personal change could be regarding the sense of engagement or motivation the young people feel towards the Music Spark programme as a personal change. Whereas Anthony saw the changing perception from individuals recognising themselves as a participant to music leader as one personal change in an individual's perception that he saw as being at the crux of the concept meaning. From a social perspective, Mason described his belief that the concept of transformation was around altering individuals' perceptions of what young people with additional needs could achieve. Mason believed that social change could occur through altering these perceptions, and a more inclusive environment may manifest.

Through the discussions, it became apparent that the meaning behind these three concepts was intrinsically linked, and as a result, you could not speak about one's ideas without talking about another. For instance, Melody identified that these three concepts were part of a

process where each of the three concepts worked together. Similarly, Darren drew on the idea that ownership was, in fact, a catalyst or a starting point for developing an experience that could later become empowering and transformational:

> I kind of see these three things overlapping. A hell of a lot […] So, like, sometimes the growth will begin with ownership feeling that they belong somewhere, and I think that's an environment that Music Spark particularly focuses on that people are here and it is that togetherness.

<div align="right">(Darren, 2020)</div>

The following section will explore these ideas by considering how these three concepts manifest in the Music Spark programme.

Perceived manifestation of ownership, empowerment and transformation in practice

Facilitators were asked to consider how these three concepts may manifest through the Music Spark programme. Using the mutual learning space as the facilitator's primary approach was believed to be critical to supporting the manifestation of these three concepts. The facilitators described the mutual learning space as a democratic space that offered non-hierarchal methods of working between themselves and the young people. One example of how facilitators employed this approach was by opening the opportunity for the young people to make critical decisions in the programme's activities, such as the music they made and the activities they engaged within. By opening this decision-making space, Mason believed that the young people would feel a sense of ownership in the process and, therefore, be more engaged in the programme. Furthermore, recognising how facilitators acted upon their ideas, Mason believed that the decision-making experience could also lead to opportunities for empowerment.

Mason's ideas were reinforced when observing a Music Spark POD three song-writing session. Song-writing was the most employed activity in the Music Spark programme and was therefore believed to be crucial to these three concepts. For instance, when engaging in a lyrical writing activity, Darren encouraged the young people to develop their ideas for song lyrics and then share them with the rest of the group to receive constructive and encouraging feedback on developing their lyrics further. Across the song-writing activity, Darren supported the young people in deciding on areas such as the song themes, the time they dedicated to writing the song and the feedback-sharing process. Through the activity, the group also had the opportunity to decide how they used and developed the lyrics for future sessions.

Darren proposed that enabling young people to have their voices heard through making critical decisions in the song-writing process was integral for providing a sense of ownership and an engaging and meaningful music-making experience. Likewise, the song-writing process also enabled young people to develop several new skills, including lyric writing, instrument playing and performance skills that Darren believed could be crucial for eliciting a sense of empowerment.

On a transformational level, engaging in song-writing was also believed to support the opportunities for socially transformational experience by enabling young people to challenge preconceived stigmas attached to individuals with additional needs. Mason, in his interview, used the group's creation of the song 'Don't Diss my Ability', a song centred around challenging preconceived stigmatisation of individuals with a disability, as a prime example of a process that could facilitate social transformations. Mason described how the song-writing process had emerged from group discussions around some of the challenges group

members faced in society. Through the conversation, the group began to recognise some of the social stigmas they were facing and decided to develop a song that would enable them to showcase their musical skills and, through doing so, challenge some of these stigmas for social change.

It was not only the young people where a sense of ownership, empowerment and transformation were believed to be manifesting through the Music Spark programme, but the facilitators themselves described feeling a mutual reciprocation of these three concepts. For instance, reflecting on his work with Tom, Darren described how altering his approach to working with Tom led him to feel a mutual reciprocation of ownership, empowerment and transformation

> […] by teaching Tom, I realised that- I have to learn how Tom learns to be able to teach Tom to learn what I would like them to learn. So, it's kind of this interesting thing where I was asking questions about like how this seems to you, does this seem to make sense and they would go yep. Then when we tried to combine that with something else and then it sorts of fell apart. So, I sort of needed their cooperation in order to err- to develop together. So, I was able to develop my practice and approach and Tom was able to erm- have an opportunity to talk about how they best learn and also benefit from the guitar lessons themselves. So, it's kind of mutually empowering, I suppose. So, the empowerment for me- I feel empowered, I feel ownership and transformation as well […] It's kind of like a mirror reflection we don't know who is the mirror object and who is the reflection- it's kind of like this interesting transformation that is taking place

(Darren, 2020)

Melody shared a similar story from her experience of helping a participant develop their saxophone skills. As the young people appeared to grow in confidence and empowerment in playing the saxophone, Melody also stated a reciprocation feeling.

Considering how these three concepts may manifest within Music Spark, the next section will begin exploring the impact facilitators believed these concepts might have on the young people.

The perceived impact

Fostering a sense of ownership, empowerment or transformation through the Music Spark programme was believed to have several impacts. Considering ownership and the opportunities for decision-making and control that feeling a sense of ownership provides individuals, Mason described how this would likely be a unique experience in the young people's lives that could support later feelings of empowerment

> I think because they get so much like decision making is kind of taken out their hands quite a lot in my life. I guess through necessity and then also through like, apprehension and kind of wanting to protect and kind of yeah, that you know, there's a lot of kind of like the whole, the, the whole idea of kind of support independent travel and stuff connects to that as well, like so there's a, there's a, there's a need for that. Because I guess the progression and it's kind of restricted elsewhere. So being able to kind of contribute to that. Like, it's really important. Yeah, important for them

> (Mason, 2020)

Darren offered a similar perspective on how enabling young people to engage in decision-

making may be a unique experience with several impacts. Darren described instances where young people appeared to develop their confidence and self-esteem by deciding what they wanted to do in the sessions. When individuals developed such areas, it was perceived to be both an empowering and personally transformational experience that could have long-lasting effects outside Music Spark.

Alongside seeing the young people having personally transformative experiences on their emotions and confidence, Darren also described how 'celebratory' transformations manifest through the equally empowering and impactful project for the young people. Darren described celebratory transformations as areas such as achieving a qualification or gaining employment either in Sage Gateshead as musicians or in an area where the young people were most interested.

The facilitators also described social transformational impacts emerging from the programme that were perceived as impactful for the young people. Mason described how the Music Spark yearly performance provided opportunities for the young people to challenge some of the preconceived ideas individuals held about individuals with additional needs and what they could achieve

> I think the Music Spark show is a really good gauge of it as well. You know like the end of the- the end of the first-year journey for the trainees and then I guess a marker for all of the other members as well. It's like the coming together of a whole host of ideas, celebration of the competition of accreditation and just err- that kind of sense of achievement, cumulates in the show. Erm- the fact that there is input on many different levels from all of the trainees and erm the pod members is giving them the ownership and the empowerment and then the realisation from their peers, and their

parents, and support workers and family members and the audience seeing them doing

something that is sometimes totally alien to what they have experienced them doing in

the past. That is a really good example of transformation

(Mason, 2020)

Through enabling the support networks to see the young people in a new light, Mason

believed that there was a likelihood that this may support opportunities for the young

person to have more independence and control in their lives as their support networks

would see what they could achieve.

Likewise, Mason outlined how the work happening through Music Spark had led Sage

Gateshead to reconsider what it means to be musically inclusive. Mason described how as

young people took on leadership and facilitation roles, Sage Gateshead began looking at

more ways to make their workforce diverse and inclusive. Thus, the impact of eliciting a

form of social transformation within Sage Gateshead could herald broader effects for other

individuals with additional needs, opening avenues for employment within the arts and

culture sector.

Finally, not only were these three concepts seen to be offering impacts on the young people,

but the feeling of mutual reciprocation from the facilitators also impacted them. Darren and

Melody proposed that witnessing the different impacts emerging from the project had

supported them in developing their practices further, as they continuously adapted their

practices to meet the group's needs. Likewise, they identified having undergone personal and

social transformation by working with the participants. Darren, for instance, described how

facilitating the project had enabled him to become a more rounded practitioner and person:

But like with a careful eye on it like it's a good way of developing as a practitioner […] and that and if you develop as a practitioner then you are, you're grown, and you're developed, and you have more independence better professionalism. So, it's like we-keeping them really careful eye on the successes that the and young people that we work with have allows an erm- learning opportunity for the practitioner observing. You're taking part and I definitely feel far more rounded person from working in Music Spark, you know, having a wider experience of people's emotions and how they interact with each of other and what their needs are and how to communicate effectively. And it's for me, it's like an on-going process

(Darren, 2020)

Thus, facilitating Music Spark could be positioned as enabling the facilitators to undergo transformations in their practices of how they approach work with young people with additional needs, understanding their work's impact and perceptions of themselves.

The following section will explore how facilitators used these three concepts to describe their work on Music Spark.

How and why facilitators chose to employ these three concepts

Facilitators outlined how and why they chose to use ownership, empowerment and transformation to describe their work on Music Spark. The discussions made it apparent that there was a dichotomy between how helpful facilitators believed these concepts were to describe their work and how often they would be used. All facilitators identified that they would employ the ownership the most regularly of the three. Mason describes that one of the

reasons he would choose to use the term weekly was because it felt measurable, making it easier for him to write about in his evaluation reflective diary.

Likewise, Melody described that she would employ the term weekly for a similar reason. In comparison, trying to decipher where moments of empowerment and transformation may manifest within Music Spark was seen as more complex. One of the main reasons why facilitators found these two concepts more difficult to use was their ambiguity around meaning, which made them more difficult to pinpoint.

Another reason Mason found the term empowerment difficult to employ was the notion of power embedded within the concept, which he described as not resonating with his language choices. This is not to state that the facilitators did not employ concepts of empowerment and transformation to describe their work; it was just much more targeted. Mason, for instance, described his belief that the terms empowerment and transformation had some form of powerful conation within the funding system that funders would like to actively see musicians and organisations employing these concepts within their work

> I think I've used ownership a lot more. Definitely in, in, in reports in main reports for Youth Music used the term empowerment definitely [...] transformation? For funders it's -it's a bit more of a prestigious word, isn't it?

(Mason, 2020)

Mason believed that Youth Music would likely have a clear understanding of the meaning associated with empowerment and transformation, believing them to be almost buzzwords they would use daily. Hence, Mason would consider such terms when communicating with funders such as Youth Music. Mason was not alone in this, as Melody also outlined feeling

influenced by the funders to employ this concept to describe her work. As part of their Youth Music funding, Sage Gateshead had developed weekly facilitator reflective diaries that they could use to gather evidence of the impact of their work. The diaries asked facilitators to reflect on the different activities used within the session, what impacts and developments they saw, and how they related to the aims and objectives of the funding bid. The use of the wording and focus of these questions resulted in Melody feeling like she needed to use these concepts to describe her work

> Oh, I mean, the words are already there to prompt us. They're not necessarily used consciously […] They are in the questions. So, a lot of the questions are like that. Do you see confidence building? Stuff like that

(Melody, 2020)

Although Melody perceived that these three concepts had a valuable role to play when communicating with funders to showcase their work's impact, these were not the terms that Melody would have personally chosen to have used. However, although Melody and Mason expressed some tension with these terms, the same was not said for Darren. He outlined his belief that these three concepts were vital in describing the changes and growths he witnessed through the young people engaging in Music Spark. They were believed to be a critical part of the music-making process, and as such, he regularly relied on these three concepts in his reflective diaries. However, rather than talking about them independently, Darren described how he saw them as working in synergy. Hence, when you begin talking about one of these concepts, you automatically begin talking about the other two. Thus, providing a rationale for their equal employment.

Limitations

A limitation must be accounted for within this study regarding the smaller-than-anticipated data set. The effects of the Covid-19 pandemic have resulted in a lacking opportunity to interview young people regarding their ideas of these three concepts and how they relate to their experiences of engaging in Music Spark. However, this study offers valuable insight into the facilitator's ideas of these three concepts and their relation to the funding system.

Summary

Findings from this case study indicate the meanings behind each of these concepts within this context. Ownership is tied to the ideas of decision-making and control; empowerment is linked with the ideas of freedom and goal-setting. At the same time, transformation is connected primarily with personal and social change. When considering how these concepts appear to manifest within practice, it seems that song-writing and opportunities for young people to take the lead are vital to facilitating a unique experience of control and ownership that can lead to possibilities of empowerment and transformation later in the music-making. Although each concept has a role in Music Spark, facilitators felt some dissensus towards employing these concepts to describe their practice. They chose only to use them as they believed they were the sorts of terms that funders would recognise and that this would support them in securing future funding.

The following section will explore The People's Music Collective case study.

CHAPTER SEVEN

CASE STUDY TWO: THE PEOPLE'S MUSIC COLLECTIVE

This chapter examines The People's Music Collective (hereafter, TPMC), a project working with adults with a mental health diagnosis. Guiding this case study are three questions:

1) How are community musicians using ownership, empowerment and transformation concepts in their practices?

2) To what extent could a music project bring about ownership, empowerment and transformation for participants?

3) What are the potential implications of facilitating a sense of ownership, empowerment and transformation?

I will provide context on TPMC before outlining the methodology employed in this case study and the key findings that have emerged. Additionally, I will highlight several limitations that must be accounted for within this case study.

Context of TPMC

TPMC is a song-writing project working with adults living with a mental health diagnosis. The project is delivered by Soundcastle, a music social enterprise company established in 2011. Soundcastle is passionate about advancing musical facilitation and delivering socially responsible arts activities, believing that everyone has the power to make music and the right to feel ownership of it (Dunster 2016). TPMC was established in 2017 and aimed to provide a music-making experience that could increase the well-being and resilience of adults facing mental health challenges through engaging in collaborative

song-writing (Soundcastle, 2018).

Before March 2020, the project was being delivered weekly at Worthing Museum. Since March 2020 and when writing this case study, members have been meeting weekly via the digital platform 'Zoom', continuing to develop their original songs EP. Adapting to a digital medium has meant that members and facilitators have had to find new ways of making music combatting the challenges brought about via digital music-making; latency, inability to hear more than one voice at one time and, therefore, the need to remain muted for large portions of the sessions. As a result, facilitators have developed an approach to writing original songs online that can be outlined in four steps:

1) Invitation for members to share their song ideas (lyrics, melodies, or chords) with the facilitators before the session. Once the facilitators are aware of these ideas, they can factor this into the planning for the next session to share with the group.

2) Once the group has heard the idea and decided they would like to work on the piece, the facilitators use breakout rooms to facilitate small discussions around the song and get the group to think about how they would develop the piece. This happens over several weeks, and at specific points, members will bring their instruments to the session and have an opportunity to share their ideas of what they might play in the song and learn their parts whilst muted.

3) Once the members have decided what to play, they will record their parts. The facilitators will have built a demo track via logic that will have the entire song. Members are invited to record themselves playing along to the track and send their part to the facilitators once recorded.

4) One of the facilitators will then piece together all the different parts and share the song with the group. Members provide feedback; if required, parts can be re-recorded, and new ideas can be inputted.

This project was chosen to be examined as the concepts of ownership, empowerment, and transformation appear critical to TPMC and the work of Soundcastle. Soundcastle emphasises that communities must have ownership in the music-making process to elicit an empowering experience that could result in meaningful change.

In the next section, I will outline the methods undertaken for this case study before highlighting some of the emerging findings.

Methods

Data collection took place between January 2021-April 2021 digitally via zoom. Eleven weeks of participatory observations were undertaken, where detailed logs of the activities and responses of the community members were considered. A digital focus group was undertaken with the four directors of Soundcastle as the first point of narrative inquiry. The focus group aimed to gather contextual information on Soundcastle alongside beginning to explore the ideas of ownership, empowerment and transformation and how the directors believed these concepts related to the work of Soundcastle. Emerging themes from this focus group were explored further in digital one-to-one interviews with each director.

Additionally, digital one-to-one interviews were also undertaken with the three facilitators delivering TPMC. These interviews explored the facilitator's ideas of these three concepts, if

and how they believed they were manifesting through their work on TPMC and what impact they believed these had on community members. Five one-to-one interviews were also undertaken with community members attending TPMC. These interviews explored their ideas of ownership, empowerment and transformation, how they saw these concepts relating to their experiences of attending TPMC, and the impact that feeling a sense of ownership, empowerment and transformation through the project may have on them. Pseududoyms are used throughout to support anonymity of both faciliators and community members.

This next section outlines the findings and emerging themes.

Findings

I will outline TPMC findings; by splitting the findings into two sections, one centred around the facilitators' narratives and the other centred around the community members' narratives.

Facilitators narratives

Facilitators ideas of ownership, empowerment and transformation

Six members of Soundcastle staff described their initial ideas of each concept and how they related to their work as community musicians. Several facilitators commented on these three concepts not being something they had primarily given much thought to before being invited to participate in the research. For instance, for Tracey, 'One of the newest Soundcastle facilitators', these terms were new and something she had only begun to recognise as being employed within the field over the past year. By engaging in more research networking events, she realised how these three concepts are employed to describe aspects of community music practice by researchers and academics.

Facilitators outlined ownership as being connected to the ideas of voice and contribution. Holly, for instance, saw ownership as being tied to the notion of 'voice', believing that when individuals made decisions or inputted an idea, this could enable an ownership connection to emerge. Lucy outlined a similar perspective describing how it was essential to find ways of honouring and acting upon the community members' input in sessions to facilitate a sense of 'owning'.

Considering the concept of empowerment, Samantha and Amy saw empowerment as tied to the notions of autonomy and self-belief. Samantha, for example, described how she believed that decision-making opportunities in sessions gave members a feeling of autonomy and power, which could be crucial for supporting the beginnings of an empowering process. Likewise, enhancing an individual's self-belief through music-making was also described as an initial idea of empowerment. Amy outlined how members acting on their own choices or developing new skills could be crucial to eliciting an 'I Can' attitude that could raise members' self-belief and autonomy and, therefore, a sense of empowerment.

Although the facilitators perceived a link between autonomy and empowerment, such as the development of control that individuals could develop through an empowering or autonomous experience, there were some concerns that the term empowerment could herald negative connotations. For instance, Amy identified that having the term power held in its crux could open the perception of unequal dispositions of power between facilitators and community members, which could potentially result in a negative connotation of the facilitator's role and the music-making process

I think the worry with empowerment is we are there to empower we are the powerful,

and we are there to bestow our power to others and raise them up. Whereas autonomy

resonates and this might just be semantics, to be honest, but for whatever reason, it

just resonates more in terms of people have this in them already and they just need to

have the self-belief-self-belief to go away and create things independently. And so,

we are there rather than to empower-we're there to provide the tools and to provide

the space and to be a listening ear

(Amy, 2021)

Tracey and Tim highlighted the concept of transformation as being connected to the notion of

change, specifically in members' perceptions of what they believed they could achieve or do.

Tim, for instance, outlined his belief that community members were likely undergoing some

form of skill development through engaging in TPMC. This could be instrumental in helping

them alter their perceptions of themselves and what they believed they could achieve. These

ideas of changing the individual or community's mindset of what it means to be musical and

how they perceived themselves were outlined by Holly as being at the foundations of

Soundcastle's work as an organisation.

The following section will begin to outline how facilitators perceived these three concepts

manifesting within their practices at TPMC.

Perceived manifestation of ownership, empowerment and transformation in practice

Facilitators described how they perceived these three concepts were manifesting through

TPMC. Throughout the narratives, facilitators continuously drew comparisons between

online and face-to-face practices. There was a sense that, in many ways, the practice had tried

to remain as similar as possible online but that facilitators had to be aware of the differences

in community members' technology and the limits of working in zoom. The impact of which meant that there was much more emphasis on the sessions being facilitator-led.

Facilitators and directors described how critical song-writing was to facilitating moments of ownership, empowerment and transformation. For instance, Samantha and Amy described how song-writing could be a valuable platform for honouring individuals' voices through the way members could input their ideas in the process, leading to moments of control and, therefore, ownership to manifest. Song-writing was also believed to help provide learning moments and reaffirm community members' musical skills. For Amy and Holly, this was believed to be crucial for facilitating moments of empowerment and personal transformation in members' perceptions of themselves as musicians.

Recognising collective ownership as being at the crux of their work, Lucy described that facilitators could support the manifestation of ownership by ensuring that each member's voice was heard and acknowledged. One primary way of doing this was by enabling the community members to make critical song-writing decisions and take the lead. Reflecting on the experiences of working digitally, Amy described how this was much simpler in face-to-face environments, with members able to take a more 'organic process' to developing songs that could heighten their sense of ownership

> When we were back in the room, it was it was easy to bounce off each other a bit more. And, you know, someone might say something, and someone else would go, Oh, yeah, yeah. And that makes me think this and online, it's much harder to do that. And definitely, in the beginning, we found like, people found it a lot more difficult to speak up and come forward. And so, we had to sort of look at how do we create space? Sometimes we would have to literally say so and so what do you think? Or,

you know, do you want to put forward ideas, sometimes we needed to be a bit more

direct […] I would say, coming online, we've regressed because they sort of come

into the space and they see me as like the meeting host. And it's like, okay, I'll get the

session started off again. Whereas in the room, we would all be gathered around with

cups of tea, and then as a whole group would sort of migrate over to the circle, and

we'll be chatting and then get going. So that that has felt quiet, I feel like I'm hosting a

lot more now than I than I used to

<div align="right">(Amy, 2021)</div>

Online, Tracey, Tim and Amy described having to take a more managerial role in the space,

asking members to raise their hands or specifically asking certain group members to share

their ideas in the group process. In Amy's opinion, the lack of opportunity for 'voice' online

could have detrimental effects on the level of ownership within the project for members who

were perhaps more apprehensive about sharing their ideas virtually.

Working in the digital environment was also described by Tracey as a challenge to the

facilitator's unique pedagogical approach termed 'Permissioned Challenge', which they saw as

crucial for supporting empowering and transformational moments. Permissioned Challenge

places decision-making and control within the hands of the community members, enabling

them to decide and state how far they would like to be challenged within each session. The

digital environment has meant that it is more challenging to have one-to-one conversations on

how members feel in the session around different activities and which skills they would like

to develop. Tracey described how they often had to judge how members were finding the

activities and whether to develop specific activities further without having the chance to

speak to members about it on a one-to-one basis to hear about their experience. Therefore, it

was difficult for Amy, Tracey and Tim to know how much support was needed within the group when working digitally.

Although Amy perceived a loss in how these three concepts were likely manifesting digitally, Tim believed that the move to online delivery had resulted in greater musical engagement and skill delivery from community members. For instance, Tim described how members composed lyrics, melodies and rhythms outside the session to share with the group. They developed new technical skills using software such as Logic Pro or Bandlab to record and produce their ideas. Tim perceived that these opportunities were likely to lend themselves to adapted learning of musical skills, i.e., digital production, that could enhance 'I Can' moments in a different way and support the manifestation of a sense of empowerment and an opportunity to reinforce members' perspectives that they are musicians in a transformational way.

Finally, the facilitator team identified that these three concepts were connected and supported the manifestation of the next concept. For instance, Amy outlined ownership as being at the crux of the music-making process, which later led to opportunities for empowerment and transformation through the ways that it offered community members a sense of control, a way of having their voices heard and acknowledged and as a result a change in the perception of themselves. However, not all facilitators reciprocated the idea of ownership, almost being the steering path. Tim, as an example, described how for him, ownership was not at the crux process but rather transformation, as that could be the desire to engage in the process in the first place

> I think once-once the process of ownership started, which means the person probably doesn't feel ownership, the participant, or the leader, or the composer, or whoever

we're talking about, doesn't feel that ownership yet. But it's thought to the journey

towards it. That's already transformation. So, I think transformation, it's kind of

embedded in the whole process. I think going you know, leaving your house to go to a

session is already transformation, you know, is-is already empowerment, is already

ownership, you know, but in I think the levels, they go changing, you know, like,

throughout the-throughout the things so I think, yeah, I-I believe that they-they

transformation can happen from minute one

(Tim, 2021)

Although the facilitators could not clearly state how these concepts were manifesting in

practice, they believed they played a part in a process and were intrinsically connected.

The following section will explore how facilitators and directors employ these concepts to

describe their practice.

How and why facilitators chose to employ these three concepts

Facilitators outlined how they would employ these concepts to describe their work. There

was a dichotomy in the usage between the facilitator's employment of these concepts. For

instance, Tim and Tracey highlighted that they had never used these concepts to describe

aspects of their work before engaging in the research. For Tracey, there was a belief that

these three concepts were more research or academic-orientated than practice-based. Hence,

she had not come across many practitioners employing these concepts and didn't feel

compelled to employ them.

However, for Soundcastle directors, these three concepts or their ideas would likely be

employed regularly. Ownership was regarded as the most common of the three that the directors would employ when communicating with funders and potential project partners. Lucy described that they would employ ownership within their discourse because they believed it was embedded in their organisational process for developing projects. Similarly, Samantha perceived ownership, unlike empowerment and transformation, as less 'fluffy' and, therefore, easier to interpret and pinpoint as manifesting through the process regularly than potentially transformation opportunities.

Considering the concept of empowerment and holding the perception that there was a negative connotation surrounding empowerment, directors described that they would actively try to stay clear from employing the concept within their language as much as possible. Instead, when communicating with funders, they would actively use the term autonomy to describe empowerment outcomes associated with their work. This was a similar consensus regarding transformation, as although they could recognise the term's usefulness, they would actively employ the concept of change more when writing funding bids or project reports.

It was believed that the choice not to employ these concepts, but to use alternatives that resonated with their ideas, was probably different to many other organisations who were potentially employing these terms regularly to showcase the impact of their work. Holly, who appeared to take the lead when it comes to writing funding bids for Soundcastle projects, described how they used 'targeted language' that derived from the way they speak and work and the way their members speak rather than that of the funders

> I think because with most of our funding we set our own aims and objectives and then report against them we usually use language that is closer- that is so tightly ingrained in the way we work and speak; we can then use it back when we are reporting […]

So, it's quite targeted the way that we speak-erm- so no I don't think we do. We don't use them in fundraising in like- fundraising or reporting I don't think.

<div align="right">(Holly, 2021)</div>

Hence, they did not have to rely on specific concepts or terms that did not resonate with their practices to achieve funding. Instead, they looked toward funders whose language resonated more with their own.

Community Members Narratives

Community member's ideas of ownership, empowerment and transformation

Nine community members outlined their perspectives on the meaning behind these three concepts. Several commented that they had never given much thought to each concept and how it related to their experiences engaging in TPMC. When thinking about ownership, members identified the concept as being linked to contribution. Gary, for instance, drew on the idea that if you contribute, you automatically see part of yourself and, as a result, feel a sense of ownership in the final product, be that a song or a collection of songs.

Likewise, Tanya outlined a similar idea describing the process of contributing to being almost like a 'seed that you plant and then watch it grow' and that through the process of growing, you see your contribution and therefore begin to feel a sense of ownership over the song. However, this was not a form of self-ownership, but rather a sense of collective ownership between the group members

Like a song that we create in the group becomes partially my, you know, it's not my

song it's our song. And that's-that's-that's even better to me because it's that sense of

unity and oneness is something that I've always tried to be a part of

(Karen, 2021)

Thus, the concept of ownership was cemented around ideas of collective ownership.

When considering empowerment's meaning, community members commented that it was

centred around the notion of control. Karen, for example, described how the concept of

empowerment meant having a stake of control in her life that enables her to make decisions.

Similarly, John saw a connection between empowerment and ownership regarding the sense

of control associated with empowerment and the idea of the critical contribution to

ownership. There was also an emerging theme that the term empowerment could be used to

describe a growing feeling of 'I Can' and the growth of self-belief in one's abilities.

Transformation was centred around the notion of change: changes in individuals' well-being

and changes and developments in the music being created. Gary, for example, described his

belief that he associated transformation with personal changes in how much control and focus

individuals felt through attending TPMC. Similarly, Karen commented on personal

transformation altering individuals' self-esteem and self-confidence.

Although Gary and Karen perceived transformation as changes concerning health and well-

being, all members did not reciprocate these ideas. John, Tanya and Diane highlighted

changes in the music as being at the crux of what the concept of transformation meant for

them. John, for instance, described his idea that songs in the PMC were constantly evolving

and changing throughout the song-writing process and that this could be classified as being

transformational

> You know, when I think about transformation, I think about, you know, I'll go back to that song that I wrote [Laughs]. The way it's changed, and the way that things evolve. And, you know, songs do sort of have a way of evolving, you know, from the moment that they start out.

(John, 2021)

Diane also offered a similar perspective on how transformation was about change concerning music made by the group. Through her narrative, she described how coming together as a group enabled music to change and develop as members could bring their backgrounds, interests and ideas to the music-making process, resulting in a transformation in the songs the group created.

The following section will explore how the community members saw these concepts manifesting through their engagement in the PMC.

How members see these three concepts manifesting within the project

Community members considered how they saw these three concepts manifesting through TPMC. From a member's perspective, the adaption to online had not changed their experience of the project and, as a result, how they saw these three concepts manifesting in TPMC. As TPMC is primarily a song-writing project, many members drew on how the song-writing process elicited each of these opportunities.

For starters, the opportunity to control the music being made was described as eliciting opportunities for ownership and empowerment through the process. Diane described how the song-writing process in the group enables members to put their 'own stamp' on the songs through the way facilitators encourage participants to explore the music and develop their ideas. Reflecting on this process, Karen commented that contributing ideas to the song-writing process required a level of effort, and it was the process of having to make an effort that resulted in the sense of ownership manifesting over the final product.

Each member commented that facilitators would actively ensure that each person had the opportunity to share or input their ideas into the creative process. John outlined that this was part of how the group built a sense of shared ownership through accepting and using each of the ideas that members put forward; he described it as almost a state of 'anarchy' within the music-making process. Although for many members, such as Karen and Gary, this sense of shared ownership was a positive experience, for John, the feeling of shared ownership could sometimes be challenging. Reflecting on a song he 'gifted' to the group, John commented that as everyone was inputting their ideas, his vision for the music began to disappear, resulting in an underlying tension that removed some of the ownership he felt towards the music.

Reflecting on the concept of empowerment, Diane described how a sense of empowerment manifested through how much control they felt within the group. One way members could feel a sense of control was through making decisions on what instruments they played, the lyrics and creation of the music and what skills they developed. Diane, for example, outlined how the facilitator's approach to asking members for their ideas seemed to instil a sense of motivation that would support members to decide to challenge themselves in developing new skills that could be musical or personal. Diane's decision to begin singing in TPMC was a prime example of this sort of challenge opportunity, as she described how she had made the

decision, with the support and encouragement from facilitators, to move away from 'only playing the flute' and instead begin to contribute vocally to the songs. This process resulted in a feeling of empowerment for Diane. Although many of the group perceived that the facilitators were enabling the members to take control within the PMC, John was quite sceptical of this idea, voicing on several occasions that, in fact, throughout the project, the facilitatory team had quite a substantial amount of control:

> It's unusual for an idea to be put forward and it can't be used, you know. I mean, I can think of Carol came up with the idea of having the sound of seagulls in that song, Lazy days. And so, I found some sound of seagulls. But that's not-that's not going to be used. That's quite unusual, really. So yeah, yeah. You know, I don't think, you know, the empowerment that you've that, I suppose-I suppose, you know, in terms of controlling things. The fact is that Amy and Tim, Tim, possibly, mainly, really holds the strings, because they're the ones putting the thing together and putting the mix together, and, you know, adding the beats, and all that sort of stuff. So, you know, they're the ones who, you know, you know, I don't feel empowered to have that much control over the song.

> (John, 2021)

John described that although he had some thoughts about how one of the songs should end, he was actively choosing not to voice them because he knew that the facilitators loved the way the song was, and they ultimately were the ones putting the work in.

Although the group had clear ideas of what transformation meant, it was much harder to pinpoint how it was manifesting in practice. Many members in the interview began talking

about specific impacts that the project had provided them with through engaging in the group that they saw as transformational. Reflecting on his difficulties with motivation before attending the group, Gary described how the group was a catalyst for increasing individuals' effort and motivation towards something; in this case study case, it was the development of the group's EP that was a motivational tool. Similarly, Karen commented that the PMC enabled her to build her confidence and self-esteem by encouraging her to 'put effort in' whilst providing opportunities for challenge and skill development. Hence, there was a sense that the encouragement, support, and new opportunities provided in TPMC supported opportunities for personal changes that members saw as transformational.

Furthermore, it was believed that these three concepts were interconnected with ownership at the crux of the process. Karen, for example, commented that in preparing for the interview, she was finding it difficult to separate the concepts from one another, seeing them interlinking

> I think, I think really, that-that, you know, it's kind of like a Venn diagram. You know, I think really there-there is, you know, a definite core to all of it. And I think, whether it's empowerment, ownership, or transformation, at the core of it all for me is-is confidence or self-esteem

(Karen, 2021)

Thus, the manifestation of all three was believed to happen together once members felt ownership within the sessions. The following section will explore the impacts of feeling a sense of ownership, empowerment, and transformation for members of TPMC.

The impact for members of fostering a sense of ownership, empowerment and transformation

Community members addressed several impacts they believed were emerging through feeling ownership, empowerment, and transformation within TPMC. For example, Gary described that the project provided him with a sort of 'cathartic experience' that could encapsulate a sense of achievement and increase his confidence. This cathartic experience came from the levels of ownership and control that Gary felt within the project

> I get a really cathartic sort of experience out of engaging and making something As I said, I'm a creative, I kind of need that. So, I guess that-that it kind of gives me a level of confidence. There's like a knock-on effect that affects a load of things. So, I guess ownership. It works on-it works on a couple of levels. There's the ownership of the commitment side of putting in the effort. And kind of at the end of it thinking, okay, I've achieved that I've done that.

(Gary, 2021)

By feeling a sense of ownership over the music being created, Gary described feeling a sense of collective accomplishment over the final product. Gary's narrative resonated with John and Martin's experiences of fostering a sense of collective ownership that enabled members to increase their confidence by feeling a sense of achievement. This sense of achievement motivated John and Martin to continue developing their musical skills further. This positively impacted their 'I Can' do attitude and their belief in their skills as a musician.

Likewise, for both John and Tanya, a feeling of ownership impacted the emotional connection over the music created. If they felt a strong sense of ownership, there was a belief

that they would likely feel more emotionally connected to the music, and therefore this could increase their sense of achievement or pride. For John, however, too much collective ownership could negatively impact his experience of the group music-making process, mainly if the song was seen as developing or transforming in a way he had not envisioned initially. He described that he had to detach the level of ownership towards the songs gifted to the group during the music-making process to relieve some of his occasionally felt frustration.

The impact of feeling a sense of empowerment and transformation was described as interlinking with Karen, Carol and Tanya, drawing on both concepts to describe how changes in their self-esteem and self-confidence emerged through feeling more in control and recognising their achievements throughout the process. Karen was particularly privy to this idea, describing how her confidence through the project has steadily grown, which she perceived as empowering.

The transformational nature of this increase came from how she could take this increased confidence and apply it to other aspects of her life. By increasing her confidence, Karen also saw that her perception of herself was changing. Across each member, changing their perceptions of themselves, what they believed they could achieve, and their role in society was described as critical for having a long-lasting and impactful transformation on their mental health.

Limitations

Limitations must be accounted for within this case study, primarily the discrepancies regarding how these concepts were manifesting digitally. Both facilitators and community

members seemed to draw in their narratives more on how these concepts manifest in in-person environments rather than through the digital means of delivery. Although there were questions used to guide both demographics to consider digital music-making, the result was a comparison of experiences.

Summary

In summary, this case study provides insights into the role of these three concepts within a music programme from both a facilitator and community member perspective. Members and facilitators saw these three concepts as intrinsically connected. They believed ownership to be at the crux of the process enabling group members to feel a sense of control within the music-making that could later flourish into opportunities for empowerment and transformation. Empowerment and transformation were highlighted as moments where group members increased their self-confidence and began changing their perception of themselves by recognising themselves as being in control.

The impacts of fostering these three concepts through a music project could be conceptualised as far-reaching and as having an essential role in helping this demographic support them in taking positive steps to overcome their mental health challenges. By feeling a sense of ownership and empowerment, members began increasing their sense of self-worth and, as a result, started transforming their perception of themselves.

The next chapter will explore music-making with care-experienced children and their families.

CHAPTER EIGHT

CASE STUDY THREE: MUSIC-MAKING WITH CARE-EXPERIENCED

CHILDREN

This chapter examines the Loud and Clear (hereafter, LAC) and More Stuff Like This Please (hereafter, MSLTP) programmes, two small programmes working with care-experienced children through a social pedagogical model. Guiding this case study are three questions:

1) How are community musicians using ownership, empowerment and transformation concepts in their practices?

2) To what extent could a music project bring about ownership, empowerment and transformation for participants?

3) What are the potential implications of facilitating a sense of ownership, empowerment and transformation?

I provide context on these programmes before outlining the methodology employed in this case study and the key findings that have emerged. Additionally, I will highlight several limitations that must be accounted for within this case study.

Context of LAC

LAC was established in 2009 and is run by the Sage Gateshead, working in partnership with Newcastle and Gateshead Local Authorities, Adopt North-East and Adoption Tees Valley (regional adoption agencies). The programme works with care-experienced children, predominantly foster and adoptive, from birth to 7 years. When writing this case study, LAC

is funded by Youth Music on their Fund A stream.

There are several aims attached to the programme, including embedding learning and effective practice in host and partner organisations through sharing musical practice, improving the personal, social and emotional development of young children and building the emotional bonds between care-experienced children and their foster/adoptive parents through the medium of music-making (Mooney & Young, 2012). Music facilitators employ a social pedagogical approach to achieve these aims, with the child's personal, social and educational needs at the core of the sessions.

Social Pedagogy is an approach concerned with individuals' well-being, learning and growth. Rooted in social work practices, it has become a standard approach for individuals working with care-experienced children and young people. Underpinning ideas of the approach are that each person has inherent potential, is valuable and resourceful and can make a meaningful contribution to their wider communities if we can include them (Thempra.org.uk). Research suggests that employing such an approach may support building relationships between care-experienced children and the key adults in their lives. A central theory of social pedagogical practice is the common third and the belief that engaging in some form of non-hierarchal activity may support the development of meaningful relationships and bonds between children and adults (Humphrey, 2020, Chambers & Petrie, 2009)

Each LAC programme delivers a weekly session during school term time. Two music facilitators deliver the sessions that run for up to 90 minutes. The session time includes opportunities for a 'snack break' that is crucial for supporting the social elements of the

session and reinforcing the frameworks of social pedagogical practice (Humphrey &

Mooney, 2021). Activities in the session are based on supporting the children in developing

their language and numeracy and increasing awareness and knowledge of the natural world.

These are key areas of the national curriculum for early childhood in England (EYFS, 2021).

For this case study, the LAC foster family music-making project (0-4-year-olds) and LAC

Move on Up Adoption family music-making (4-7-year-olds) will be explored as each project

employs the ideas of these three concepts as critical facets of their work.

Context of MSLTP

MSLTP is a multi-form arts programme delivered by the NPO ARC Arts Centre based in

Stockton-on-Tees, working with children and young people in the care system in Stockton.

MSLTP began in 2017 and was developed in partnership with Stockton Brough Council,

Blue Cabin, Culture Bridge and Sage Gateshead. The programme focuses on supporting care-

experienced children and young people between the ages of 0-16 and the adults and

organisations in their lives to access and participate in creative activities.

As part of the MSLTP activity, an early year's foster family music-making programme was

developed based on the LAC model, and as part of its development, a Sage Gateshead

practitioner was invited to collaborate in setting up and delivering the programme. There

were several aims attached to the MSLTP early years music-making project:

Increase self-esteem in care-experienced children;

· Increase confidence in care-experienced children;

· Increased interest in creative activities in care-experienced children;

· Increased confidence within Foster Carers to take part in arts and cultural activities with young people in their care.

(Gallagher 2019)

Although the project followed the same social pedagogical principles as LAC, its delivery and context have several noticeable differences. For instance, the project is delivered by one facilitator rather than two. One of the reasons for this is the low number of early years musicians that ARC Stockton has access to that understand the demographic and challenges. Likewise, the programme is funded by Stockton-on-Tess Borough council rather than Youth Music, meaning there are differences in how programme evaluation is undertaken, with ARC having less emphasis on gathering data to demonstrate impact. Emphasis is instead on the number of young people engaging in the programme as a means of impact.

Although both projects have some differences, their ethos and musical activity and approach remain similar, as does their belief in the importance of these three concepts within the work. Hence, their reason for bringing both sites together under one case study.

Methods

Data collection took place between August 2021-January 2022. Five weeks of participatory observations were undertaken across three care-experienced projects where detailed logs of the activities used by facilitators and participants' responses were considered. Four sets of one-to-one interviews were undertaken with the project's facilitators and project managers to explore their initial ideas of these three concepts. The emerging themes from these interviews

were followed up with a second one-to-one interview where the questions were developed in response to the answers given in the first interview to explore these concepts in more detail.

Focus groups were undertaken with families across both programmes. The focus groups aimed to explore the participant's experiences of attending the projects, ownership, empowerment, and transformation ideas, and how they related to their experience of attending the music project. Emerging themes from this focus group were explored further in six one-to-one interviews. Psedudoyms are used throughout to support anonymity of both faciliators and community members.

The following section outlines the emerging themes.

Findings

I will outline the findings in two sections; one centred around the facilitator and project manager's narratives and the other centred around the foster carer/adoptive parents' narratives.

Facilitator and Project Manager's narratives

Facilitators and Project Managers ideas of ownership, empowerment and transformation

Six facilitators and project managers outlined their perspectives on the meaning of each concept. Ownership was the easiest of the three, with facilitators and project managers

describing it as being connected to the idea of voice and control. Julie, 'Facilitator on LAC, described how feeling a sense of ownership over something enables you to feel 'in control of it' and thereby enables you to be the primary decision-maker who can choose how to use the object or idea that you have a stake of ownership over. Without the individual's voice and decision-making, it was believed that individuals would likely struggle to feel ownership as they would not feel in control and, therefore, unable to build a connection.

Facilitators and project managers believed empowerment was inherently linked to ownership, precisely the notion of control that was perceived as emerging from being in the position to contribute within a process or through feeling ownership within their environment. Adele, ' Facilitator on LAC', for example, described how in her opinion, empowerment was about feeling in control and increasing your self-belief in what you could achieve through feeling comfortable within a context. This was perceived as a form of self-empowerment that individuals could gain through feeling in control and increasing their self-belief. Other ways that individuals could gain a sense of self-empowerment and increased self-belief was through skills development or even feeling like they had built a support network of like-minded individuals.

Facilitators and project managers identified transformations as being primarily connected to ideas of change. For instance, Lynn, 'Programme Manager at ARC', described her perception that transformation was a change in someone's perceptions of themselves that could be life-changing

> Yep, so for me, transformation can be like a tiny transformation can still be really
>
> powerful, or it can be something really huge. We do see it here a lot. It's one of the

best parts of the job. You know, the older people's group I was talking about earlier, there was a guy who used to come to our like painting class, and he'd never, ever, ever painted before. Six weeks after he started, he booked to go to France, and do a three-month residential painting for three months. And he said it just changed his life. And, you know, it's an amazing thing to hear.

(Lynn, 2021)

Other facilitators and project managers echoed similar thoughts, recognising transformation as a way of describing something as life-changing. However, an alternative perspective was put forward by Emma, 'Programme Manager at Sage Gateshead' and Abbey, 'Project Lead for MSLTP', who described the meaning of transformation in line with changes to the programmes. For instance, Emma explained how transformation might relate to changes in the number of participants engaging in the project or how Sage Gateshead approached its 'family engagement work'. At the same time, Abbey highlighted how the growth and 'buy-in' from the Young People had played a significant role in developing a programme that could be deemed transformational as the numbers of children and young people continuing to engage in the programme grew. However, although the scope of transformation was different, the meaning was still connected to something changing.

I will now focus on how these concepts were perceived to manifest through each project's practices.

Perceived manifestation of ownership, empowerment and transformation in practice

Facilitators and project managers highlighted several ways they believed these three concepts manifest in practice. Both programmes employ a social pedagogical approach within their

sessions, emphasising equal participation between adults and children in music-making while encapsulating opportunities for social interaction between families. Considering how social pedagogy may support opportunities for ownership, empowerment and transformation, Emma stated

> So when you learn a new skill or do something new together for the first time there's a shared ownership there, there's a shared a shared new skill, a shared experience, a shared confidence that comes with experiencing that at the same time. And there's some sort of, I always feel that there's some sort of like, sort of stealth, learning about respect and respecting each other's ownership and understanding that it's yours, but it's also theirs, and it's yours at the same time. And it can mean different things to different people, and just being there to see what other people get out of sessions. So for empowerment and transformation, obviously, you know, human beings are social animals. [...] And I feel like that shared experience with other people and understanding that just your presence in the room can influence what a session looks like, could only make you feel powerful, and make you feel like you have influence and that you're important.

> (Emma, 2021)

Thus, Emma perceived the opportunities for shared experience, skill development and contribution as critical to fostering a sense of ownership, empowerment and transformation for families. All of which were embedded within their approach to music-making. A crucial element of this approach was the facilitator's responsiveness to the group. Across both programmes, facilitators continuously ask for feedback from the group and adjust their

sessions to incorporate the ideas into the music-making. A prime example observed was in LAC Foster Family music-making, where Selma sang a car song after seeing one of the children playing with a red toy car over the break. Selma used a questioning approach with the child to build up the song lyrics about going in the red car to his favourite place- the beach.

Facilitators and project managers believed that opportunities for children and the key adults in their lives to input directly into the activity could play a vital role in facilitating a stake of control and feeling as if their voices are being heard and acknowledged. Reflecting on her work in Move On Up, Adele described the importance of enabling the children to feel in control and almost take the lead in the sessions

> [...] letting the children to kind of lead the sessions themselves. I think that that is something that, yeah, it does affect how we work. We don't, we can plan. But we have to allow space for conversation and to see where it leads. And if they're bringing in a favourite toy, then we need to allow time in our class to, to sing about that favourite toy and to give them that ownership of, you know, that's their sense of belonging and they brought in that toy, it's special to them, we sung about it, we've made them in that way feel special. I think that it does change how we do the session.

> (Adele, 2021)

Once the families had inputted into the activity, it was believed that they would feel an increase in confidence and power by seeing how they had shaped the session. Emma, Adele and Abbey believed that because the sessions across both programmes were extended to

ninety minutes, rather than just sixty, this supported more space in the sessions for the group to take the lead and the musicians to be responsive. Furthermore, it was believed that having the extra space could also result in the facilitators having an increased sense of ownership and empowerment in the session to feel able to have more control and be responsive

> So, you know, for instance, our 90 minute approach with, with us with striving for, like up to 60 minutes of music making is, you know, is key is key to everything, and so are our musicians know, even from, you know, say starts at 10 two families and they're, you know, you're expecting 10 families, it's 10 o'clock, you don't have you don't have that immediate stress of do I start now? So these families don't miss out on any time? Or do I, and then have the awkward thing of a stream of like, six families coming in or whatever [...] The space of the time takes away the clock watching for the musician and or what else am I going to do everyone's knackered, but there's still seven minutes to fill. Seven minutes with under-fives is about eight songs. So, what am I going to do in that time and the stress to fill that we're actually if you feel like you've come to a natural, full stop that space, having that space in there is really powerful for the musician and for the actual experience of the of the families as well.

> (Emma, 2021)

Finally, all interviewees connected these three concepts and how they saw them manifesting in practice. Each interviewee outlined transformation as the sorts of 'end-goals' they would look for. These were outcomes such as developing confidence, self-esteem, relationship development or musical skill development that would emerge at different points in the project. However, to get to that point, it was believed that facilitating moments of ownership

and empowerment was critical as they were the building blocks for the transformations to emerge

> I feel as though so you had ownership, empowerment and I feel like transformations like the final goal. That process that it's, it's there for the long term- it's, it's there, it's become part of that person. And they, it's not like, it's not like, Oh, I feel like empowerment is more like that transition of skills and what have you to somebody else, they might not keep it. They might not then in five year's time still have-feel empowered by it-might not feel empowered by it next week, it can be much shorter term. And the ownership again, you know, you're giving a child, an adult ownership within the session. But its more I think, transformation is more connected to the long-term effects of the project. And yeah, and even I sort of imagine that, yes, that sort of that. So, a change has happened within that person for the, for the, for the because it's for the better. Can I say that?

(Julie, 2021)

Without having a stake of control and empowerment in the session, Julie and Abbey believed that the transformational moments would likely struggle to manifest for the families.

The following section will explore how facilitators and project managers used these concepts to describe their work across both programmes.

How and why facilitators and project managers employed these three concepts

Facilitators and project managers described how they would employ these concepts to describe aspects of their work. Ownership was the most used of the three concepts. Abbey and Lynn outlined how ARC Stockton aimed to instil a sense of ownership across all its projects, hence why it was used more commonly across all creative learning programmes. One way they tried to achieve this is through hosting opportunities for the local community to come together and suggest the sorts of arts and cultural activities they would like to engage in. Emma expressed similar ideas, believing ownership was a cornerstone of the LAC programme. Its emphasis on social pedagogical practice is based on recognising each person as an individual and honouring their contribution linked to the ideas of ownership, and this made her feel more comfortable employing this concept to describe the LAC programme. A feeling reciprocated by Julie, who described her role as being there to enable communities to feel ownership over the music-making.

Empowerment and transformation were believed to be much harder to pinpoint as happening. However, there was some acknowledgement from Julie that the concepts of empowerment and transformation may have some use, mainly when communicating with funding bodies. Julie described these terms as 'meaty', which would provide a sense of importance over the work that could be useful for almost 'selling' the project. Similar ideas were expressed by Lynn when considering more broadly the terms that ARC Stockton employs to describe their work. Lynn would draw on the concept of empowerment when communicating with funders believing that this term was more significant, alluding to Julie's ideas of them increasing the importance and 'sell-ability' of a project.

Finally, there appeared to be some belief that these three concepts were somewhat removed from everyday practice and held a dominant position as 'research or academic terminology'.

For instance, Julie described transformation as 'a weird term' that individuals engaging in research in community music were more likely to come across. Likewise, Adele described her dichotomy with the terms, highlighting them as academic terms that cannot be naturally employed in everyday conversations

> I certainly wouldn't have chosen ones that were so kind of academic sounding as ownership and transformation and empowerment. But I think confidence building, would have been one I think like rapport, positive relationships, all of these ones, I think it would have come in [...] I think it is a little bit. It's a little bit phrased differently to how I would phrase it in natural everyday talk. But it's certainly not so academic that you don't know what they mean, or you don't understand them [Laughing].

> (Adele, 2021)

Thus, these three concepts were not one's Adele and Julie believed practitioners outside of academic circles were likely to be employing to describe their practices unless they were communicating with funders or researchers.

The following section will begin exploring the families' narratives across the two programmes.

Families' narratives

Families' ideas of ownership, empowerment and transformation

Thirteen carers/adoptive parents outlined their perceptions of the meaning behind these three concepts. Ownership was the easiest to describe, with carers/adoptive parents outlining that it was connected to ideas of belonging and responsibility. Sarah-Jane, 'An Adoptive Mother from LAC Move on Up', for instance, described how belonging and ownership were about familiarity that enabled someone to feel that the thing they were taking ownership over was part of their identity and part of their everyday routine

> Well, it's something that belongs to you [...]That's something that you know very well, and you'll be able to be involved with. And something that you kind of yeah, you get used to when it becomes kind of part of your routine and your life and maybe your identity as well

> (Sarah-Jane, 2021)

Carers/adoptive parents highlighted that these ideas of ownership resonated with their own experiences attending their music group. They described how the group had a sense of familiarity with it, in terms of attendees and facilitators leading the programme, leading to a sense of belonging and, therefore, ownership.

Empowerment's meaning is related to the ideas of confidence and control. Rebecca, 'An Adoptive Mother from LAC Move on Up', outlined, for example, how she saw empowerment as part of a process that was about providing her or individuals with the capacity or skills to feel stronger and more in control. Others echoed these ideas in terms of feeling stronger and more confident in their music-making abilities. Bernie, 'A Foster Carer from MSLTP, for instance, described how she saw the concept of empowerment as increasing one's confidence

in their abilities towards music-making that could make somebody musically stronger.

Furthermore, empowerment was also perceived as linking with decision-making, believing that making decisions could foster a sense of control and empowerment. Both Sarah-Jane and Agnes, 'A Foster carer from LAC Foster Family music-making', outlined that the notion of control inherent within empowerment was connected to decision-making, believing that when individuals had an opportunity to make critical decisions, this could lead to a sense of control and therefore empowerment opportunities. As carers from LAC Foster Family music-making discussed empowerment and ownership, there was a question on whether these two concepts' meanings were linked. Maureen 'A Foster Care in LAC Foster Family music-making', described how she saw the ideas of belonging, decision-making and control as connected features of both concepts.

Transformation's meaning was perceived to be connected to the ideas of change. For instance, Hannah, 'An Adoptive Mother from LAC Move on Up', described how she saw the term as being a 'change for the better' when asked what the transformation meant. The idea that when something transformed, it was 'changing for the 'better' was echoed by the carers attending MSLTP, who described their belief that the meaning of transformation was about their children's behaviour getting better.

Foster Carers from LAC provided a differing perspective on the concept of transformation. Carers described how they believed transformation was a term that described how they transferred musical knowledge and skills to the children and their future families. For Maureen, this transferring of musical skills and knowledge was believed to be a critical part of their role as foster carers as she believed these would support the children and families in

developing their relationships with one another

> They are learning, developing a beat because Mohammed who were here still now, people ask him does he come from a musical background, he still loves the beat and the music. His family uses our songs. And I just think transferring them things over is part of what we have to do as foster carers it to transfer over.

> (Maureen, 2021)

Several other carers echoed these ideas and began describing ways they tried to support this knowledge transfer by providing families with CDs with songs from the sessions or demonstrating how they used these songs during adoption introductions.

Although carers/adoptive parents recognised these three concepts and the potential usefulness in describing the music project they attended, these three terms were identified as not being the language they would have chosen to represent their experience of the project. Janet, for instance, described her belief that these three concepts were 'cognitive' associated terms that required more reading and research. Rather than employing these terms, Janet would have chosen to employ more educational terms because the project provided educational developments for the children in her care.

The following section will explore how these three concepts were believed to be manifesting through music-making.

How families perceived these concepts manifested in practice

Foster Carers/Adoptive parents described how they perceived moments of ownership, empowerment, and transformation were manifesting through the music project. Considering ownership, Carers from LAC Foster Family music-making described how the facilitator's responsiveness to the group and openness to the group's input was critical to fostering a sense of ownership as it enabled them to foster a sense of control, belonging and familiarity within the sessions by the way facilitators sang songs the group were already familiar with and engaging in

> The fact that we can input we can tell, like you ask, what song have you been singing this week with your children and, you know, you'll sing it with them. And that's good as well. Because normally, in a structure group you wouldn't get that. It would be next thing, next thing, next thing, but you know you take it at everyone's pace.

(Janet, 2022)

Adoptive parents attending Move On Up highlighted how facilitators consistently looked towards the children to make choices on what they would like to sing, the activities they would like to do and the instruments they would like to play, all of which were believed to be critical to facilitating a sense of ownership through the music-making. Sarah-Jane, for instance, described her belief that being able to make choices had led her son Jake to feel a sense of ownership in the group that she later described as being critical to sustaining his engagement.

Moments of empowerment were believed to emerge through the music-making as the children and carers/adoptive parents grew in their confidence through learning new songs and engaging in instrument playing. Rebecca described how her daughter, Ashleigh, had been able to grow in her confidence through engaging in a brand-new and unique musical experience that she believed was empowering:

> Well, we've always we've always, you know, right from the beginning, of me getting her we have always sang and played instruments and, you know, made pasta shakers, and things like that. I've always tried to introduce her to music. Even though I'm not a musician, I can't play anything formally. But I can bang a drum. And, but as you know, when I first got her, she was quite delayed in her development. So, I got to at 19 months, she was more like a one-year-old. So, for me to be able to take her to a place where she got quality musical experiences. And then I was able to kind of replicate it and and copy and say, look, you've done this, let's dance and let's do this meant that she developed she grew in confidence and became increasingly musical. So now she loves dancing, she loves music, you know, we've got a drum in the corner of the room, and she'll go and get that and play along to things.

> (Rebecca, 2022)

Sarah-Jane also described that the sessions played a vital role in empowering her son's engagement in music-making, describing a similar scenario to Rebecca when she first adopted Jake. Sarah-Jane described how Jake would never engage in music before attending the session. He would not dance or sing, yet after attending the session where he had developed his interest and musical skills; he was now engaging in music-making at home. Hence, this was one way the concept of empowerment was perceived to manifest through the

sessions.

It was not only the children who were empowered through the project as carers/adoptive parents described how they believed that moments of empowerment manifested in the projects for them. Carers and adoptive parents described how they could feel more equipped to use music when working with the children in their care, providing them with a tool to support their engagement and interaction with the children. They developed this empowerment through learning new musical repertoire and seeing their child's engagement so they can see what the child's musical interests are to replicate at home. Likewise, Barbra described how she believed her confidence and sense of empowerment grew through attending LAC Move On Up, because all the participants attending were in similar situations and backgrounds; hence there was no sense of judgement, and she could feel more relaxed within the space

> I think with the Loud and Clear group, obviously all the parents are coming from a similar situation where we couldn't have our own children, so we have all adopted, because of the fact we are not being judged here […] I think it's easier for us to start interacting with the group and I think we now take that outside into the real world. You know I don't mind now in the middle of supermarket singing to the bairn. I would never have done that before. I never felt confident to do that myself, but now from attending the group I have that confidence.

> (Barbra, 2021)

When considering how the concept of transformation was manifesting in the music-making projects, carers and adoptive parents described several ways they had seen their children

changing and developing through engaging in the sessions that they believed were transformational. For instance, Sarah-Jane described how Jake had developed his listening and behavioural skills through the project, areas which he had then transferred to other aspects of his life. From Sarah-Jane's perspective, LAC Move On Up had supported these crucial skill developments through the facilitators' emphasis on sharing opportunities between children, ensuring that each child had their own opportunity to input into the session, which meant Jake had to wait his turn and be respectful of others.

Similarly, Carers from MSLTP and LAC Foster-family music-making described how the children developed their confidence through the opportunity to develop their musical skills, which was deemed transformational. Melissa, for example, highlighted how Gareth and Connor, two children in foster care, had both been seen to have developed their confidence through engaging in the sessions, which was deemed transformational.

Finally, there was a belief that these three concepts manifested together in the sessions and that each was interlinked. Rebecca, for example, highlighted her belief that ownership and empowerment were cornerstones to facilitating someone to grow as a person in a way that could be deemed transformational. For the children participating in these projects, this could be from helping them develop their engagement in music-making to supporting them in developing their bonds with their carers or new families. Janet, for instance, described how she believed these three concepts were interlinked with ownership over a favourite song as being at the foundations of facilitating moments of empowerment and transformation for the children in her care.

Next, I will explore the impacts these three concepts were believed to offer care-experienced

children and carers/adoptive parents attending a music-making project.

The impact fostering a sense of ownership, empowerment and transformation had for families

Foster carers/adoptive parents outlined several effects that they believed fostering a sense of ownership, empowerment and transformation in a music-making project may be offering care-experienced children and themselves. Carers believed that ownership was often lacking in care-experienced children's lives; hence this project could provide a unique experience for them to feel a sense of ownership that could support the foundations for musical and personal skill development for later in life

> A lot of looked after children, especially the older looked after children don't feel ownership. Don't feel accepted. Don't feel a part of society. It puts challenges in their way. Where when they are doing it from this size then massively set the foundation for the future.

(Janet, 2021)

Rebecca offered similar thoughts when considering the effect that having a sense of ownership in Move On Up was believed to have on Ashleigh. Fostering a sense of ownership in the project was believed to be playing a critical role in supporting Ashleigh to feel that she was part of something special and that she was forming friendships with people, even though, at that present moment, she was joining the group digitally and had never met members in real-life. Hence, this level of ownership was believed to impact areas such as Ashleigh's

confidence and self-esteem.

However, it was not just the children who were impacted by feeling a sense of ownership in the project. Recognising the link between ownership and responsibility, Carers described how ownership manifesting through the project made them feel responsible for bringing their child to the project. Melissa and Bernie highlighted how their sense of responsibility toward the project motivated them to attend to ensure they did not 'let down' the facilitator or other group members by not attending the group. Similar comments were offered by Janet when considering the connection between ownership and responsibility

It's massive, and honestly, I can't promote it enough to everybody. I do all the time, everywhere I go [...]And I can't stress enough to people how important it is, and to be doing groups like this. I've just been on a meeting today about one of them. And I've said, you know, he responds to songs, he responds to story. It is so vital in their early learning skills, if they don't respond to rhythm, and sound and beat and all of that, that, you know, it sets them up for life- they just need that it is it's one of the key elements

(Janet, 2021)

Hence, the sense of ownership and responsibility within and towards the group motivated carers to attend the group weekly and take it upon themselves to advertise it more widely across their networks. There were several conversations in LAC Foster Family music-making and MSLTP about different networking events carers had attended to share details of the sessions and increase the group's attendance, believing that by recruiting new members, they could continue to ensure the funding for the project.

Turning towards empowerment, carers/adoptive parents highlighted the several impacts they believed feeling a sense of empowerment may offer care-experienced children. Carers from LAC Foster family music-making described how feeling a sense of empowerment could support the children in their care to develop their sense of boundaries and routine, which many of them could be missing due to living within the care system. In the focus group, Janet and Maureen described the criticalness of supporting care experienced children to develop a sense of routine, which many of them had been unable to achieve over the past year due to COVID-19.

LAC and MSLTP, with their regular structure, such as the usual 'hello' song, familiar group members and facilitators, were believed to have a critical role in facilitating a sense of structure for foster children. When children felt structure, it was believed that they would thrive and grow in their confidence. These sentiments were also echoed by adoptive parents, who described how feeling empowered was believed to play a critical role in supporting their children to develop their confidence and self-esteem.

When considering the effects of a sense of empowerment on them, carers/adoptive parents described how the project made them feel more confident and at ease in the sessions. Sarah-Jane, for example, described how attending a project catering specifically to adoptive communities made her feel empowered and more at ease in the space, which positively impacted the bond she felt with Jake through the music-making. A similar perspective was also offered by Barbra when considering the non-judgemental atmosphere that surrounded the Move On Up group. Barbra described how not being judged increased her confidence and sense of empowerment toward music-making.

Turning towards the concept of transformation, carers/adoptive parents appeared to employ similar impacts that they had already associated with ownership and empowerment, explicitly concerning areas such as improved behaviour, relationships, or increased engagement in music-making. Many of the carers/adoptive reported how attending the music group played a transformational role in supporting their relationship and bond with their children. Sarah-Jane described how it became something for her and Jake to do together, while Rebecca described how Loud and Clear had become an embedded feature of her and Ashleigh's life together, having attended the project from the first moment they adopted her.

Considering the idea of behavioural development, which was deemed as being transformational. Carers/adoptive parents highlighted challenges they often faced in the beginning stages of caring for the child and how the child had improved in their behaviour, which the music sessions were believed to play an integral role in supporting. Melissa and Susan, 'Foster Carers from MSLTP', for instance, described how Connor appeared to have transformed his socialisation skills through attending MSLTP. At first, Connor had struggled to engage in the sessions, but he was now actively participating in the music-making. For his foster Carer, this had made it easier to find ways to engage Connor outside the sessions in their home. Likewise, Sarah-Jane described Jake's engagement in the music-making project had also supported his development in his behaviour, particularly regarding levels of control that he had to feel he needed

> Just-just because of his kind of demeanour I think and his behaviour is just totally different. Like how relaxed and chill he is. And yeah, he's just whereas he was kind of-Yeah, before just constantly on high alert, and I've just felt so sorry for him because it just felt like he was all the time just wanting to be centre of attention.

Everyone look at me Look at me because he wanted to control everything. But he's just yeah, now he just takes everything in stride.

<div align="right">(Sarah-Jane, 2021)</div>

Seeing the change in Jake's behaviour was described several times by Sarah-Jane as being transformational and critical in supporting the development of their relationship. For Sarah-Jane, however, it was not only Jake who had been positively transformed, but she recognised that the project had transformed her. She recognised how having the opportunity to spend time with Jake had positively supported the development of her parenting skills, which she highlighted as being a transformational impact. Barbra also shared this idea when considering how she had begun incorporating music into her everyday life with her adopted son, a feature that she had not believed she would have done prior to attending LAC.I will now outline limitations that must be accounted for within this study.

Limitations

Limitations must be accounted for within this case study. Firstly, I must acknowledge my connection to both programmes as a facilitator who has and continues to work across both programmes. To remove any potential bias throughout the data collection and writing-up process, I have shared my findings with everyone involved in the study to ensure that my findings accurately represent their ideas. However, this should still be acknowledged as a potential limitation. Likewise, due to the age range and demographic, the lack of young person's voice in the narratives concerning the impact must also be considered.

Summary

In summary, the findings indicate the critical role that the concepts of ownership, empowerment and transformation appear to have in music-making projects working with care experienced children. Facilitators and foster carers/adoptive parents believed that facilitating moments of ownership, empowerment and transformation was critical in enabling children a sense of control and familiarity. By promoting control and familiarity, children were believed to be best placed to develop a range of personal and social skills and strengthen their bond with their carer/adoptive parents, which was deemed empowering and transformational.

Although these three concepts were identified as interlinking aspects vital to the LAC and MSLTP sessions, facilitators and carer/adoptive parents perceived these concepts as 'academic' and associated with the language researchers and funders would use. Hence, there appears to be dichotomy between the language of researchers and funders and those engaged in the project on the ground. The next chapter will consider the findings from these three case studies by reapplying each conceptual lens.

CHAPTER NINE

Reapplying the lenses

In this chapter, I re-apply my three conceptual lenses, *language, practice and policy,* to examine the prominent themes emerging from the three case studies. I have decided to alter the order of discussion of each lens as I believe it is integral to explore each concept's meaning first, to understand how they manifest practice and why facilitators and community members are using these concepts. Therefore, I begin by employing my conceptual lens of language to explore the meaning behind ownership, empowerment and transformation concepts.

Following this, I will explore how these three concepts were manifesting through the practices of community musicians and the impact each concept was believed to have through applying my conceptual lens of practice to the discussion. Finally, I will use the conceptual lens of policy to explore how and why community music facilitators used these concepts to describe their work.

Guiding this discussion are my research questions, which I will outline here

How are the concepts of ownership, empowerment and transformation used in community music discourse?

Subsidiary Questions:

- What do the concepts of ownership, empowerment and transformation mean in community music?

- How do community musicians talk about these three concepts within their practice?

- To what extent could a music project bring about ownership, empowerment and transformation for participants, and what are the potential implications of doing so?

The following section will begin by examining these concepts through the lens of language.

Conceptual Lens: Language

Examining the findings through the conceptual lens of language, I will explore ideas relating to the first question regarding the meaning of ownership, empowerment and transformation within the discourse of community music. The discussion will be split into three sections exploring these concepts individually. I will begin by exploring the concept of ownership as a starting point.

Ownership

Through the facilitator's and community members' narratives, it was apparent that there were distinct ideas of what the concept of ownership meant within the discourse of community music. Facilitators and community members drew on the ideas of self-ownership and collective ownership to explore ideas of voice, control, and decision-making.

Taking the notion of voice as a starting point, I look toward The People's Music Collective (hereafter, TPMC), where facilitators outlined their perspective of ownership as being connected to the idea of voice and the sense of control and, therefore, ownership that could emerge through inputting their ideas into the music-making process. It was believed that doing so could enable community members to form a connection over the music they were creating through seeing their ideas being used. Lucy, 'Facilitator of TPMC, outlined how she believed it was vital that individuals had their voices heard, acknowledged, and acted upon to foster a sense of control and belonging within the session. Other TPMC facilitators, such as Amy and Tracey, also reciprocated these ideas, who also described their reliance on finding ways for participants/community members to input into sessions to feel a sense of control and belonging.

Turning towards my other two case studies, the ideas of voice and input as a cornerstone to ownership were reinforced. For instance, Julie, 'Facilitator on Loud and Clear Adoption', highlighted her perception that ownership was about finding ways to enable the families to share their ideas and then having them acknowledged and acted upon within the session. Through doing so, Julie believed that children and adults within the session would likely feel a sense of control and belonging

> Ownership, I suppose means it's yours and you have control over it. Yeah, and that it is, it's kind of yours to share. It's yours to change, it's yours to throw in a corner and forget about-it's like it, you have control over it. And in respect to kind of like that's-that in a community music sort of context.

> (Julie, 2021)

Anthony offers a similar perspective within Music Spark, outlining his ideas of ownership as being concerned with ideas of control. From Anthony's perspective, to feel a sense of ownership, individuals must feel that they are in control by becoming primary decision-makers within a music-making process.

Turning towards the theoretical framework built through the conceptual lens of language, I begin considering the ideas of voice, decision-making, and belonging identified as critical to the concepts meaning within the field of community music. When considering the notion of 'self-ownership', Russell (2018) and Cohen (1978) suggest that the theoretical concept of self-ownership is built on the bravado of being the primary decision- maker where individuals feel they have the control and freedom to make decisions without the concern of interference from others. By making one's own decisions and acting on them, Russell (2016) offers the

proposition that individuals are likely to feel a form of self- ownership. Taking Russell's (2016) and Cohen's (1978) ideas, it appears that through the examination of the facilitator's narratives, they derive the meaning of ownership in community music as being centred around ideas of self-ownership through its opportunity to offer community members opportunities to share their ideas, makes critical decisions and feel as if their voices are being heard and acknowledged.

The ideas of the importance of decision-making and voice also resonated with community members' ideas of the meaning behind ownership. For example, Janet and Agnes from LAC Foster Family music-making described their belief that ownership was about being the primary decision-maker. Reflecting on this idea within LAC, they described how making requests and sharing ideas through the sessions could enable opportunities for control and belonging to manifest, offering a sense of belonging and ownership to form. Similarly, the idea of inputting and decision-making resonated with Karen from TPMC, who outlined how being able to input into a group process enabled a sense of belonging and connection to form

> I think the basis-the basis is, the more time and effort I put into something, the more I feel it's mine. Which is pretty basic. But that's, you know, and then being-being part of a team, a group, which is not a thing I've done a lot of- erm- Like a song that we create in the group becomes partially my, you know, it's not my song it's our song. You know, so that part being part of a one a whole, being able to not only just be part of that whole but being able to contribute something […] And then the end result when for this instance we listen to a song, and I think that's my bit, and that I think I can hear so and so there. I'm not just looking for my parts, you know, I'm looking like, you know, I can hear Carol singing there. And that's, oh, that's the lyrics that John made, you know, the whole. But I look back to stand back and say, I helped

towards that. And then I feel, I guess part of that is mine.

By inputting their ideas and decisions in the process, Karen, Julie and Agnes believe it enables them to see something of themselves within the process, eliciting an ownership connection to form.

Considering the ideas further I turn towards Locke ([1690] 1836) who believed that individuals have pre-institutional property rights in their personal and the products of their labour that result in them claiming dominion and, therefore, ownership over that product

> every Man has a *Property* in his own *Person*. This no Body has any Right to but himself. The *Labour* of his Body, and the *Work* of his Hands, we may say, are properly his. Whatsoever then he removes out of the State that Nature hath provided, and left it in, he hath mixed his *Labour* with, and joyned to it something that is his own, and thereby makes it his *Property*. It being by him removed from the common state Nature placed it in, hath by this *labour* something annexed to it, that excludes the common right of other Men. For this *Labour* being the unquestionable Property of the Labourer, no man but he can have a right to what that is once joined to, at least where there is enough, and as good left in common for others.

(Locke [1690] 1836, p.27)

The process of creating something requires that the individual engages in the creation process. By engaging in the creation process, individuals begin to make critical decisions,

and according to Locke (1698), this provides them with an ownership connection that gives them the freedom and control to use the property as they see fit. This encompasses a sense of self-ownership.

These ideas of Locke ([1690] 1836) have been pivotal to the works of Nozick (1974), Cohen (1978) and Russell (2016). Nozick believes that individuals own their bodies, talents, abilities, and labour. Therefore, they have the right to use these areas how they see fit and enjoy the fruits of their usage. Having this right, Nozick believes this instils a sense of self-ownership that means that the individual becomes the primary decision-maker and forbids others from reaping the benefits of the product or idea.

Cohen (1978), influenced by the work of Nozick (1974), offers a similar perspective describing how fostering a sense of self-ownership enables individuals a sense of power and freedom to make decisions to use their power however they see fit

> For the primary commitment of his philosophy, is not liberty but to the thesis of self-ownership, which says that each person is the morally rightful ownership of his own person and powers, and consequently, that each is free (morally speaking) to use those powers as he wishes, provided that he does not deploy them aggressively against others

(Cohen 1978, p.67)

The works by Nozick (1974) and Cohen (1978) can also be seen as laying the foundations of Russell's (2016) work exploring the connection between ownership and freedom. Russell highlights how when individuals decide how they express their ideas or beliefs or use their

property, this is a form of ownership that enables individuals to feel a sense of freedom due to being the position of the primary decision-maker. One of the reasons that this alludes to a sense of ownership is because individuals can recognise part of themselves in the process. Facilitators and community members spoke about the importance of seeing yourself within the process to conceptualise ownership through decision-making, voice and control. These ideas interlinking with those of Freire ([1968] 2011) and Dewey ([1916] 2018).

Freire ([1968] 2011) deems the notion of decision-making as a central tenant to developing a process in that learners feel a sense of ownership by recognising themselves and their ideas. Freire asserts that educators can support learners by providing them with the space and opportunity to decide what they would like to explore through a dialogical approach to education rather than a perspective approach. By taking on a more student-centred approach to education, learners can feel ownership over the learning process and become more self-directed and capable of producing their knowledge. This is crucial for not only beginning a process of overcoming the everyday modes of oppression groups may face but also for increasing one's sense of authenticity, a feature that may be lacking without the opportunity to make decisions and feel in control

> Men who are submitted to concrete conditions of oppression in which they become alienated 'beings for another' of the false 'being for himself' on whom they depends, are not able to develop authentically. Deprived of their own power of decision, which is located in the oppressor, they follow their prescriptions of the latter. The oppressed only begin to develop when, surmounting the contradiction in which they are caught, they become beings for themselves

(Freire [1968] 2011, p.161)

Through Freire's ([1968] 2011) lens, ownership is seen as critical to developing a liberating process built on the groups of enabling learners' voices to emerge through decision-making opportunities. Dewey ([1916] 2018) echoes similar sentiments when considering democratic approaches educators could use when working with students. At the centre of Dewey's theory is the idea of recognising learning as a primarily social endeavour with knowledge gained through social interactions. Through this idea, educators must take a student-centred approach to education where learners are involved in primary decision-making opportunities, where their voices are heard, acknowledged, and acted upon. Students are likely to feel connected to what they are exploring and have some sense of belonging and ownership within the educational process through seeing their ideas being used. Thus, viewing the ideas of decision-making and control through these educational theories, it becomes apparent how critical these two areas are to the meaning of ownership and, more specifically, self-ownership. Considering how facilitators and participants/community members described the meaning of ownership, it appears that predominantly, they are talking about the notion of self-ownership and their belief that ownership over something came from making decisions and feeling that their voices were heard and acknowledged.

However, John, Gary, and Karen from TPMC, also described the notion of collective ownership as a cornerstone to ownership meaning in community music. The ideas of input, voice, control and belonging remained critical to their conceptualisation of collective ownership; however, this was through collaborative decision-making, collective voice and collective belonging. Collective ownership, or what may be referred to as common or joint ownership, works in opposition to the libertarian ideas of Locke ([1690] 1836), Nozick (1974) and Cohen (1978). As a central tenant of the ideas of socialism, collective ownership removes the token of individualism at the heart of self-ownership and emphasises tenants of democracy. Cohen describes joint ownership as

Joint ownership, by contrast, the land is owned, by all together and what each may do

with it is subject to collective decisions. The appropriate procedure for reaching that

decision may be hard to define, but it will certainly not be open to any one of the joint

owners to privatise all or part of the asset

(Cohen 1978, p.84)

Within a joint ownership process, members often share the decisions equally, which means that all members can reap the benefits of their labour (Cai 2003). A key figure in the work of collective ownership is Marx ([1848] 1993), who was an advocate of the value of communal property, believing that private property owned through self- ownership instils inequality and unfairness. If property was to be shared equally amongst individuals, Marx believed that individuals would stop engaging on a personal level of creating or engaging in processes for their own means but on a more collective effort where everyone contributed for the good of the community.

Many studies in community development draw on collective ownership as a facet of their work, recognising the mutual impact and benefits it can have for individuals. Ledwith (1997), for instance, highlights collective ownership as a critical facet of working with communities. Ledwith proposes that facilitators must ensure that all community members can make critical and equal decisions on what they want to achieve through a process and what process to take. By enabling all members to contribute to the process, Ledwith writes that a sense of ownership will form for all involved, resulting in a more meaningful and engaging process, where members benefit from the end result and the process.

One way that community development projects may develop collective ownership is through working in a 'bottoms-up' approach, where community members are placed in the central role of decision-makers and leaders, enabling a sense of collective ownership to form within the group. Dewey ([1916] 2018) and Freire ([1968] 2011) both express the importance of working within a bottoms-up approach when working with groups. Their suggestion for enabling learners to take more control through opportunities for decision-making emphasis expresses similar ideas to what Ledwith (1997) writes when considering the bottoms-up approach in community development programmes and its integral role in facilitating a sense of collective ownership.

Taking these ideas forward, I will now begin considering collective ownership through the lens of cultural democracy. Cultural democracy may be understood through Nick Wilson and Jonathan Gross' (2020) definition as the point 'when people have the substantive freedom to make versions of culture' (p.3). By having the freedom to make versions of their own culture, Wilson and Gross (2020) appear to be highlighting ownership as a cornerstone of cultural democracy.

To elaborate on this definition further, I introduce Matarasso (2019) into the discussion, where he outlines cultural democracy as the belief that all citizens have an equal right to make art, to define its meaning and to argue for their vision of reality. His examination of community arts and the notion of cultural democracy highlights the criticalness that community artists placed on working within a bottoms-up approach with communities, ensuring they played a pivotal role in developing the scope of the work and the process taken towards achieving the outcomes. By doing so, Matarasso suggests that communities are likely to feel a sense of collective ownership over the work they are creating.

Andrew Crummy (2018) comments on how the role of traditional community arts projects in the 1960s and 70s in Scotland was based around the notion of collective ownership whereby communities played a critical role in deciding not only the artwork that they wanted to create but also the process to take. Crummy positions community ownership, or what may be termed collective ownership, as a critical facet of community arts and a differentiation from other arts and cultural activities. One of the reasons this was different was its emphasis on the notion of democracy and, more specifically, cultural democracy. The links between cultural democracy and ownership are also exemplified by Hope (2011), whose definition of cultural democracy places ownership as a core value

> I understand cultural democracy to be a way of thinking and doing that reflects on one's rights and responsibilities to produce and communicate one's own critical culture through the production and communication of cultural acts.

(Hope 2011, p.176)

Hope (2011) advocates that to ensure communities have a pivotal role in developing work, artists should continuously ensure that the communities they are working with have opportunities to inform projects and take the lead in some senses. Hope proposes that a collective ownership connection can be formed by ensuring that communities can have their voices heard and take the lead.

Turning specifically towards community music, Higgins (2012) highlights cultural democracy as a central tenant of the work of community musicians through their emphasis on 'people, participation, context, inclusivity, diversity'. At the heart of community musicians' practices as a vehicle of cultural democracy is an emphasis on individual and group

ownership of the music being created (Higgins 2012, p.5). Higgins advocates for community musicians to work within an approach that enables communities to feel they can have their voices heard and acknowledged by opening opportunities for individuals and collective contributions in the music-making process. I consider here that Higgins is outlining an approach that mirrors the bottoms-up approach to working that both Jeffers and Moriarty (2018), Crummy (2018) and Hope (2011) advocate as being crucial to cultural democracy and collective ownership.

Drawing these ideas back toward the three case studies, it becomes clear why decision-making and control play a vital role in the meaning of ownership when facilitators may consider their work as a step towards achieving cultural democracy through working in a bottoms-up approach. A bottoms-up approach to working has traditionally been considered a critical facet of community arts practice that emphasises a need to involve communities at all stages of a programme, from designing the initial conception to evaluating the impact of the programme that can result in a sense of collective ownership and an emancipatory practice (Higgins 2012; Jeffers et al. 2018). However, the bottoms-up approach to community arts practice appears to be in tension with current community arts programme development and delivery as practitioners work more closely with cultural funders where the scope of community involvement is reduced (Deane 2018; Turner 2021). Thus, the levels of collective ownership that are believed to be integral to the practices of the field become at risk of being lost through communities losing some of their control within the programme.

Summary of ownership

Through this discussion, the meaning of ownership within community music appears connected to self-ownership and collective ownership, where the ideas of decision-making,

control and voice have a critical role. Furthermore, ownership's critical role in the ideas of cultural democracy has become apparent.

These ideas of ownership will be explored further in the next section when I begin to explore how these concepts manifest in practice. However, I will now focus on exploring the meaning that facilitators and participants/community members associated with the concept of empowerment.

Empowerment

Facilitators and community members highlighted the meaning of empowerment in community music as being primarily centred around personal empowerment, with the ideas of autonomy, control and goal-setting at its core. Cattaneo and Chapman (2010) describe personal empowerment as the process of individuals gaining more power and autonomy.

Taking the ideas of autonomy and control as a starting point for this discussion around personal empowerment, facilitators and community members outlined their perceptions that feeling empowered was another way of describing individuals feeling a sense of personal autonomy and control. To highlight this perception, I turn my attention to the LAC case study, where Rebecca, 'An Adoptive Mother from LAC', described her perception of the meaning behind empowerment is connected to feeling in control and growth in strength

> Empowerment means providing somebody or providing myself with the capacity to feel stronger to feel in control of things. To feel. Let's have a think I'm trying to think about the word, what I mean. Yeah, when you feel empowered, you feel like you're in control. You feel like you're stronger. You feel like you're benefiting from things.

Yeah, I don't know if that's sufficient.

(Rebecca, 2021)

Rebecca believed the idea of control was critical to fostering individuals' heightened sense of strength. Later in the conversation, Rebecca described how a sense of increased strength could be critical to facilitating a sense of power for individuals in their belief of what they could achieve. Thus, increasing their sense of personal empowerment.

Mason also offered a similar perspective from Music Spark, highlighting empowerment's meaning as providing individuals with the autonomy and control to steer 'the ship'. Considering this within the context of the discussion, which was based on the different decision-making opportunities offered by the Music Spark programme, Mason used this metaphor of 'steering the ship' to describe how participants had the autonomy and control to make critical decisions.

Similarly, turning towards TPMC, through the facilitator's focus group, it became apparent how facilitators perceived the meaning of empowerment as being linked to feelings of control and autonomy. Thinking specifically about the notion of the 'I Can Attitude', which they perceived as being critical to their approach in TPMC, Samantha described an 'I Can' moment as the point in which someone begins to recognise the power with the confidence that they can engage or do whatever it is that they would like to do. These 'I Can' moments, perceived as the pinnacle of ideas of empowerment, were believed to only emerge through the opportunities of control and autonomy that members had within the group to decide what they wanted to achieve or take part in, placing the decision-making power and control with them.

Turning towards the theoretical framework developed for empowerment, Cattaneo and

Chapman (2010) believe that to feel a sense of empowerment, individuals need to increase the

levels of control they feel in themselves and the changes they can make within their lives. This

can be achieved through individuals taking the lead in setting the goals they would like to

achieve and the process to achieve them, leading to a sense of personal empowerment. The

ideas of personal empowerment can be considered through Marc Zimmerman's (1995) work

that draws on ideas of self-efficacy, mastery, perceived control, and locus of control.

Zimmerman (1995) defines the notion of personal empowerment as being based on changes in

several different areas

> how people think about themselves and includes domain-specific perceived control
>
> and self-efficacy, motivation to control, perceived competence, and mastery.

(Zimmerman 1995, p.588)

Zimmerman (1995) writes that an empowering process must be based on providing

individuals with the opportunity to make their own critical decisions and, through doing so,

feel a sense of control and autonomy within their lives. Considering the points made by

Cattaneo & Chapman (2010) and Zimmerman, it becomes apparent that what facilitators and

participants/community members describe across these three case studies are ideas of

personal empowerment where the opportunities for control and autonomy are seen as playing

a vital role.

One way facilitators from Music Spark believed this sense of autonomy and control could be

achieved is through goal setting, which they believed was another cornerstone of personal

empowerment. By being in the position to set goals, both Anthony and Mason believed that individuals would feel a sense of control and autonomy within their lives. These ideas resonated with TPMC facilitators, who also described how enabling members to set their own goals or targets were believed to be critical for facilitating a sense of control and empowerment. Amy's comments on the importance of enabling community members to decide on their own individual challenge as a form of goal setting is a prime example of how empowerment was believed to manifest within TPMC

> So, for example, you will have noticed that Tim did a one on one with Gary this week to actually get him learning a cello melody that Karen had written on his electric guitar. So, someone else had written the melody and someone else suggested so John suggested it was transferred on to electric guitar. And then Gary is the guitarist in the group, so Gary was like oh okay. So, we had a separate chat with Gary and essentially asked permission to challenge him with it, you know, is this something you would like to do? Are you up for it? Do you want to have some one to one time with Tim to like learn it and get it under your fingers, and he was totally up for it and excited about it? And in previous years, I think I would have been really scared that he would have been put too on the spot. But-but because we took the time to check in, make sure that it was okay and he was up for it, he is now able to push himself in in an area that he wouldn't have done previously.

> (Amy, 2021)

By being in the position to set goals, Cattaneo and Chapman (2010) believe that individuals feel a sense of control and autonomy that supports them in their sense of motivation to take action to achieve their goals. Considering the idea of goal setting as a critical facet of autonomy and control, and therefore, empowerment, I will turn my attention toward the work

of Freire ([1968] 2011) and Dewey ([1916] 2018) and reintroduce them into the discussion. Freire highlights how it is critical for groups to have a goal for what they want to achieve to feel a heightened sense of motivation to achieve their objectives and an increased sense of empowerment as they act and make a change. Without having some form of objective, Freire believes that liberating and personally empowering experiences will fail to manifest.

Dewey ([1916] 2018) highlights a similar perspective within his teaching philosophy. Dewey believes education should empower and support learners to develop as individuals and citizens able to contribute to society. One way educators can support an empowering process is by working with students to develop personal goals they would like to achieve that the student believes will support them for life outside the classroom. Having this sense of control and autonomy can motivate students through the process and lead to a more engaging, meaningful and personally empowering process as they take steps towards achieving their goals.

At the core of Cattaneo and Chapman (2010), Freire ([1968] 2011), and Dewey's ([1916] 2018) discussions of goal setting as a form of personal empowerment is the idea that the goals must come from the learners to provide them with a sense of control and autonomy and therefore empowerment. It becomes somewhat clear why facilitators across Music Spark and TPMC stipulated goal setting as a cornerstone of personal empowerment due to its association with autonomy and control.

Similar perspectives are also offered within community music studies on how engaging in music-making may offer a personally empowering process built on the notions of autonomy, control and goal setting. I draw on the work of Mullen (2014) and Steve Dillon (2007) as primary examples of how goal setting was perceived to be leading to

opportunities for control, autonomy and, therefore, empowerment.

Mullen's (2014) work on the Youth Music mentoring programme working with young people aged between 12 and 25 highlights the critical role that goal setting had for young people in facilitating a meaningful and engaging process. At the beginning of working together, Mullen supported young people in deciding on the sorts of musical skills they would like to develop through the project and the process they would take towards achieving these goals. A critical step within Mullen's process was providing the individuals with the space within the session to take control and have the autonomy to decide on the process to achieve these goals. By enabling the young people to make decisions, Mullen believed that the process became student-centred. Therefore, the young people have a heightened motivation to continue participating in the programme to achieve their goals, which supports them in growing in their sense of empowerment.

Similarly, Dillon (2007) proposes that the goal of any musical teaching or learning environment is to support the student to become a 'self-actuated expressive music maker who is open to music experiences from a broad range of cultural and chronological contexts' (Dillon 2007, p.163). To achieve this, Dillon writes that it is integral that students become recognised as music-makers where they can take on self-directed study and where goal setting plays an integral role

> when the student has become self-contained, sets their own challenges and goals through action and critical reflection upon their music making. The instrument skills and personal meaning gained through their relationship with the discourse give them access to greater experiential understanding of music in other contexts such as classrooms or ensembles. This encounter forms the foundation of their access to other

> forms of music making and meanings

(Dillon 2007, p.112)

By enabling students to set their own goals and challenges, Dillon (2007) asserts that the music-making experience can become more engaging, impactful and musically empowering. Turning towards the three case studies that form part of this study, it was clear that goal-setting examples offered by Music Spark and TPMC were believed to be critical to offering autonomy and control and, therefore, moments of empowerment.

Before ending this discussion, I will also explore the idea that emerged regarding the negative connotation of some facilitators associated with the concept. Although facilitators across Music Spark, LAC and MSLTP primarily associated the meaning of empowerment as being positive, these ideas were not shared by TPMC facilitators, who highlighted their belief that the term empowerment had a somewhat negative connotation. Amy and Holly outlined their belief that the employment of the concept in community music was potentially resulting in a meaning that positioned community musicians as being there to 'empower' individuals rather than work with them

> Empowerment is like to empower somebody or to give power. Whereas autonomy, like you can't autonomous somebody like this, you create a sense of autonomy, but that is something you exist within. And so, and because it's about, it's partly about sustainability

(Holly, 2021)

Holly's idea that empowerment could have a negative connotation resulted in them avoiding the term and instead relying on terms such as autonomy to describe empowerment.

Considering the theoretical framework built around empowerment, it appears that although the idea of personal empowerment is at the core of each theory, Lynch (2016), Cattaneo and Chapman (2010) and Zimmerman (1995) do position the influence and support of others as being a cornerstone to supporting opportunities of autonomy and control for others.

Although Lynch (2016) highlights the need for individuals to feel control and autonomy in the process to feel a sense of empowerment, Lynch proposes that feeling a sense of support is critical within the process and that this is where the work of the social worker can play a critical role

> Given that empowerment can be seen as a core value for social work, one needs to engage with power and give voice to those clients in vulnerable positions

(Lynch 2016, p.376)

Lynch proposes that the social worker can play a critical role in supporting their clients to feel that they have a voice and that it is being heard and acknowledged to facilitate a sense of control, autonomy, and empowerment. Cattaneo and Chapman offer similar perspectives (2010), describing practitioners as playing a critical role in the empowerment process for 'helping to identify obstacles, and otherwise supporting a client's process of empowerment, which began before the practitioner entered the scene and will continue to evolve after she or he exits' (p.656).

The idea that an individual may support an empowering process may also be examined through Foucault's ([1969] 2022) lenses of power. Foucault identifies four power modes: *Sovereign*, *Disciplinary*, *Pastoral,* and *Bio-power*. Each has been used in society in different ways and affects the autonomy and control individuals feel and how much power

they have. Pastoral power may likely tie in with the role that Lynch (2016) and Cattaneo and Chapman (2010) believe that support workers, or community musicians, may have in supporting an empowering experience to emerge. This form of power is built around the idea that someone with pastoral power will look out for and support individuals in finding their truth. Foucault writes that finding one's truth is essential in gaining more power and, therefore, should be considered a means to empowerment.

Although Foucault ([1969] 2002), Lynch (2016) and Cattaneo and Chapman (2010) position the role of support as a helpful aid in personally empowering processes, it could be argued that it does reinforce a unequalness of power between those that are supporting individuals in an empowering process and thus that are hoping to be empowered, which is the perspective that TPMC facilitators associated with empowerment. Foucault also considers this ([1969] 2002), writing that society is embedded with different power relations and that individuals and groups must learn to navigate them to increase their power. It is apparent within pastoral power; there are distinct power imbalances between those supporting and those being supported that need to be accounted for. Such power relations may affect the ease and process groups take to gain more empowerment.

To consider this further, I will now turn my attention back towards community music. Considering how community music has developed, Gibson (2020) describes that community music emerged from a 'counterculture heritage' expressing values of 'social justice, activism, cultural democracy, participation, and hospitality' (p.15). With a practice concerned with providing access to music-making, Gibson writes that the community musician's work may fall under a 'helping framework' perceived as an interventional act. However, considering the development and what many refer to as the depoliticising of community music (Deane 2018; Matarasso 2018; McKay & Higham 2011), Gibson considers how the

professionalisation of community music in the 1990s had led to led to changes in the notion

of the community musicians' practice and what its perceived role is in society

> As an implication, intervention in practice has moved towards 'help' in the applied
>
> sense, whereby focus on music as having the capacity to support prosocial outcomes
>
> (Matarasso, 1997) saw projects with the explicit remit of solving the symptoms and
>
> causes of social exclusion.

(Gibson 2020, p.16)

Gibson (2020) highlights how this movement toward the notion of 'help' has led to questions

being posed over how far participants can be agents of change through their engagement in

music-making and whether this results in the practice becoming 'disempowering' rather than

'empowering' (p.26). Through Gibson's discussion, the role of community musician appears

to have been altered by the influence of social impact agendas that positions them as agents

of change to support communities in achieving empowering or transformational goals.

Gibson's (2020) discussion of the changing role resulting from funding and policy changes

aligns with Hope's (2018) notion of the change from community arts to socially engaged arts

practice. Hope distinguishes that the change in arts and cultural policy funding through New

Labour's third-way, and partial neo-liberal policies, led to an emphasis on social outcomes of

short-term projects where community art facilitators gained the perception of 'artist

parachuting in to save the day' (p.218) working on communities rather than with them. This

image set out by Hope of artists being sent by funders to achieve change and 'save the day'

reinforces the depoliticisation and movement of community artists from its activistic and

politicised roots to a field of practice that has become an institutional tool to achieving social

impact agendas. Such conceptualisation of community arts no longer being classified as activistic will no doubt cause concern and work from community artists and community musicians who often use these ideas to try and differentiate their practices from those such as music education and to try and withhold some of the traditional core values. .

Such perceptions are also echoed by Turner (2021), who writes that when community musicians begin recognising themselves as instigators of change or empowerment, they begin painting themselves as 'heroes' and therefore remove some of the credit from the community members they are working alongside (p.45). In many ways, this could negatively affect members' sense of empowerment, as they do not recognise their developments or changes as part of their own doing. Turner's point only exemplifies Gibson's (2020) questioning over whether the current models of funded community music programmes are, in fact, or could be, disempowering rather than empowering due to community musician's work being developed under the 'interventional, help' framework.

Considering the points made by Gibson (2020), Hope (2018) & Turner (2021) regarding the notion of community artists and community musicians as being perceived as someone who is there 'to help others', it is clear why TPMC facilitators may hold this perception that the meaning of empowerment has become associated with unequal power hierarchy. Specifically, when considering how community music projects are developed within an interventionalist framework within the U.K that places them in a saviour-power hierarchy.

Summary of empowerment

Through this discussion, the meaning of empowerment in community music is centred around personal empowerment that can emerge from individuals feeling a sense of autonomy

and control through methods such as setting meaningful goals. Although the concept was believed to be primarily positive, there were some concerns that, given the current model of community music practice that is centred on projects achieving funder-led social outcomes, the meaning behind the concept was positioning the community musician within an unequal power hierarchy that results in a negative connotation of the concept's meaning.

These ideas will be explored further in the next section when I begin exploring how these concepts manifest in practice. However, I will now focus on exploring the meaning facilitators and community members associate with the concept of transformation.

Transformation

Through the three case studies, it became clear that facilitators and community members associated the meaning of transformation with the ideas of change. This could be categorised into two types of change: personal and social. To begin this discussion, I will focus on personal change. Across the three case studies, facilitators and community members described transformation through anecdotes relating to personal changes in someone's behaviour, perception of themselves, or musical skills. Reflecting on the meaning behind the concept of transformation, Adele, from LAC Move on Up, described her perception that transformation was a sense of a change or progression within the young people she works with

> Transformations change. So a progression, which could be musical, or it might not be like, it might be that our families might just come, you know, for these sessions, it might be that they, you know, the child, they might kind of not see anyway- I mean I hope they do- but they might not see any kind of musical. What's the word-where it's like, you know, it may be that the families come to us, and this is kind of the

foundation that we're building for their kind of musical education [...] And so I think

the transformation for me, it's like change and progression and how they progress

doesn't have to be in a kind of an academically musical way. But hopefully, that has

kind of changed their-their lives.

(Adele, 2021)

Here, Adele alludes to how personal change may occur academically and personally for care-experienced children and their families. Adele was not the only member of staff working with care-experienced children who recognised the notion of transformation as a mechanism of change that could result in a personal impact that could alter the child's lives.

Abbey, for instance, outlined how she saw the notion of transformation within her work as a way of describing the changing relationships that young people built with their foster carers, artists, and other children that she saw being built in a more positive light through the work. Alongside being a term that could also describe the heightened engagement that she saw from the young people engaging in the project towards arts and cultural activity. Similarly, Janet and Melissa, foster carers from LAC and MSLTP, both described how they perceived the meaning of transformation as concerned with behavioural change for the young people in their care.

This notion of transformation as a term that could be used to describe a personal change that could be perceived as life-changing was also offered across the Music Spark and TPMC case studies. For instance, facilitators at TPMC described their belief that transformation was about a change in individuals' mindsets, specifically about what it means to be musical. Through this transformation in individuals' mindsets, facilitators from TPMC believed that

community members would likely begin to reconsider themselves in a more positive light as musicians. This was believed to play an integral role in increasing their sense of self-worth and self-esteem which was deemed life-changing and transformational.

Turning towards Music Spark, facilitators also described how they recognised the term transformation as being centred around a personal change in an individual's confidence and self-esteem that Music Spark participants would go through whilst engaging in the project. Melody, for example, highlighted several changes she had observed through the project that she believed could be labelled as transformational and, therefore, life-changing for the individuals, particularly in areas such as confidence building or perceptions of what they could achieve. By making these changes, Music Spark facilitators believed that the participants would alter their perceptions of themselves, where they no longer recognised themselves as individuals with a disability. Instead, they would recognise themselves as musicians capable of achieving their personal and musical goals.

Recognising the importance of personal change within the concept of transformation, I will now turn my attention toward my theoretical lens to explore these ideas. Critical to Paul's (2014) concept of personal transformation is a change in an individual's perceptions of themselves, which resonates with the facilitator's and community members' ideas of what they perceive the concept of transformation to mean within community music. Jaffe (1985) echoes a similar perspective when considering personal transformation through a therapeutic lens. Considering the personal transformational process that someone who has lived through a traumatic experience may go through, Jaffe writes that an integral step is altering the individual's mindset from being responsible for the incident to being a victim. By altering their perception, individuals can develop their self-confidence and grow in their sense of empowerment by finding their own way of overcoming their traumas.

The notion of personal transformation, specifically in altering individuals' perceptions, also plays a critical role in Freire's ([1968] 2011) conceptualisation of critical pedagogy. Freire draws on personal transformation through his lens of critical consciousness, describing that to develop critical consciousness, individuals must explore their role within society and how that informs how they exist in the world. Freire writes

> It is absolutely essential that the oppressed participate in the revolutionary process with an increasingly critical awareness of their role as Subjects of the transformation. If they are drawn into the process as ambiguous beings, partly themselves and partly the oppressors housed within them—and if they come to power still embodying that ambiguity imposed on them by the situation of oppression—it is my contention that they will merely imagine they have reached power.

(Freire [1969] 2011, p.127)

Here Freire advocates that individuals must transform their perceptions of themselves and what they can achieve to gain power. This resonates with the ideas presented by Jaffe (1985) and Paul (2014) as cornerstones to personal transformation and the ideas of changing an individual's perception of themselves as an empowering experience. Similar ideas emerged through the Music Spark and TPMC facilitator's narratives regarding how personal transformation could alter an individual's mindset on what it means to be musical, giving them the power to continue with music-making away from the sessions.

At this stage of the discussion, I will begin to turn my attention toward the arts and cultural sector to explore the ideas of transformation as a form of personal change. The concept of

transformation as a meaning for personal change has become a commonly employed phrase in studies outlining the impact engaging in arts and cultural activity may have on individuals and communities (Belfiore & Benett 2010; Mirza 2006; Willingham and Higgins 2017). Mirza and colleagues (2006) highlight how the notion of transformation as a form of personal change that can be life- changing appears to have penetrated arts and cultural discourse and, as a result, policymaking. Looking at New Labour's cultural policymaking influenced by their broader social inclusion agenda, Mirza and colleagues suggest that the employment of arts and cultural activity as instrumentalised tools for personal health and well-being only reinforced the life-changing and personally impactful rhetoric behind the meaning of transformation.

Turning towards community music literature and the ideas of transformation as a form of personal change are also apparent in the discussions. Mullen and Deane (2018) outline how community music may support children facing challenging circumstances to reconsider their own identity through the music-making process, which is deemed to be transformational in impact on the children's self-confidence and self-esteem

> Community music approaches are replete with opportunities for resignification and assessment of self-identity, especially with children in challenging circumstances. Activities such as building a collegiate atmosphere, accepting the other as a fellow artist, formulating a community of trust, and making spaces for freedom of expression can all be deployed. But the benefits will not flow automatically; the musician must create space for reflection on self-concept as part of the music sessions. Transformation can occur if we allow children the space to 'challenge their challenge'; to reframe their own and others' concepts of their constructed identity

Here, Mullen & Deane (2018) advocate transformation under the lens of personal change for young people that supports them in altering their identity towards viewing themselves in a more positive light. Similarly, Veblen and Elliot (2000) also conceptualise community music as heralding transformative powers in supporting individuals to alter their self-identitythrough making music with others. This provides another example of the interconnection between transformation, personal change, and identity emerging across the case studies as the meaning behind the concept of transformation.

However, it was not only personal change that facilitators and community members associated with the meaning of transformation. I will now focus on social change, highlighted as a cornerstone of the concept meaning within the Music Spark case study. Facilitators from Music Spark highlighted their perception that transformation's meaning could be alluded to ideas of social change, specifically in changing people's perceptions of individuals living with disability and what they can achieve. Mason stated

> The participants know that this is Sage Gateshead and like you know, this big things go on here. So, for them to kind of see that -that they are really changing it ideas and perceptions around disability and community music practice through their own practice, that's really, really powerful for them. And then on top of that, they're kind of- they are holding their own annual event that's kind of really quite prestigious and quite high profile and big and shiny and like, you know that that's really like, you know that I guess just them having the sense of making waves and kind of seeing people's reactions to that helps them to recognise the change.

(Mason, 2020)

From Mason's perspective, social transformation is centred around changing the practices and behaviours of others. These ideas were also alluded to by Melody and Darren. They described recognising the notion of social change through the lens of Music Spark as changing the perceptions of what individuals with additional needs could achieve to support further developments towards more opportunities for this demographic and, therefore, a more inclusive society.

With the idea that social change could also play a crucial part in transformation's meaning, I now focus on the theoretical lens to explore these ideas further. At the centre of Castle's (2014) argument is a change in individuals' perceptions about groups facing marginalisation, such as newly migrated groups, that, once overcome, can enable the group to integrate further into society. Social transformation may be considered a cornerstone of Freire's ([1968] 2011) concept of critical pedagogy. Freire advocates that by examining the root cause of oppression, groups can begin to consider how best to challenge and take action to overcome the oppression they face. This can be critical for supporting communities to integrate further into society and result in what Castle (2014) defines as a 'fundamental shift in society' (p.11), where a group's social status is changed through the process.

Considering how Music Spark facilitators defined *social transformation* as being a way of challenging individuals' perceptions of what it means to have a disability and what they can achieve, it is clear to see how these ideas connect with Castle (2014) and Freire's ([1968] 2011) ideas of social transformation and how this may relate to the concept's meaning. At this stage, I will again focus on the arts and culture sector to explore the notion of social transformation. Mirza and colleagues (2006) write how the notion of social transformation also emerged as a prominent rhetoric within the field of arts and culture. Reflecting on the

policy agendas in the New Labour period of governance, Mirza writes

> If you read the policy literature, it seems uncontroversial that the arts can stimulate economic growth, reduce social exclusion and improve our health – in short, transform our society.

> (Mirza 2006, p.15)

Hence, Mirza considers that the influence of policy agendas that specified that arts and cultural activity could stimulate social transformation led to the concept becoming connected with these ideals across the arts and cultural sector, alluding to the meaning of transformation as a way of describing social change. These ideas were only further exemplified through the prominence of 'evidence-based reports' such as Matarasso's (1997) 'Use or Ornament report', which highlights numerous ways arts and culture can impact and transform society, specifically in social cohesion and community empowerment.

When considering what impact such reports had in the field, Hope (2011), Belfiore (2012) and McGuigan (2004) highlight how the increase in 'evidence-based' reports only further heightened this rhetoric that arts and culture could herald social impacts for society and led to the focus social impact agendas. Considering these points, it becomes more transparent why Music Spark facilitators may recognise the notion of transformation as having a social change meaning when much of the policy surrounding arts and culture has become fuelled by this rhetoric. Hence, whilst the field of community music continues to work with policymakers and cultural funders, rhetorics such as social and personal transformation will continue to become further embedded into the everyday discourse.

To finish this exploration, I will look at the literature on community music to consider the notion of social transformation. Higgins (2012) writes that community music has always emphasised social transformation elements due to its emphasis on social justice and working with groups who are seen to be marginalised or oppressed.

When looking at the concept of social justice, I look at Rawl's (1971) philosophy of social justice, which is built on social contract theory. To achieve social justice, Rawl advocates that all individuals should have equal opportunities and that by achieving this, all individuals will have the opportunity to achieve success and for a democratic and socially just society to form. Considering the prevalence of equal opportunities for all at the heart of Rawls's (1971) philosophy of social justice, community musicians' emphasis on providing equal access to music-making could support this conception of community music as an act of social justice. Community music emerged as a form of activism where the focus was on supporting communities to increase their engagement in cultural activity and, through doing so, challenge and change the way arts and culture were developed (Jeffers & Moriarty 2018; Higgins 2012). Higgins (2012) highlights this as a form of social transformation against what has been dominated by unequal and hierarchised western traditional forms of music-making that can often, or historically, fail to provide equal access. Thus, it becomes even more transparent how community musicians' work could be considered a vehicle for social transformation at the crux of transformation meaning.

However, although the ideas of social change as a cornerstone to the meaning of transformation appeared prominent in Music Spark, this was secondary to personal transformation and was not even voiced as a form of transformation in the other two case studies. The fact the idea of social transformation appears to have lost focus showcases a change within the discourse of community music from its traditional roots, where social

change was considered an outcome of the practices of the field (Higgins 2012; Deane 2018). Instead, community musicians have become wrapped up in the social impact agendas of funders and policymakers that have become far more concerned with personal change for individuals rather than on communities, hence, why the concept of personal transformation has gained prominence.

Summary of transformation

In summary, the transformation concept within community music is concerned with personal and social change. Considering the ideas of personal change, facilitators and participants/community members identified these changes as falling under the rhetoric of being 'life-changing' and, therefore, impactful on individuals' perceptions of themselves. At the same time, the ideas of social transformation appear to be concerned with changing others' perceptions to develop a more inclusive and socially just society.

The meaning and employment of transformation appear to be connected to broader cultural policy employment and how artists and organisations use this rhetoric to describe the impact of their work. These ideas will be explored further in the discussion chapter exploring the employment of these concepts through the policy lens.

With ideas behind the meaning of each concept, I will now turn my attention in the next section to look at how these three concepts manifest through community music projects by applying the conceptual lens of practice.

Conceptual Lens: Practice

This section will explore the findings through the conceptual lens of practice. Through doing so, I will explore ideas relating to this study's third question regarding how concepts of ownership, empowerment and transformation manifest through community musicians' practices and the impact these may have. Three specific sections make up this part of the discussion; a section dedicated to the process of song-writing that was prominent across each of the case studies; a section devoted to exploring the notions of adaptability and responsiveness inherent within community musicians' practices; finally, a section exploring the interlinking manifestation of the three concepts.

Across the discussion, I will also highlight the impacts that facilitators and participants/community members perceived could emerge through the manifestation of these three concepts. I begin by exploring song-writing.

Song-writing

Song-writing appeared to have a critical role in facilitating moments of ownership, empowerment and transformation across the three case studies. Each of these music projects drew on song-writing within some parts of their work. Turning towards The People's Music Collective (hereafter, TPMC), the project, at the time of this study, was working with members to develop their own digital album. Facilitators from TPMC believed that song-writing had a vital role in facilitating a sense of ownership as it could act as a catalyst for control for community members by providing them with an avenue to explore and create the music, they were interested in.

Lucy from TPMC described how she could see ownership manifesting through how members shaped the music by inputting their ideas into the music they were creating. The inputting of ideas was believed to be crucial for supporting members to feel a sense of belonging over the music as they could recognise their ideas being used. Facilitators achieved this by consistently looking toward members to make decisions throughout the song-writing process. As the group could not record the parts together online, members were responsible for making their recordings at home and emailing them to the facilitators. Once facilitators had received all the elements, they would edit the track and send it to the group seeking their feedback. Sometimes the feedback would result in Tim having to do multiple edits of the same track if members had other suggestions on how the song should sound. However, by consistently looking to members for feedback, facilitators ensured a sense of control and belonging over the music. This sense of control was perceived to be crucial to facilitating a sense of ownership and supporting the manifestation of feelings of empowerment. Amy and Karen described how feeling in control was a vital component of the empowerment process, and therefore being able to make music that you had an integral role in creating elicited a sense of control and, therefore, empowerment and ownership.

Considering how song-writing is eliciting moments of ownership and empowerment in TPMC, I will now consider this through the lens of Music Spark, Loud and Clear (hereafter, LAC) and More Stuff Like This Please (hereafter, MSLTP). Although the advancement and complexity of song-writing varied, it was still believed to play a critical role in each case study. For example, Music Spark POD members were developing their original songs to share at the end-of-year showcase, while families across LAC and MSLTP were developing songs weekly using the various animals and props facilitators brought to the session.

Emma, from LAC described how she perceived the song-writing process could be a way of validating families' voices in a way that would enable the group to feel ownership in the music-making. Emma outlined how facilitators would continuously look for families to contribute their ideas to the songs they were creating; whether it was as simple as an animal noise or a new line or verse, the facilitators would strive to include their ideas. Similarly, reflecting on her music-making with LAC Move On Up families, Adele described how one of the things she did as a facilitator was continuously looking for input from the members to contribute to the music-making. A prime example Adele offered where she thought moments of ownership could be manifesting for the children was when she sang about the cuddly toys they brought to the session

> […] and if they're bringing in a favourite toy, then we need to allow time in our class to, to sing about that favourite toy and to give them that ownership of, you know, that's their sense of belonging and they brought in that toy, it's special to them, we sung about it, we've made them in that way feel special. I think that it does change how we do the session.

(Adele, 2021)

Adele's comments resonate with how facilitators from TPMC believed that song-writing with the opportunity for members to contribute and have their ideas adapted into the music-making enabled a sense of control to manifest and, therefore, a sense of ownership.

Turning toward the Music Spark case study and the importance of the contribution was also signified by Darren, who outlined that a critical step towards his approach to song-writing

with young people was ensuring they had the space to input their ideas. By providing opportunities for the group to input their ideas, Darren believed they could feel a sense of ownership and a connection to the final product by seeing their ideas influence the song. At this stage of the discussion, I will consider the connection between song-writing and ownership, specifically through the lens of community music literature.

Gibson (2020) considers that song-writing, or the creation of original music, has a prominent role in many community music projects due to its connection with tenants of ownership and authorship. Gibson writes that 'music authorship is believed to promote a felt sense of ownership which can support increased confidence, self- esteem, and the enactment of change' (p.10), which are cornerstones of community musicians' practices. Not only is musical authorship through song-writing considered a critical facet of aiding personal impacts, but also a way of supporting cultural democracy. Gibson considers authorship and therefore, ownership as critical to the concept of cultural democracy.

Matarasso (2019) also makes similar statements when considering the nature of participatory arts practice, deeming authorship to have a vital role in cultural democracy, writing

> Cultural democracy might be an idealistic policy goal. But it can be created through the agreement of a group of people in participatory art projects. It exists when it is sustained by an artistic process that prioritises people's experience, authorship, empowerment and humanity. And when this happens it is not because these things are easily or simply achieved but because by working together to achieve them, we build, even temporarily, cultural democracy.

(Matarasso 2019, p.102-103)

Matarasso (2019) deems that for arts and cultural activity to work toward cultural democracy, facilitators must ensure that the individuals involved have authorship over the work they are creating and, therefore, a stake of ownership and belonging to the piece and the process. However, it was not only a sense of ownership that song-writing appeared to support; facilitators believed that song-writing could play a critical role in facilitating moments of empowerment and transformation. Considering the concept of empowerment, facilitators across Music Spark and TPMC perceived those moments of decision-making through song-writing could be critical for fostering a sense of control and empowerment.

For instance, Mason described how facilitators in Music Spark always ensured that members had a leading role in the song-writing process, deciding on the themes of songs, lyrics, and instruments. Being in this leadership position, facilitators perceived that members would likely feel a sense of control and that this would be a unique and therefore empowering experience for this demographic

> Erm- I think because they get so much like decision making is kind of taken out their hands quite a lot in my life. I guess through necessity and then also through like, apprehension and kind of wanting to protect and kind of Yeah, that you know, there's a lot of kind of like the whole, the, the whole idea of kind of support independent travel and stuff connects to that as well, like so there's a, there's a, there's a need for that. Because I guess the progression and it's kind of restricted elsewhere. So being able to kind of contribute to that. Like, it's really important. Yeah, important for them.

(Mason, 2020)

Furthermore, Mason described how many of their songs had political undertones and sublime messages, where the young people could express themselves. Mason believed this notion of expression could support the concept of empowerment in music-making, specifically when considering the development of songs such as 'Don't Diss My Ability'. The group created the piece intending to challenge the negative stereotypes about individuals with additional needs.

Similar ideas are echoed in TPMC, where facilitators believed that the song-writing process could enable members to feel a sense of control and autonomy and, as a result, a growing sense of empowerment. Tim, for example, described his belief that the opportunity to develop a song digitally had led members to take more control of their music-making and more leadership in the process of writing the song

> I think it's when-when someone like these two guys brought, you know, like, a whole song for us to for the group, you know, like, it was almost everything ready. So like, they were working on their own, finding their ideas, and putting together ideas like we do in the group, but in their house, like they downloaded, you know, apps that could create drum beats, you know, they talk to each other, about what to talk about in the song, you know, and one of the, one of the years we did it, in person, some of them were meeting outside the group to practice other songs and practice songs from the group as well.

> (Tim, 2021)

Tim suggests that as the group had to take more control in steering the song-writing process forward digitally, recording away from the sessions and developing their instrumentation

ideas, the group would likely develop new skills. Therefore, this would likely facilitate a sense of empowerment through the song-writing process.

Several studies within community music draw on the notion of control and autonomy as a catalyst for facilitating an empowering experience. For instance André De Quadros (2018) writes about their empowering song-writing approach they use when working in prisons, describing the process as an

> improvisation approach such as the Orff Schulwerk. Rooted in improvised song, poetry, bodywork and imagery, this approach is designed to empower individuals and enable community transformation.

> (De Quadros 2018, p.266)

De Quadros's (2018) empowerment song approach is rooted in the participants' autonomy and control in creating the music as a group. De Quadros uses their work in prison to demonstrate the empowering song approach, describing how members of the prison were provided with the space to develop their lyrics and songs that responded to the statement that the facilitators took to the session. Having the autonomy and control to respond how they see fit was believed to be a cornerstone to facilitating an empowering experience for the men and women within the two prison contexts that emerged through feeling that they had an avenue of expression and developing new creative skills.

Likewise, Gibson (2020) writes how the opportunity to have control and autonomy in the song-writing process could act as a catalyst for empowerment. Considering how the notion of empowerment may link with ideas of ownership in song-writing, Gibson writes

In song-writing for example, notions of 'owning it' are present through participant lyric and/or accompaniment authorship, and an owning of the experience sung about through the making and sharing of it with others. Often in practice, an owning of the experience is also evident through groups naming themselves and the music they create, even if the experience of such a group is temporary. In this sense, community music pedagogic practices can be understood as an embodying of empowerment

(Gibson 2020, p.100)

It is clear that Gibson (2020) believes autonomy and control must be at the heart of any song-writing process to elicit an empowering experience, with groups having the opportunity to make critical decisions on their name and the music they create to elicit an empowering experience. Considering the points made by De Quadros (2018) and Gibson (2020) regarding song-writing as an empowering experience, it is clear why facilitators across Music Spark and TPMC saw the opportunities of control and autonomy offered through song-writing as eliciting an empowering experience through the ways it enables autonomy, control, expression, and the development of new skills.

Focusing on transformation, Mason described how the song-writing happening through Music Spark enabled the young people to share their experiences and was perceived as being vital and personally impactful for helping them find a shared voice and expression in a way that could be personally and socially transformational. Reflecting on the group's process of writing the song 'Don't Diss My Ability', which began by having group discussions on their experiences of harmful discrimination, Mason stated

So that I think that kind of discussion gave them an opportunity to -to address the

elephant in the room and really go for it with, with, with the, you know, the theme of

disability and, and everything around that. So, we started with a song-writing session.

And the words just kind of fell out from everyone. It was a real kind of collaborative,

they were people were just throwing stuff in and it kind of really came together really,

really well.

(Mason, 2021)

Finding this shared, collective experience and recognising the discrimination they faced was

critical for providing the rationale for the song to challenge negative stereotypes and aid

social transformation. Freire's ([1968] 2011) critical pedagogical process is built on the

foundations of groups of similar circumstances coming together; firstly, explore the root

causes of the oppression they face, and secondly, find ways to challenge this oppression to

gain an equal power status collectively. By finding ways to challenge the root causes of

oppression, Freire believes that social transformation may occur for these groups. Reflecting

on the Music Spark process through this lens, I argue that the process of writing 'Don't Diss

My Ability' could be considered as following Freire's ([1968] 2011) conception of critical

pedagogy as an approach to social transformation that results in overcoming the pre-

conceived ideas of what it means to live with a disability.

Turning towards community music literature, Higgins (2012) writes that 'the emergence of

empowerment through participation' (p.32) in community music, resonates with Freire's ideas

of liberating educational experiences built on the grounds of decision-making, voice and

control towards a liberating educational experience that can develop into an empowering and

socially transformational experience. Higgins (2012) highlights social transformation as

being at the crux of the work of community musician's practices. As a result, following

Gibson's (2020) suggestion that community music often emphasises the development of new

and original music, song-writing as a step towards social transformation should be considered a critical facet of the community musician's work.

This idea can be further exemplified by Boon (2015). Boon's examination of a music project working with children living with additional needs in Turkey highlights how enabling young people to engage in music-making appeared to support them in challenging some socially held stigmas regarding disability. The project was centred around working with young people to develop a performance piece for a local arts festival celebrating disability awareness. Through the process, Boon supported the children in devising the performance, believing that doing so would enable a more meaningful and creative experience for the participants. Boon believed the children had a form of expression and an opportunity to showcase their achievements to others through the process. One part of the performance was the creation of original songs that were perceived as critical for challenging some social stigmatisation regarding disability and therefore beginning a social transformational process.

Thus, applying these ideas to the lens of Music Spark, it becomes clear how the development of a song such as 'Don't Diss My Ability' may be seen as a catalyst for generating moments of ownership, empowerment and social transformation. Firstly, through being in control of the piece's creation, secondly through feeling that they can express themselves, and finally, having the opportunity to challenge social stigmas. However, song-writing was not only a catalyst for social transformation but also personal transformation. To highlight this idea, I will look specifically toward TPMC. Facilitators and community members acknowledged how engaging in TPMC, a musical group based around song-writing, increased individuals' well-being and perceptions of themselves. This was believed to be a catalyst for increasing their self-worth and self-esteem.

Turning towards literature concerning the role of song-writing and its connection to personal transformation, Knapp and Silva (2009) highlight how a band, song-writing project working with individuals who have experienced homelessness played a critical role in supporting individuals to increase their self-esteem and sense of self-worth. By developing new musical skills and participating in group music- making, individuals could grow in confidence by feeling as if they could actively contribute and were needed within the group, increasing their sense of self-worth. This was believed to play a vital role in supporting them to increase their sense of well-being. Similarly, Gibson (2020) writes how song-writing can be a crucible for personally transformative experiences through the way it enables opportunities for self-expression, agency, and self-esteem to emerge for participants

> Song-writing (the main mode of practice undertaken for this study) offers an acute example whereby lyric writing presents the opportunity to say what you want to say (or rather sing what you want to sing); thus, individuals and communities can choose the agenda and what is shared. In this sense, making new music can address issues of decision making with regards to what music is to be pursued and why. And through making new music by way of self-expression, there is the potential for individuals and communities to develop agency, build self-esteem, and address issues of context as they tell their stories, in their way, with opportunities to be listened to.

> (Gibson 2020, p.20)

The ideas of Knapps, Silvia (2009) and Gibson (2020) resonate with the ideas presented in TPMC, where members highlighted how the project enabled them to increase their self-esteem and self-worth by feeling like they had a sense of control through making contributions in the song-writing process. For instance, several members described recognising how contributing to the song-writing process made them 'feel good' about

themselves and played a significant role in increasing their confidence and helping them begin perceiving themselves differently. Both Karen and Martin described how changing how they perceived themselves through TPMC had rippling effects outside of the group, influencing other aspects of their lives that they deemed transformational.

Jaffe's (1985) concept of personal transformation is based on self-renewal, which begins by altering individuals' perceptions of themselves. By altering an individual's perception, Jaffe perceives that this can be crucial and impact other areas of the individual's life. I argue that Karen and Martin's comments demonstrate a perception of self-renewal through their increases in their self-worth, self-esteem, and sense of control through song-writing, which they deem personally transformational.

Summary of song-writing

In summary, song-writing in community music projects may be critical in facilitating opportunities for ownership, empowerment and transformation. Regarding ownership, it provides a catalyst for self-expression, control, and decision-making through the way facilitators approach song-writing with groups that have them at the centre of the development process, making critical decisions on the song's development. Being in this leadership position can also act as a catalyst for moments of empowerment, enabling a sense of autonomy and control to manifest through the process for community members.

In terms of transformation, song-writing could be a tool for supporting social transformation by acting as a platform for self-expression for groups to challenge pre-conceived ideas in the hope of making change. At the same time, the song-writing process could also positively impact individuals' perceptions of themselves through the ways it enabled them to feel greater

control and increase their sense of self-esteem and self-worth through feeling as if they were making an active contribution to the process.

Adaptability, Responsiveness, and the role of the community musician

This section will begin to explore the adaptability and responsiveness of the facilitator's practice as a way of supporting the manifestation of ownership, empowerment and transformation. Gibson (2020) considers responsiveness as being a critical facet within the community musicians' practice, writing

> I offer a model of the community musician's expertise to suggest that awareness, responsiveness and critical reflection form the basis of the community musician's approach to practice and may contribute to a consideration of community music as a critical practice.

(Gibson 2020, p29)

Gibson (2020) writes that community musicians' practices should be responsive through how they take notice and adapt their work to meet the community's needs. Taking Gibson's considerations forward, I will consider these in response to how these supported moments of ownership, empowerment and transformation to manifest across these three case studies. Turning towards LAC, Julie described how, when working with adoptive families, she would constantly try to find ways for them to take the lead and, through doing so, enable them to feel control in the music-making. She tried to achieve this by continuously looking toward families to make suggestions and share their ideas. When families shared their ideas, Julie described how she would try to find ways to be responsive and incorporate them into

the session, believing that by feeling in control, families would likely feel a sense of ownership and empowerment in seeing their ideas being used

> Yeah, so you-so you, you've set up this space you've given like, created an environment, to start with, you've then invited people to contribute, you've then responded to that contribution, which has then gone and then people have felt really valued as that and they have felt empowered to, and in so many different ways, whether it's musically or whether it's their confidence or so on. And then once they have kind of like gone, oh, yeah, I really enjoyed that. I really liked that. I want to do that more, they then beginning to take ownership over it and say oh I'm gonna do that home. I'm going to share with friends I'm going to change the words to that song.

(Julie, 2021)

Julie's comments allude to the vital role that the facilitator had in responding to these group ideas to support this sense of leadership to emerge and support opportunities for confidence development that could support further musical engagement. Abbey and Emma also shared similar perspectives from the LAC and MSLTP case studies. Emma, for instance, described how she believed that the facilitator's responsiveness to the group's ideas could play a vital role in facilitating moments of ownership, empowerment and transformation through the notion of validation. She believed that when facilitators found ways to act upon and respond to the children and carers/adoptive parents' ideas, this could provide a sense of validation for the group members and increase their self-esteem and self-confidence in their musical skills.

Likewise, Abbey described how she saw the facilitator's responsiveness as a crucible to enabling the young people to take the lead in developing the skills they were most interested

in developing or engaging in specific repertoire or activities. Ownership, in the sense that they would be able to see their input in the sessions being acted upon by the facilitator and adapted into the session. Empowerment through developing new musical skills that they could then take ownership of and use at home and transform their confidence to engage in arts and culture in and outside the sessions. It, therefore, appears that by being responsive, facilitators can support individuals to develop musical skills that they are most interested in and that facilitate moments of ownership and empowerment. Cattaneo and Chapman (2010) consider the importance of skill development within the empowerment model, writing

> Learning skills to accomplish a task will increase self-efficacy and promote action, and experience with taking action will refine skills, further influencing self-efficacy and action

> (Cattaneo & Chapman 2010, p.653)

By gaining new skills, individuals may increase their self-efficacy and perception of what they think they can achieve or do (Cattaneo & Chapman 2010; Deci & Ryan 2002). The altering of this perception may be personally transformational and lead to more significant increases in the individual's self-confidence. However, for this empowering and potentially transforming experience to occur, Cattaneo and Chapman highlight that it is essential that individuals take control and, therefore, ownership over the process, making decisions on what skills they develop and the process.

Turning back toward the LAC and MSLTP case study, this was how facilitators perceived that their responsiveness could play a crucial role in facilitating moments of ownership, empowerment and transformation. Ensuring that there was space for the children and

carers/adoptive parents to take the lead enables opportunities for control and skill development that could be crucial for increasing the individual's self-efficacy.

This idea was echoed by families attending both LAC and MSLTP. For instance, Barbra, 'An Adoptive Mother from LAC Move on Up' commented on how the facilitator's adaptability and responsiveness to meet the group's musical needs and interests had supported her in developing her confidence in using music at home. Barbra had been able to make specific requests for musical repertoire and activities in the session that they would like to use at home. The facilitators from the session had adapted these requests into the sessions, supporting Barbra and her husband's growth in musical skills. Through these opportunities to explore, Barbra and her husband expressed growth in their musical skills and confidence in using music at home with their adopted son, which they saw as empowering and transformational as they had never previously used music.

Turning towards Music Spark and facilitators echoed similar perspectives on the importance of responsiveness and adaptability within their sessions to supporting moments of ownership, empowerment and transformation. As part of the programme, the young people had an opportunity to set themselves a series of personal and musical goals they would like to achieve while engaging in Music Spark. Facilitators would then be responsive in sessions, trying to find ways to support the young people to achieve their goals, from finding specific work experience placements to finding an opportunity to engage in a specific musical instrument. It was perceived that enabling the young person to be in the lead role could support members to feel a sense of control and, therefore, ownership in the process they took towards achieving their goals. As they took steps towards achieving their goals, an empowering and transformational experience could emerge that saw the young people altering their perceptions of what they believed they

could achieve.

Similar ideas were also expressed in the TPMC case study, where facilitators and community members described the criticalness that the responsiveness of the facilitator had to the manifestation of these three concepts. One way facilitators had been able to ensure that they were responsive in their sessions was by employing their approach, which they termed 'permissioned challenge'. The approach was built around enabling community members to decide how far they would like to be challenged in each session in developing specific skills or how much leadership the members would like to take in developing songs. Once facilitators knew how far members wanted to be challenged, they could adapt the session to meet these needs. Facilitators believed such an approach could elicit moments of control and ownership for the group, which was perceived to be integral to fostering moments of ownership and empowerment for the community members.

Facilitator's responsiveness to the group was also seen as a catalyst of support for members that could lead to moments of ownership, empowerment and transformation. Considering these ideas, I turn toward Cattaneo and Chapman (2010), who highlight support as being a cornerstone to eliciting moments of empowerment; they write that individuals must feel a sense 'of support [in their] pursuit of their goals' (p.653). Cattaneo and Chapman believe that individuals can achieve this by networking with individuals interested in achieving similar goals or working with clinicians or facilitators who can provide a supportive frame for individuals to work through.

Likewise, Lynch (2016) proposes that to enable an empowering experience to emerge, individuals must have support mechanisms that can be relied upon to help them obtain their goals. Lynch writes that this could be individuals such as support workers or social worker

who works with their client to set meaningful goals and a process toward achieving them. Considering the points made by Cattaneo, Chapman (2010) and Lynch (2016), it appears that the community musician may be taking on the disposition of providing that supportive role through their constant striving to enable communities to take the lead and through their constant responsiveness that enables moments ownership, empowerment and transformation to manifest. I argue that this could be construed as enacting the concerns raised by TPMC facilitators in the previous section concerning the meaning of empowerment, where they described the meaning of empowerment as becoming connected with this notion of the community musician being there to empower others. Through the discussion so far, it appears that facilitators are aware of the importance of being responsive to the group's needs, believing that in doing so, they may develop sessions that are built on the foundations of developing an empowering and transformational experience.

Considering these ideas further, Drummond (1990) argues that a community musician's role is to develop work that responds to the community's needs and desires. To achieve this, they must be responsive and enable the groups they work with to set the project's parameters, including what they would like to achieve. By doing so, Drummond suggests that the project becomes participant-led, where the group has more control and, therefore, ownership in the process. Throughout the process, the community musician must be responsive and adaptable to the projects and groups' development as they go through the process, providing a supportive role to the group.

I believe that Drummond (1990) is arguing for community musicians to work through a process that can be termed a 'bottoms-up' approach or working from a grass-rooted level centred around enabling groups to take the lead and for the facilitator to be in a supportive role. Jeffers and Moriarty (2018), argue that the community arts movement was built on the

foundations of working in a bottoms-up approach, where artists would work collaboratively with communities supporting them to take the lead in the creative process that was deemed as empowering. The fact that both articles, which span 28 years, express similar sentiments on how working collaboratively with groups on a bottoms-up approach could result in an empowering experience demonstrates that this idea has taken hold within the community music and community arts sector.

Matarasso (2019), considering community arts development, highlights a similar perspective. He describes how working within a bottoms-up approach could be an empowering experience enabling individuals to enhance their skills and interests by taking on leadership positions and working with community artists to develop the work. Matarasso proposes that when working within a bottoms-up approach, facilitators must ensure that members are involved in the following four stages

  1. Conception—development of the idea, its aim, objectives and anticipated outcomes;
  2. Contracting—negotiation and agreement of mutual obligations and benefits;
  3. Co-creation—making and presenting artistic work; and
  4. Completion—reflection, evaluation and future planning.

(Matarasso 2019, p.111)

Matarasso's (2019) four stages pose challenges when considering how community music programmes are often developed. The three case studies across this research were all funded in collaboration with a funding body, meaning that the four stages of Matarasso's (2019) framework could never genuinely manifest as the members attending the group were never involved in the initial conception of the programme with each funder or the final evaluation reports. Hence, the bottoms-up approach Matarasso considers a critical facet of community

arts practice can never materialise when community artists work with funders. Nevertheless, facilitators across all case studies considered that their responsiveness and adaptability ensured that they worked from a bottoms-up approach with collaboration at its core. Adopting a bottoms-up approach to their practices enabled the belief that an equal hierarchy between facilitator and community members could manifest within the space, supporting the manifestation of ownership, empowerment and transformational moments.

For instance, Music Spark facilitators described employing a 'mutual learning' space in sessions that emphasised equal decision-making between the young people and the facilitators. To achieve this, both parties must recognise that they are there to learn from one another and that each person is an expert, and each person's voice and ideas should be met with a state of value and acceptance. In the case of Music Spark, this lent itself to open questions where participants could input their voices in the project through questions that the facilitators would pose around activities and the development of the scope and delivery of the project. By providing these opportunities for decision-making from the outset, facilitators believed that a sense of ownership might manifest within their work for the participants as they had some degree and autonomy. Laurie Gayle and Kelsey Smith (2018), discuss their exploration of mutual learning experiences, writing

> Mutual Learning Exercises don't have active and passive participants. Everyone can be the expert in the room either by experience, study or length of time interacting with the subject matter. Everyone is a participant who can question, probe, present and inform.

(Gayle & Smith 2018, p.4)

They propose that any mutual learning space must be interactive and built on an equal hierarchy between student and teacher. These ideas appear to work in tangent with both Dewey's ([1919] 2018) and Freire's ([1968] 2011) conceptions of what a liberating educational experience may entail where students play a critical role in shaping the teaching and learning process and where teachers work collaboratively with their students. Through doing so, it is believed a more meaningful and engaging experience may manifest that is centred around the student's autonomy and control.

Music Spark facilitators were not alone in their belief that their responsiveness and adaptability were a way of working in a bottoms-up approach. Turning towards TPMC, the facilitators outlined how they tried to employ a bottoms-up approach across their projects. This was highlighted as starting at the beginning stages of the process, where community members would be involved in helping establish the project through community consultations and making decisions on the project's scope. By eliciting these opportunities, facilitators believed that the members would begin to feel in control and that there was an equal hierarchy within the sessions. Therefore, this could stimulate the beginnings of an empowering process that members thought they also had ownership over.

A similar consensus emerged within the LAC and MSLTP contexts. For instance, Emma described how working in a collaborative approach with families enabled more contributions to the session to emerge where families could shape the structure of the sessions and the activities to suit them. Emma saw this as being a constant validation of the families' ideas, which was perceived to play a critical role in facilitating a sense of ownership, empowerment and transformation for families through the way the session became centred around their ideas and interests, alongside enabling them to develop a range of musical skills and have an enjoyable experience.

Believing that they were working with a bottoms-up approach due to their responsiveness and adaptability has led many of the facilitators across these three case studies to believe they are working on an equal hierarchy due to how they try to support community members to take some leadership and control. Although the notion of equal hierarchy has become a favourable idea with many community musicians to facilitate moments of ownership, empowerment, and inclusive environments, several studies have begun questioning how equal the partnerships between facilitators and participants are in the music-making environments.

Gibson (2020), for instance writes that the idea of the community musician as a collaborator in the music-making process, working with groups to facilitate the development of original material or work towards change, has its roots in the practices that reject 'top-down processes and centralised notions of excellence' (Gibson 2020, p.73). Thus, it has become a corner piece of how many community musicians conceptualise their practices. However, when considering the effects that developments within the field have had, such as the integration with funding policies and broader social and political agendas, Gibson argues that the focus on achieving specific interpersonal goals or skills has led community musicians' role to become conceptualised as a 'helper' or 'intervener' and therefore placed them in the space in a different capacity than equal collaborator

> However, participant with facilitator music-making is simultaneously not together. Operating through the context of help, to underline the relationship as not together, is to recognise hierarchy and issues of power at play through interventionist practice. An active naming of the participant with community musician music-making relationship as not together, acknowledges the otherness of the participant, understanding as partial, and that it is through a-symmetry, through difference, that co-creation

flourishes and the work can be understood as a performative moment made of

relationships.

Gibson (2020) considers what is happening within the space is a performance of equalness of

power rather than an actual equal power status. Matarasso (2019) shares a similar perspective

on the unequal power relation between community artists and participants. Matarasso

questions how much actual involvement participants of community arts projects have outside

of the co-creation stages of his four-stage framework. By being in the leading position,

Matarasso (2019) suggests that community artists will always have an unequal power

hierarchy with the groups they are working with. For instance, Matarasso questions how

much involvement participants have with planning the project, writing evaluation or funding

bids, and if these opportunities are there, whether they are tokenistic at best. Matarasso

asserts that institutional spheres surrounding community arts work, such as funders and

policymakers, lead to this unequalness between facilitator and participant.

A similar perspective is shared by Turner (2021) who argues that community music

programmes often lack opportunities for communities to be involved in the evaluation or

conception stages. Instead, communities are primarily only involved in the co-creation stage.

By failing to invite participants into this process, Turner questions how much personal

agency music projects are facilitating for groups

However, this must be extended beyond the music-making and into the

documentation and communication of work. The diversity of group perspectives must

be reflected not only in sessions and workshops, performances, musical events, and

recordings, but also in evaluations, funding proposals, and reports, as well as,

crucially, in our academic research. Is the personal agency of every group member

fairly reflected if the primary descriptors used are terms such as at risk, vulnerable,

poor, disadvantaged, disenfranchised, or hard to reach?

(Turner 2021, p.28-29)

Considering Turner's points in tangent with the work of Gibson (2020) and Matarasso (2019),

the role of the music facilitator and, more specifically, the notion of the equal hierarchy that

facilitators perceive to be at the core of the work to facilitating ownership, empowerment and

transformation deserve further questioning and scrutiny. Although community musicians

may believe they are working in an equal power hierarchy due to community music's grass-

rooted history, this is not the case. As community music has become depoliticised, it has

found itself; community musicians have found themselves delivering programmes with pre-

determined outcomes attached to the work that the community has not selected but instead

that has been developed by a funder or policymaker. In reality, removing this opportunity

from communities impacts the levels of ownership members are likely to feel in the work

and removes some of the power they are likely to feel they have within the programme.

Further scrutiny of this equal hierarchy can also be derived from the comments made by

community members in TPMC. Although members described feeling in control, there were

some distinctions in the levels of control they felt and their perception of the role of the

facilitators. For instance, turning to John's comments regarding the levels of control he felt in

the project, it became apparent that perceptions of unequal control between facilitators and

community members were emerging that could challenge the notion of equal hierarchy. John

states

You know, I don't think, you know, the empowerment that you've that, I suppose-I

suppose, you know, in terms of controlling things. The fact is that Amy and Tim,

Tim, possibly, mainly, really holds the strings, because they're the ones putting the

thing together and putting the mix together, and, you know, adding the beats, and all

that sort of stuff. So, you know, they're the ones who, you know, you know, I don't

feel empowered to have that much control over the song.

(John, 2021)

John's comments allude to a perception that the facilitators had much more of a stake of

control in the music-making than they were perceiving. In essence, as Gibson (2020)

suggests, they are a 'utopia' to the practices of community musicians (p.72). However, this is

not to say that community members or participants did not recognise the community

musician's responsiveness as a vital component of the music-making session; instead, the

notion of 'equal hierarchy' believed to be embedded within community music-making

practices may not be manifesting in practice.

Although the groups may not have an equal level in practice, they did recognise the critical

role of responsiveness in the music session in helping them feel more in control and valued.

For instance, members of the LAC Foster Family music-making session described how

facilitators continuously looked toward members to share their ideas and that doing so, this

enabled them to engage further in the session and for them to feel ownership in the activities

Because you ask- you involve us all. And then you ask us if we want any songs that

we want to sing specifically for our children and ourselves, and it's good. It's not just

you leading the group it's you involving us all [...] It makes it more enjoyable. More Informal, it's not it's not a formal setting, there's no set routine it is as and when. It's adhoc [Laughs]

(Agnes, 2021)

Agnes' statement that sessions felt more relaxed and fun because facilitators took the lead from participants and adapted the session from their input suggests the criticalness that fostering a sense of ownership may have for participants' engagement. Likewise, comments from members of TPMC on the importance of the facilitator's adaptability were also described as critical to facilitating an empowering and transformational experience.

Thus, it is clear how the responsiveness and adaptability of the community musician may play a vital role in facilitating moments of ownership, empowerment and transformation through the sense of control, skill development and validation of ideas.

Summary of Adaptability, Responsiveness and the role of the community musician

In summary, it appears that the responsiveness and adaptability of the community musician plays a vital role in facilitating moments of ownership, empowerment and transformation. Being responsive to the group's needs ensures that members can feel some levels of control, feel that their voices are being acknowledged and that members can develop skills and the music in the sessions in their way. Together, these elements can manifest moments of ownership, empowerment and transformation. Working in such a way can be construed as working within a democratic approach that harks back to the more traditional conceptions of community arts working within a 'bottoms-up' approach.

Although facilitators believed such approaches might be critical to facilitating an equal hierarchy to emerge in practice, this does not appear to be the case. Community musicians are still recognised as primary decision-makers and controllers of the sessions, responsible for facilitating and supporting moments of empowerment and transformation to emerge. Thus, the notion of equal hierarchy can never truly be achieved. Instead, community members perceive the role of the community musician as one who supports them in developing their skills and steering the music-making to meet their needs.

The following section will explore the interlinking nature of these three concepts in practice.

Interlinking nature of the three concepts

It became apparent through these three case studies how these three concepts were perceived to be interlinking in practice. Gibson (2020), highlights a similar perspective when considering these three concepts in practice. Gibson considers that community musician's practice is centred around an effort to provide opportunities for participants to feel a sense of ownership, empowerment and transformation through the process of music-making

> In UK community music practice, there is emphasis on making new music whereby community musicians work with participants to create for example, their own songs, instrumental pieces, soundscapes, and reinterpretations of pre-existing works. This is often an effort towards notions of participant ownership, empowerment and/or transformation through such experience.

(Gibson 2020, p.14)

Later in her examination, Gibson (2020) highlights the concept of ownership as being at the crux of the community musician's work as a step towards cultural democracy, which begins by enabling community members to make critical decisions in the creation and development of their music. The idea of ownership being at the crux of the process and supporting moments of empowerment and transformation to emerge resonates with the findings from the three case studies, to which I will now turn my attention.

Within TPMC, for instance, facilitators and community members perceived ownership as critical in their programme for enabling opportunities for empowerment and transformation to emerge and was, therefore, at the crux of the whole music-making process. Amy believed that this began by enabling community members to feel a sense of control through sharing their ideas in the music-making. Where members could see their ideas being acted upon or used by the group, this was believed to provide a sense of satisfaction and, therefore, empowerment for members that could be critical for aiding them to alter their perceptions of themselves and what it means to musical. Thus, giving a personally transformative experience.

Amy's perspective on how these three concepts interlinked, beginning at an ownership level, was also reinforced by community member Karen. Karen described how the sessions revolved around ownership, which began at the levels of input members could exert in the music-making process and facilitated control. Feeling a sense of control was highlighted by Karen as being a unique and empowering experience that was influential in altering her self- esteem and self-confidence. Thus, for Karen, these were three interlinking concepts (See figure 9.1) that could not manifest individually.
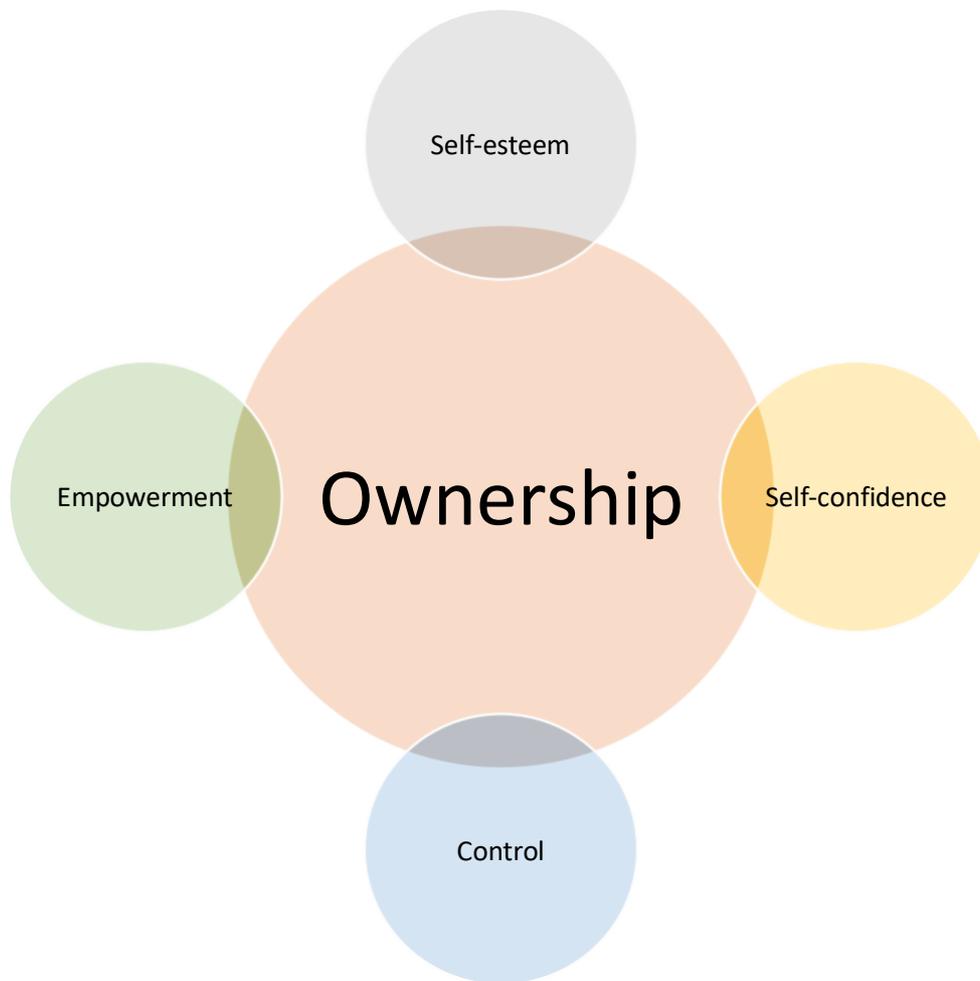
Figure 9.1- Interlinking of three concepts

The belief that ownership is integral in facilitating moments of empowerment and transformation to emerge resonates with much of the literature surrounding community music. For instance, Veblen (2007) asserts that community control and ownership must be at the core of the process if we are to consider community music as an emancipatory and liberating practice that aims to make social and/or personal change. Veblen writes that ownership is a vital component of supporting participants voices to emerge.

These ideas strengthen the conviction put forward within TPMC regarding how these three concepts were perceived to be interlinking, beginning at the manifestation of ownership.

However, this perspective was not isolated to TPMC, as similar threads emerge when I look at the other two case studies. For instance, Darren described difficulty finding a way to talk about each concept singularly when asked to consider these three concepts. For Darren, these were all part of an interlinking process that required individuals to rely on using all three when thinking about them in practice.

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Reflecting on how these three concepts were interlinked, Darren described his perception that they each began at the ownership stages of the music-making process. Darren described how they would constantly try to develop the Music Spark sessions so that the young people could feel in control and, therefore, ownership of the programme. Prime examples of how they tried to develop this sense of control were by enabling participants to take on leadership roles in running specific parts of the project, such as leading warm-ups or activities. It was perceived that fostering this sense of control could also elicit an empowering and transformational experience for the young people where they could grow their confidence and self-esteem through leadership opportunities.

Supporting moments of empowerment and transformation through firstly feeling a sense of control and ownership links closely to the perspectives offered by Cattaneo and Chapman

(2010) and Jaffe (1985). For instance, Cattaneo and Chapman's empowerment model highlights how being in the position to set your own goals and feel in control is critical to facilitating a sense of empowerment for individuals. Likewise, Jaffe proposes that individuals who go through self-renewal need to feel a sense of psychological control in their lives. This can be achieved through individuals setting themselves goals or targets that they can work towards that may help them overcome or challenge some of the negative perspectives they have of themselves and thereby aid a personally transformational experience in their perceptions of themselves. Thus, positioned within these two perspectives, it can be construed that feeling a sense of ownership has an integral role in facilitating personal empowerment and transformation.

Turning back to the case studies for this research, similar perspectives on the interlinking nature of these three concepts in practice also emerged within LAC and MSLTP. Abbey, for instance, outlined her perspective that without having ownership and empowerment manifesting within the sessions, she believed transformation would be prevented from emerging

> Yeah, I don't think you wouldn't transform yourself, really. In these sessions, unless you felt like a sense of ownership and some empowerment. I mean, there's learning that happens that I think could maybe happen without feeling empowered. And without feeling real ownership, because I suppose young people go to school every day, and they learn things and they maybe don't feel like the most empowered person [...] But I think, like real amazing, brilliant transformation definitely happens when people feel ownership of the session, like come back time and time again, they've got a real investment to them.

(Abbey, 2021)

Adele and Emma echoed these ideas. They described the concepts of ownership and empowerment as having a critical role to play in facilitating personal transformation through the ways it opened opportunities for whole group participation and for everyone to make a meaningful contribution by feeling that they had a space in which they belonged, and their ideas were valued. This was believed to be critical for facilitating opportunities for growth in participants' self-esteem and self-confidence.

Likewise, turning toward the participants of LAC and MSLTP, similar ideas emerged regarding the interlinking nature of these three concepts. For instance, carers from LAC described how they believed that attending the sessions and supporting the children to engage in music-making could enable them to take ownership of the songs from the sessions. For Janet, the feeling of owning a song was crucial to supporting the child's transition to their new family and could act as a source of empowerment for both the child and adult to find a way of interacting and beginning the process of developing meaningful and transformational relationships.

Janet's ideas resonate with how facilitators such as Julie believed that the LAC and MSLTP sessions could support the development of meaningful relationships between children and their grown-ups by enabling group members to feel in control and empowered in their musical skills and repertoire they would like to engage within. Thus, ownership was positioned as the crux of the manifestation of empowerment and transformational moments for the families (see figure 9.2).
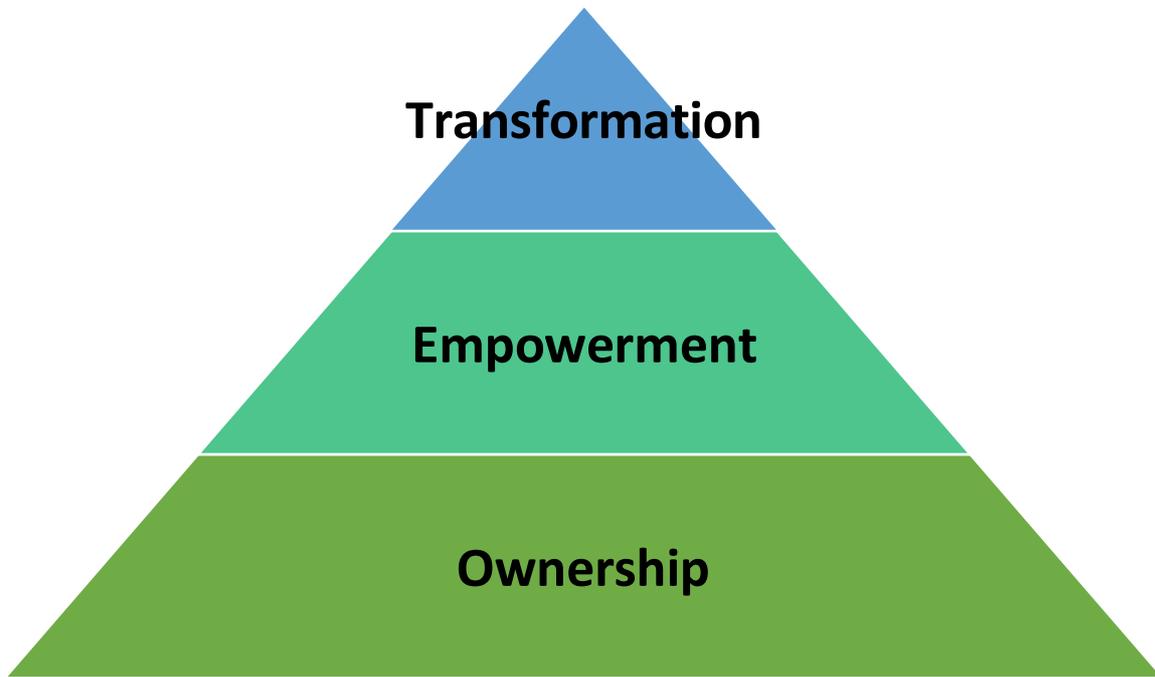
Considering these ideas further of the crucial role that ownership may have in beginning an empowering and transformational experience, Susan O'Neill (2012) writes that young people need to be at the centre of the educational process making decisions on the music they want to engage in and the process to take. She suggests that the music-making experience may become more meaningful and empowering, leading to opportunities for youth empowerment and increases in their well-being and musical flourishment, which could be deemed transformational. O'Neill writes

> Transformative music engagement is a dynamic and interactive approach to providing music learning opportunities for youth to recognise, understand, and overcome some of the challenges and constraints within their own musical and personal lives, and to invite them to take control and realise the power of their own efforts to explore untapped potential and enact positive change through existing conditions of possibility along their music learning pathways.

O'Neill (2012) suggests that facilitators can support young people to engage in transformative musical experiences by working with them, enabling them to make critical decisions on the scope of the work, the genre of music they engage within, and the outcomes of the work. It is believed that young people are likely to feel that their voices are being acknowledged and that this is vital for increasing their sense of empowerment, self-confidence, and self-esteem and resonates with the ideas posed across the three music-making contexts examined as part of this study.

Turning towards community music literature, Mullen and Deane (2018) assert that community music activity should be built around enabling the young people to make critical decisions in the music-making process is centred on the notion of control and, therefore, ownership. When facilitators develop sessions in such a way, they describe how the process can empower young people as they feel their voices are being heard and have some level of power. This is believed to be a unique experience for the young people and therefore played a crucial role in facilitating opportunities for growth in individuals' self-confidence and altering their perceptions of themselves.

Finally, when considering how these three concepts are interlinked in practice, facilitators from all three contexts described how seeing community members feel a sense of ownership, empowerment or transformation resulted in them feeling a reciprocated feeling of each concept. For instance, when turning to Music Spark, Melody and Darren proposed that a mirrored response emerged when working with Music Spark members. This mirrored response would give the facilitators a mutual reciprocation of ownership, empowerment, and

transformation when they perceived participants were feeling these three concepts. For Melody, this appeared to be crucial for helping her continue to develop her practice further and supported the work to become more meaningful for her as a practitioner. This was echoed by Darren, who also stated how seeing the young people develop their sense of ownership, empowerment, and transformation led to the work becoming more meaningful as he could better understand the impact of the sessions they were delivering.

Turning towards TPMC, similar thoughts were echoed regarding the mutual reciprocation of these three concepts and their impact on facilitators. Amy, for instance, described transformation as something that she would actively look for within TPMC, believing that when she saw transformations happening, it enabled her to see the impact of her work. This was crucial for preventing her from feeling a 'burnout'

> They, in fact, when-when transformation doesn't happen, that's when I might start getting a little bit like, you know, the burnout might start settling in. But when you can see the transformations happening when you get that feedback from the people you're working with, or even if you're sad to say goodbye to someone cause they're moving on, but you see them moving on to like this great transformation that's happening in their life.

(Amy, 2021)

Amy's comments highlight her and other facilitators' motivation by seeing the members make developments and grow in their self-confidence and self-esteem. When the facilitators saw these developments, it provided a sense of achievement for them in their work. TPMC and Music Spark facilitators believed they felt a mutual reciprocation due to the relationships they

built with the community members engaging in the project.

Facilitators' mutual reciprocation of these three concepts emerges from their relationships with the group members. Higgins (2012) explores the relationship between facilitator and group in music-making environments questioning the form of 'friendship' often perceived to form. Through a philosophical examination of the concept of 'friendship', Higgins suggests that the facilitator and group may engage in what is deemed an instrumental and asymmetrical friendship. Both are based on 'features that are tangible or accidental to the facilitator or participant and are motivated primarily by each person's independently defined goals' (Higgins, 2012, p.164). Higgins defines the facilitator in this friendship role as being on hand to support the group in achieving their goals. Through this instrumental friendship and awareness of these goals, I believe the facilitators feel a mutual reciprocation of each concept as they see the developments and steps members make towards achieving their goals.

A shared perspective is also echoed by Turner (2021) in her exploration of how we may conceptualise community music as a site of social change. When working with groups, Turner advocates that it is vital that facilitators reflect on the benefits of engaging in the project for the group and the benefits it also offers the facilitators themselves. Turner writes

> It requires that if we approach the community music workshop by asking our
> community members to be open, we must also be open to change occurring within
> ourselves, not only seeking the benefits of music-making for others but actively
> recognising that those benefits are mutual and collective. This requires us to be
> vulnerable as facilitators to be actively aware and reflexive and to be willing to
> explore and acknowledge the multiple selves that make up our identity. We must ask

what we carry into the workshop with us- our values, experiences, troubles and

triumphs

(Turner, 2021 p.45)

Turner's (2021) perception that community music may offer benefits for both group and facilitator can interlink with the ideas expressed across these three contexts of music-making, where facilitators saw the concepts of ownership, empowerment and transformation as manifesting jointly in practice and resulting in a feeling of satisfaction and achievement over their practice.

Summary of interlinking nautr of these three concepts

Examining how these three concepts manifest in practice, it has become apparent that they each interlink, with ownership at the crux of the process (see figure 9.2). For community members to feel a sense of empowerment and transformation in the music-making process, they must first feel some control and, therefore, ownership. These ideas resonate with the conceptualisation of cultural democracy and capitalise on the notion of community music as a step towards cultural democracy.

When community members feel a sense of ownership, empowerment, and transformation in the sessions, facilitators said they also felt a mutual reciprocation of these three concepts. This was believed to be due to the relationships between the facilitator and participant within the space. The feeling of these three concepts was influential in providing a sense of job satisfaction and providing facilitators with the motivation to prevent burnout from delivering the session.

Understanding how these three concepts appear to manifest in practice and recognising the influential role that the development of the field has had on how community musicians seem to conceptualise and understand their practice, I will now turn to my conceptual lens of policy in which to explore these findings.

Conceptual Lens: Policy

This section will explore the findings through the lens of policy. Through doing so, I will explore ideas relating to the second question regarding how community musicians talk about these concepts. Three sections make up this discussion, the proposed influence that funding bodies had on facilitators' employment of these concepts, the proposed impact that academia has believed to have within the field and the apparent disconnect between the language of facilitators and participants/community members.

I will begin this discussion by exploring the impact of funding bodies on the facilitator's choice to use these concepts within their discourse.

Influence of Funding Bodies

Findings from the case studies highlighted the influential role funding bodies had on the types of language facilitators chose to employ and, more specifically, how and why the concepts of ownership, empowerment and transformation were being employed. The idea that funders and broader policy agendas can have an impact on community music has been highlighted by scholars such as Deane (2018), Brown, Higham, and Rimmer (2014) and Currie (2021).

Currie (2021) notes how community music has become asserted with the notion of being a 'chameleonic practice' (p.79). The principal idea is that community musicians will alter their practices, the scope of projects and, therefore associated language to ensure that their work resonates with the changing policy shifts. Doing so can achieve more funding and ensure they

highlight the value of their work in a way that resonates with policymakers and funders (Deane 2018). The conception of community music being a 'chameleonic practice' first emerged in Brown, Higham, and Rimmer's (2014) report 'What Ever Happened to Community Music?', which examined how community music was being represented in the U.K. As part of this project, Brown, Higham and Rimmer brought together community musicians from the U.K. to discuss their perspectives of community music

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

> (Brown, Higham and Rimmers 2014, p.2)

Thus, the idea that policy may significantly influence the discourse of community music, *practice* and *language* in adjusting how they deliver and conceptualise their work is apparent. However, the idea of community musicians being chameleonic is not unique to community music. Taking a broader view of the creative and cultural industries, several scholars highlight how artists and organisations have adjusted their work and how they describe the value of their work to meet broader political agendas.

For instance, taking New Labour's social inclusion agenda that instrumentalised arts and cultural activity as a cornerstone to achieving their targets, Belfiore and Bennet (2007)

highlight how arts and cultural organisations were subject to 'evidence-based policymaking' required to demonstrate value for money. As a result, artists and organisations across all fields had to find new languages and ways of delivering work that could illustrate the evidence of their work to gain funding. Likewise, Gray's (2007) assertion of policy attachment demonstrates another form of chameleonic practice within the creative industries through how organisations and artists began to attach their work to policies to receive funding.

With this idea of chameleonic practice and the influence that funding can have in the field, I will now focus on the case studies that make up this research, where the influence of funding became prominent in the language employed within each of the case studies. Turning towards ownership as a starting point, it was clear that this was the most employed concept facilitators would use to describe their practices from the three concepts. For instance, facilitators on Music Spark highlighted how they would regularly employ ownership within their language. When considering why they were employing this concept regularly, facilitators believed that Youth Music emphasised ownership within the projects they funded. Therefore, as an organisation that received Youth Music's Fund C programme, one of the highest levels of funding available, they needed to demonstrate this concept through the project.

When developing the Music Spark programme, Sage Gateshead created a weekly reflective log that could be used to gather evidence of the project's impacts from the facilitator's perspective. The log had several questions which encouraged the facilitators to conceptualise their practice in specific ways. Considering the influence of these reflective diaries, the facilitators believed the diaries were quite influential in their employment of the term ownership within their responses. Melody outlined in her interview how the questions being

asked in the reflective diaries were influencing her to use the concept even though they were perhaps not the concepts she would have chosen to have used

> Oh, I mean, the words are already there to prompt us. They're not necessarily used consciously and I don't think it becomes very, you know, theory based whilst we're leading erm, unless we're actually focusing on what we're doing. So, if it's an exercise about this, then we would use those words [...] They are in the questions. So a lot of the questions are like that. Do you see confidence building? Stuff like that

(Melody, 2020)

One of the main questions that Melody saw as being most influential in her decision to employ the concept of ownership to describe the sessions was regarding how participants developed their musical ideas. Melody believed this question encouraged her to think about ownership, primarily as it was based on considering how participants took the lead and some control in developing musical repertoire. Thus, she felt compelled to employ the phrase to describe her work.

Reflective logs such as these resonate with Belfiore and Bennett's (2007) and McGuigan's (2014) assertion of the impact of New Labour's evidence-based policymaking in the field. Although New Labour played an integral role in increasing the funding available for arts and cultural activity, this came at a price with the introduction of neo-liberal, managerial techniques, where there was an emphasis on developing robust evidence to prove value for money. Thus, many funders across the U.K. have stipulations in place where organisations must find ways to demonstrate the impact of the work. Music Spark and Loud and Clear

(hereafter, LAC) had specific social outcomes attached to their work that Youth Music would like to see the programme achieve. Hence, when Sage Gateshead had to find ways, they could gather evidence to demonstrate how the project was working towards achieving these aims. These diaries appeared to play a critical role in shaping how facilitators conceptualised the impact of their work and, therefore, its value.

Considering the influence that funding bodies may have on the conceptualisation of work and, therefore, the sorts of language artists and organisations employ to describe their work, I turn to the More Stuff Like This Please (hereafter, MSLTP) context where Abbey described the influence of the new Arts Council 'Let's Create Strategy'. Arts Council England's 'Let's Create Strategy' is a ten-year strategy developed to steer the work of NPOs and funded artists who have received funding from the Arts Council. They describe the Let's Create Strategy as a cornerstone for facilitating 'A country transformed by culture. Bringing Us Together, Happier, Healthier. To Excite, Inspire, Delight. To Enrich Our Lives' (ACE 2020). There are three distinct outcomes that they would like to achieve through this strategy, which they categorise through the following headings

1. **Creative People**: Everyone can develop and express creativity throughout their life.
2. **Cultural Communities**: Villages, towns and cities thrive through a collaborative approach to culture.
3. **A creative and cultural country**: England's cultural sector is innovative, collaborative and international

(ACE 2020)

To achieve these aims, they describe that it is vital that the artists and organisations they fund adapt their work to ensure the promotion of these outcomes (ACE 2020). One could argue that the ACE reinforces the idea of 'chameleonic' practices by emphasising that artists and organisations receiving funding must adapt their work to meet their intended aims (Currie 2021; Brown et al. 2014). Abbey also echoed similar sentiments when considering how strategies such as Let's Create could shape how organisations would employ concepts such as ownership going forward. Abbey believed that the Let's Create Strategy had ownership at the core of its work due to its emphasis on creating work that fell under the banner of relevance, that stipulated organisations they funded should be creating work with communities rather than on communities in a more cultural democratic approach (Gibson 2020; Hope 2011; Higgins 2012).

As an organisation that received funding from Arts Council England, ARC had already begun applying the ideas of relevance and ownership as part of their everyday language. Abbey believed this was due to how they developed work with communities from a 'grass-rooted' level that aligned with the approach that Arts Council England appears to promote in their Let's Create Strategy. She believed that using this approach made it easier for ARC to conceptualise and talk about ownership as an outcome of their work, as she saw it as a measurable outcome.

This idea of ownership being measurable and associated with grass-roots approaches also resonated with the directors and facilitators from Music Spark and The Peoples Music Collective (hereafter, TPMC). Holly from TPMC, for instance, explained how they would regularly use the concept of ownership in discussions with their funders as they believed this

was the core of their approach when working with communities, which they saw as being more 'grass-rooted'. They had clear ideas of how this concept was manifesting through TPMC and its impact on the project's development, which supported them in feeling confident enough to employ the concept in their language.

Furthermore, Holly described how they would purposefully look for funders who shared or used similar language to themselves rather than adjusting their language to meet the needs of funders. Holly's emphasis on using language that resonates more with their conception of the project rather than the funders seems to counteract the arguments made earlier regarding the 'chameleonic' nature of the field where facilitators and organisations adjust their language and practice to meet the needs of funders (Currie 2021; Brown, Higham and Rimmer. 2014; Deane 2018). Instead, Holly appears to emphasise an alternative model where they expect funders to work within the language streams that they are using. This included moving away from terms such as participant to community members or musicians.

Considering this sense of security that each of the facilitators appeared to have in employing the concept of ownership in conversations with funders, I turn my attention toward the language of community arts, where Jeffers and Moriarty (2018) through building a historiography of community arts, propose that the community arts movement of the 1960s could be seen as housing ideas of ownership at its core. Community Artists delivering work through this period under the banner of cultural democracy emphasised cultural artefacts made by the people. As a result, artists were situating themselves in the communities and developing work collaboratively, enabling community members to take a stake of leadership in creating and defining the work, supporting them to foster a sense of ownership.

When developing projects, Jeffers and Moriarty (2018) and Hope (2011) propose that artists

place considerable emphasis on considering how they could support the group to feel a sense of ownership within the project and, therefore, would come to employ this concept as a regular facet of their practice and language. Higgin (2012) shares a similar perspective through his historiography of community music. Recognising community music emerging as a strand of the community arts movement, Higgins conceptualises community music workshop spaces as a catalyst for shared ownership. The workshop space as a site for shared ownership draws on the ideas of the 'bottoms-up' approach as a cornerstone to the practice by opening the space for multiple voices and a practice that the group guides with a responsive facilitator. Higgins considers shared ownership within the group as a cornerstone of community musicians' practices, an idea that has gained traction within community music literature (Gibson 2020; Bartleet & Higgins 2018; Willingham & Higgins 2017).

Recognising the prominent role that ownership appears to have within community music, it is unsurprising that facilitators and funders recognise ownership as a facet of the work of community music. Funding bodies appear to understand how facilitators are employing approaches that could support a sense of ownership to flourish in the project, hence their emphasis on the concept. At the same time, facilitators seemed to recognise this concept as a critical facet of their practice and therefore felt secure in employing it when communicating with funders. Considering ownership as the crux of their work, facilitators appeared to have a clearer understanding of what ownership meant, the impact it could have on community members and the ways it was manifesting within practice.

At this stage, I will now focus on the concepts of empowerment and transformation. The same sense of security was not found with empowerment and transformation. Facilitators identified these concepts as being subjective, open to multiple interpretations, and challenging to measure and evidence manifesting in practice. As a result, facilitators such as

Mason found these much more challenging to employ in his weekly reflective log or use within their everyday practices.

One time Mason would employ empowerment within his discourse was when communicating with the funder, Youth Music. When considering why this was, Mason perceived funders would like to see them use terms such as empowerment or transformation to describe their work and that they would likely have a clear idea of the meaning behind these concepts and, naturally, their impact for groups. Hence, Mason believed that employing the concept of empowerment or transformation when communicating with Youth Music could help showcase the impact of their work in a language that would be in line with the language of the funders, even if it was a term that he felt some dissensus in using

> For funders it's-it's a bit more of a prestigious word, isn't it […] It's got a bit more I guess, because the word power in it, but yeah it does sound a bit more like, erm like, I think we're in, in our practice, and particularly and in Sage Gateshead, like, we shy away from very bold words- like, like empowerment. And we're particularly careful about what words we use. So, I guess maybe that's why it's not in- maybe not so much in the language because it sounds like there's a bit of ego attached to it. You are erm-kind of thinking about everyone wants power [laughs] you know what I mean

> (Mason, 2020)

By choosing to employ these concepts, Mason believed he was situating his language within the discourse of Youth Music, and by doing so, they would fully recognise the impact of the work. Here, I consider that Mason appears to be enacting a form of 'chameleonic' practice through his employment of these concepts to align his practices with the funders (Currie

2021; Brown, Higham and Rimmer 2014; Deane 2018).

Further examples of this could also be seen across the other two case studies. For instance, Lynn from ARC described using empowerment and transformation when communicating with funders because she perceived it sounded more impactful and could justify the rationale for continuing to fund or develop similar work. Similarly, Julie from LAC also highlighted the weightiness of the term, describing empowerment and transformation as being 'meaty' terms that could demonstrate the 'bigger picture' of the project's impacts on the families. Primarily this was related to personal and social developments that Julie believed facilitators could see emerging from the project and that funders like Youth Music would like to see emerging from the work. Thus, she would be more likely to employ these terms when communicating with funders.

This shared belief that funding bodies have a specific form of language that influences the language and, therefore, practices of community musicians (see figure 9.3) is also highlighted by Hope (2011) in her consideration of the impact that funders have had on the discourse of community art and, therefore, how practitioners recognise and report their work's impact. Hope deems that the development and prevalence of funding bodies in the late 1980s led community artists to become almost fixated on galvanising the available funding streams. As a result, community artists removed themselves from developing their work at the community level, which had once been a central tenant of their practices, working at a new level with funding bodies. This new approach to working led community artists to reconsider how they developed their work leading to an outcome-driven, evidence-based approach that could demonstrate the impact of their work in a way that could be acknowledged by funders and help secure further funding.

Although on paper, this seems like a positive step for increasing access to arts and cultural activity for communities, a core aim of community arts practice (Jeffers et al. 2018). In reality, this movement towards a more institutionalised way of working does cause tension with the traditional values and narratives of community arts which were originally around opposing and rejecting institutionalised forms of arts and culture that were not developed with and by the communities and supporting cultural democracy.
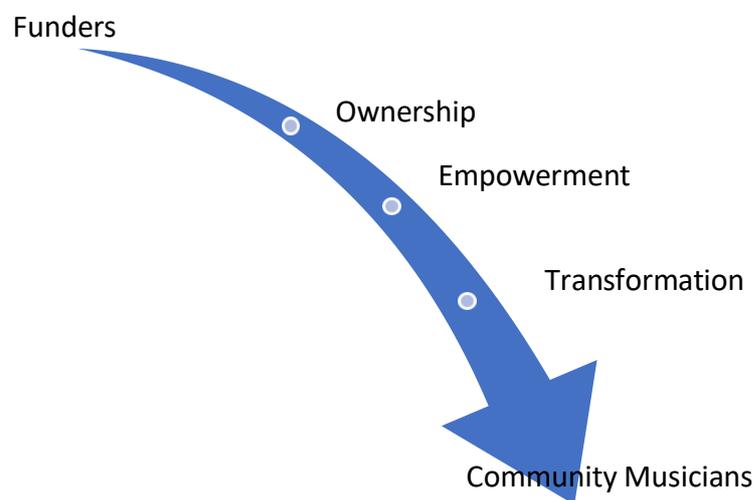
Figure 9.3- Influence of funders

A significant difference between socially engaged arts practice and community arts is the emphasis on enacting a form of *democratisation of culture* rather than *cultural democracy*. Whereas the latter aims to find ways to promote notions of democracy, offering communities to decide what counts as culture and who makes it, the former aims to make professional culture available to all (Hope 2011). The democratisation of culture does not intend to open the possibilities for communities to make decisions regarding cultural production; instead, it aims to extend the opportunities for pre-determined cultural engagement to those who do not

already have access to cultural engagement.

Yves Evrad (1997) highlights the difference between the democratisation of culture and cultural democracy as

> aim[ing] to disseminate major cultural works to an audience that does not have ready access to them, for lack of financial means or knowledge derived from education [...] By contrast, a model of "cultural democracy" may be defined as one founded on free individual choice, in which the role of a cultural policy is not to interfere with the preferences expressed by citizen consumers but to support the choices made by individuals or social groups through a regulatory policy applied to the distribution of information or the structures of supply, as happens in other types of markets.

> (Evrad 1997, p.167-168)

The democratisation of culture gained prominence within European cultural policies in the late 1980s (Evrad 1997; Hope 2011). Hope and Evrad suggest one reason this gained prominence was through the instrumentalisation of arts and cultural activity, where policymakers believed that opening possibilities for arts and cultural engagement to those that may not have the opportunity could enact a form of equality and hold social benefits for these groups. A prime example could be seen in New Labour's social inclusion policies in 1997, where arts and culture could be used as tools for working with communities who may not have previously had access to arts and culture and where the opportunities for engagement were perceived to be socially beneficial (Belfiore 2009; Hope 2011; McGuigan 2004; Gibson 2020). For Hope (2011), this newfound emphasis on policy played a critical role in shifting the discourse of community arts away from its activistic roots, bottoms-up approaches to working in partnership with the government and

funding bodies. As a result, the practice shifted, giving birth to socially engaged arts practice.

Considering these ideas in response to community music, Deane (2018) offers a similar perspective, proposing that engaging with funding bodies and political bodies in the late 1980s and 1990s further depoliticised community music and altered community musicians' discourse and practices. Dean addresses how community music became further depoliticised as a social activism mechanism and socio-political force due to its interactions with political policies during the 1990s. The election of the New Labour government in 1997 brought with it a new perception of the impact and role that the arts could play in society, not only as a way of increasing economic currency but also as a way of heralding social implications for different groups. With this new perception and increased funding, community musicians had to reconsider their language and discourse and shift in line with broader political policies with arts and culture as instrumental tools offering social and economic value.

These propositions regarding the influence of funding, social impact and effect on the community music and community arts field demonstrate the prominent role that social impact agendas have gained in the field enacted through funding bodies. It provides a rationale for why facilitators choose to employ concepts such as these even when they feel dissensus towards using them. By being chameleonic in their practices, musicians and organisations appear to be adapting their practices and language to align their work with the broader agendas of funders and cultural policymakers. Often this means demonstrating an instrumentalised value for the work, in the sense that it can offer some form of broader social or economic impact that can demonstrate 'value for money' (Belfiore 2012).

This discussion shows that by being chameleonic, community musicians are altering their

language and practices to align with the funders rather than the communities as the practice was initially developed (Jeffers & Moriarty 2018; Higgins 2012; Deane 2018). However, although this is a successful way of generating income, working within this way does cause tensions with the traditionally conceived approaches of community music, which emphasises working with communities on a bottoms-up approach to achieve cultural democracy. Instead, community musicians are now delivering targeted programmes for communities with funder-led outcomes that align more with a democratisation of culture approach and, therefore, within the frameworks of socially engaged arts practice.

Summary of the influence of funding bodies

In summary, it has become apparent the role that funding bodies appear to have in advocating or influencing the sorts of language that community musicians use to describe and conceptualise their practices. There appears to be a strong belief that the employment of concepts such as empowerment and transformation is critical to receiving future funding and therefore are employed when communicating with funders or undertaking evaluation procedures, even if they do not resonate with the language of the community musician would have chosen to have used themselves. By employing language in this way, the community musician is enacting a chameleonic practice ensuring that their work has some form of value that funders and policymakers would understand.

Recognising the prominence that terms such as empowerment and transformation have within the funders' discourse, this next section will begin to explore the role that research and academia have in influencing facilitators to employ this sort of language and policymakers and funders themselves.

Impact of research and academia

Findings from these three case studies highlighted the perceived role that academia had on the sorts of language facilitators chose to employ and, more specifically, the employment of concepts such as empowerment or transformation. Community music has a complex relationship with academia. Although the scholarship in community music has grown significantly over the past two decades, the relationship between community music and the academy can often hold much tension (Brown, Higham and Rimmer 2014; Peggie 1998). Andrew Peggie (1989) in an early edition of the Sounding Board journals, offers an insight into one area of tension between community musicians and academia, writing

> community music being defined by conservatoires, universities and prestigious music organisations in a way which suggests they were the original owners and developers of the work

(Peggie 1998, p.9)

Here, Peggie (1998) indicates that one of the concerns that were responsible for causing tension within the field was a perception that academia would begin defining community music, and in doing so, this would remove the voices of those involved in the practice such as facilitators and the communities themselves. Instead, a new discourse would dominate, creating new languages and ways of conceptualising community music practice. I will use Peggie's ideas as a springboard from which to consider the emerging findings from these three case studies that highlighted a perception that these three concepts were academic and distinctly different from the sorts of language that facilitators themselves would have chosen to have employed if it had not been the result of research in the field. For instance, Adele

from LAC asserted that these were three terms that she would primarily associate with academia and that differed from the terms she would have chosen to employ daily. However, recognising the influence that research could have on providing an evidence base for the work, she did acknowledge that these terms would likely be helpful when highlighting the impact of the LAC programme to funders as they felt they had some weightiness behind them.

A similar perspective was shared by Julie from LAC when considering the three concepts and their connection to the world of academia. For Julie, 'transformation' and 'empowerment' also had some weightiness behind them that came from the concepts' perceived research and academic background. However, although she recognised that these concepts could help demonstrate the programme's impacts, Julie believed that an individual would need to have engaged in some form of research or academic study where they could gain a comprehensive understanding of their meaning in community music to feel comfortable employing it daily. Hence, she would only employ them when trying to communicate the work's impact to funders. The suggestions made by Julie and Adele seem to reinforce Peggie's (1998) points regarding how academia could have an influential role to play in developing new ways of conceptualising and describing community music practice through the perception that empowerment and transformation were academic terms that had gained some weight behind them with funders and policymakers. To explore this idea further, I will concentrate on transformation.

Within community music literature, it becomes clear the prominence that the concept of transformation has. Numerous scholars employ the concept to describe community music work's impact or associated outcomes. For instance, Higgins (2012) in 'Community Music in Theory and In Practice', one of the first academic books dedicated to community music,

writes

> Analogous to arguments of supportive commentators in the United Kingdom, the community artist is understood as an agent of transformation and needs to be seen as equal in legitimacy to those who occupy the mainstream art world

> (Higgins 2012, p.41)

Higgins (2012) appears to conceptualise that community musicians are agents of change and that the notions of transformation are a cornerstone of the practices. A conceptualisation carried through in later publications, such as *The Oxford Handbook of Community Music* (Bartleet & Higgins 2018), one of the first handbooks dedicated to community music, with a specific section dedicated to chapters about transformation. Bartleet and Higgins (2018) write that 'community music often has a transformational agenda' (p.173) as a mechanism for social change.

Likewise, examining the prominence of transformation within IJCM, scholars across the globe employ the concept to describe the individual or societal change that occurs through music-making. For instance, Kim Boeskov (2017) writes about the notion of community music as a catalyst for social transformation when exploring the impact that participating in a music programme may have on Palestine refugees. Similarly, Eric Shieh (2009) employs the notion of personal transformation when considering the effect of group singing on altering individuals' perceptions of themselves in a more positive light. These few examples, of which there are many more, highlight the prominence of the concept within the scholarly literature on community music. However, what is not yet clear, is how academia influenced facilitators to employ these concepts other than through their supposed resonance with

funders. To explore this, I turn towards TPMC, where Tracey described why and how she would employ these three concepts.

When considering these three concepts, Tracey outlined her perception that all three were academic and had differed initially from the language she would have used to describe her practice. However, during Covid-19 lockdowns, Tracey had been afforded the time to engage in various digital events within community music. Many of these had been organised by academic organisations such as the International Centre for Community Music and the International Society for Music Education. These events brought together academics, researchers and practitioners from across the field, through which Tracey had been able to encounter these three concepts recognising how and why these concepts were being used to describe community music practice

> Okay, so I would say, I would never have used these words before lockdown. Because I was very much, I don't think- I- because I hadn't come through that academic. So, I haven't done the community music kind of degree or anything, I've come from it from a different angle. I haven't really explored these terms in the sense of what I do until the last year. And then very much through like doing more stuff with Soundcastle and being more in discussion with people more and talking about these topics. I now relate them more to what I do [...] And I find myself right in the middle of that now, because I do-I do feel like some-some of the language is a bit of a barrier for some- some people. And when we put these labels, so we're talking about ownership and empowerment, they seem quite obvious. But actually, if you haven't, in that-in that is naturally what we're doing within a group, those things are happening, but we haven't put the labels on it. And we're not discussing it in the same way, maybe as on the ground facilitator.

Although Tracey identifies that she would still not employ them as regularly as other terms, such as developing confidence or inputting ideas, she describes how the opportunity to engage with researchers and academics has helped her develop a better understanding of these terms and how they relate to practice and therefore influenced her to begin using them. Tracey's comments also allude to a broader discussion point that I will explore here regarding formal training in community music. When considering the employment of these terms, Tracey believes that had she gone through some formal, accredited programme, she would have come across them and therefore felt more at ease at employing them earlier in her practice. Tracey's statement highlights a presumption that there is a differing language being used by those who have gone through formal training routes and those who have not, which could potentially reinforce Peggie's (1998) concerns regarding the influence of academia on community music.

Bruce Cole (2011) writes about this tension within the field regarding formal community music training. Cole considers that one of the underlying tensions regarding community music degree courses is a fear from facilitators that their voice would be lost and that the field would become an establishment of premier league-qualified practitioners whose qualifications attract funding and credibility. Yet, as Cole suggests, that is not the case, and that, the field and the institutional structures surrounding it do not run on a formal qualification basis for who achieves work or funding; instead, he suggests that it is based on merit.

Nevertheless, although Cole (2011) highlights that there are essentially no differences

between those who have done formal community music training and those who have not, this does not appear to be the perspective held by facilitators. Considering Tracey's comments above, it appears from her perspective that this is a difference between those who have not had formal community music training and those who have come from the more academic route into the field. The perceived result ends with those with formal backgrounds employing more academic concepts such as ownership, empowerment and transformation to describe their work in a way that aligns more with funders and policymakers. From this perspective, it appears that there could be a disconnect between the language used by community music researchers and those who have received formal training and those delivering community music workshops who have not. At the centre of this lies the impact and influence that engaging in academia and research has had on how individuals conceptualise and describe their practices.

The tension between research and practice that has been alluded to so far can be further explored through Alexandra Kertz-Welzel's (2016) work. Kertz-Welzel writes about the tension between research and practice, stating

> One reason might be community music's past in the community arts movement and its emphasis on counterculture, considering as suspicious "high culture" everything which is connected to university or scholarly analysis. Community music tries to be different, inclusive and accessible for everyone, not depending on either musical or intellectual talent. Second, some community musicians might not see why scholarly investigations would be useful. Usually, for successful projects no extensive scholarly reflection is necessary. Third, community musicians have always dominated the discourse about community music. For them, community music was their own. They tried to protect it against outsiders such as music education scholars and their attempts to make it part of

their investigations [...] Scholars might not be able to capture the true meaning of community music through their research methods and therefore might devalue it. Scholarly investigation would be like "colonisation" in terms of a conquest, disowning the people who possess community music. In the community music movement, a fear of scholarly investigation is not uncommon

(Kertz-Welzel 2016, p.118-119)

In concurrence with Peggie (1998), Ketz-Welzel (2016) acknowledges that one of the concerns community musicians have had around community music research was a feeling that their voices may end up becoming removed and that; as a result, the field could become over- conceptualised, removing some of the guiding principles of their work, such as 'inclusivity, cultural democracy and social justice'. Although there has been much debate over the role of academia in the field of community music, the last two decades have seen continued growth and development, thanks to the works of Higgins (2012), De Bánffy- Hall (2019) and Willingham (2021), who have been instrumental in supporting the growth of scholarly activity. A cornerstone of much of the scholarly work has been trying to remove preconceived ideas and barriers community musicians held over academia.

For instance, Higgins (2010) has been critical in trying to remove the perception that research was not something that community musicians could engage in, advocating instead for them to enter the field of research through 'arts-based' research practice. Such an approach to research would enable community musicians to explore questions about practice where their own practice was at the centre of the exploratory process, enabling what Higgins (2010) describes as the 'the scholar-self and the community musician-self to merge' (p.101). Several scholars have undertaken such an approach when undertaking research within the field of community

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music; Gibson (2020), offers a prime example of employing this approach. Gibson's PhD study explored 'How do we make music together?' through a practice-as-research approach. Through her research, she actively documented her own practice across several settings using a series of reflective models (diaries, audio recordings, photographs) as data in which to explore her practice.

Similarly, Turner (2021) also employed a similar approach when considering the role of community music in social regeneration programmes. Using a practice-as-research approach, Turner explored questions regarding the language choices employed across the projects she worked on and how this impacted her practice. Not only did Turner (2021) and Gibson (2020) bring new knowledge to the field, but they also, through the process, were able to develop insights into their own practices further. Such approaches may play a critical role in supporting community musicians to navigate the terrain of moving toward research while still retaining their identity as community musicians.

The growth of scholarship in community music, through studies such as Gibson (2020) and Turner (2021), has played an essential role in supporting the emergence and growth of critical discussion in the field. Discussions which go beyond advocating the impacts of community music to critically asking questions about what changes community musicians are trying to achieve through their work and the process they may employ (Bartleet & Higgins 2018). Bartleet & Higgins (2018) advocate a movement away from the 'advocacy-driven research or in evaluative research undertaken to respond to funding-body requirements' (p.7) and a step toward more critical reflections within the field. I argue here that this move toward a critical commentary rather than advocacy-based commentary or research has primarily caused tension within the field with the concern that the research may or could be critical of the work of community musicians. To explore this further, I will explore the ideas of advocacy-driven

research.

Advocacy-driven research had traditionally played a prominent role in the arts and culture sector and still does today (Belfiore 2016; Jeffers & Moriarty 2018; Mirza 2006). Jeffers & Moriarty (2018) propose that community artists have been drawn to advocacy-based research to highlight the value of their work through the demonstration of outcomes. When considering where this advocacy-driven research agenda may have emerged, the rise of neo-liberalist, managerial techniques that demanded evidence to showcase value for money may have played a crucial role. Many community artists and socially engaged practitioners become drawn to either using or undertaking evaluatory research to demonstrate the broader impact of their work economically, socially and culturally (Hope 2011; Jeffers and Moriarty 2018).

Such practices often lack robust methodology and lead to flawed measurements of impacts that led to associations of work being transformational or heralding broader social impacts that were unable to be measured. A prime example Belfiore (2006) offers as a form of advocacy-driven research is Matarasso's (1997) 'Use or Ornament' report commissioned by consultancy group Comedia. Matarasso's report has been labelled as one of the first and most comprehensive arguments for the impact that arts and culture can have within the field, providing details of fifty impacts that arts and cultural activity could offer communities. Such a detailed list provided a solid foundation for New Labour's instrumentalisation of arts and cultural activity within their social inclusion agenda, which saw arts and culture as offering a mixture of social, economic and cultural impacts (Jeffers & Moriarty 2018; Hope 2018). It is from the advocacy-driven research of individuals such as Matarasso (1997) that the notion of the transformation may seem to gain prominence within the arts and cultural sector

References to the alleged social impacts of the arts still remain an important tool in

the advocacy strategy followed by U.K. cultural institutions today. It should not come

as a surprise, then, that the 'transformative powers' of the arts should have pride of

place in the current cultural policy discourse.

(Belfiore 2006, p.22)

Although the impact of such research may be mainly deemed beneficial and welcomed by

many in the arts and culture sector, such as community musicians, for demonstrating the

value that arts and cultural activity could have in society and, therefore, a rationale for

funding. For others, such as researchers in academia, it was a facade with research that lacked

criticality and set the sector up to fail with its unrealistic and unmeasurable features of

evaluating impact.

One of the most significant flaws Belfiore (2006) highlighted within Matarasso's (1997)

methodology was the concept of transformation, which she highlights that the methodology

would fail to measure. However, this does not prevent Matarasso from advocating for the

social transformation that arts and cultural activity could offer communities. Rather than

working towards an advocacy-driven agenda, Belfiore (2009) writes that researchers must

look towards removing the 'bull-shit' from their research and critically analyse arts and

cultural participation if they want to understand the role of arts and cultural activity in society

fully and if it has any impact. By doing so, Belfiore writes that this will strengthen the arts

and cultural field and, therefore, the conviction for why specific decisions need to be made

within cultural policymaking.

Through this discussion, I have shown how advocacy-based research has gained prominence

within the arts and culture and, therefore, community music for providing an evidence base that highlights the impact and transformative nature of arts and cultural activity without critique or a critical lens. In many ways, it is almost speaking the same perspective as the musicians delivering the work themselves, supporting and enhancing their perceptions of the impact of their work. While also providing a basis for demonstrating the impact of their work to funders and policymakers.

In contrast, research outside the advocacy route may open a critique of community music practice, steering the discussion away from impact and towards a more in-depth analysis of the process rather than an outcome agenda (Belfiore 2009). Such research may be perceived as not being as helpful in demonstrating the impact of projects to funders and policymakers and instead, with its emphasis on critical questioning, be seen as unhelpful or undermining the work (Brown, Higham and Rimmer 2014). Thus, it results in tension emerging between community musicians and research.

The discussion also highlights how, potentially, the notion of arts and cultural activity having some form of transformational nature may have gained prominence within the sector through advocacy-driven research. This may have an influential role to play not only in shaping why community musicians employ concepts such as transformation within their language, seeing how research or project evaluations deem programmes as being transformation, but also influencing funders and policymakers to begin employing such phrases due to having 'evidence' that such impacts are indeed emerging. I argue that almost an interlinking process is happening across the field in the language that is being used that connects researchers, policymakers and community musicians.

This is not to say that the tension between research and practice has been removed, as Tracey

certainly felt this tension recognising the difference between the language employed in academia and the facilitator on the ground. However, Tracey could see how opportunities of networking that she had recently taken part in with academics and practitioners enabled her to see the intertwining of the discourses and, therefore, a recognition that they were perhaps not as separate as they may seem. Tracey's comments indicate a way forward for community music practitioners to engage further in academic discourse if there is space to bring both demographics together. This could play a critical role in helping ease tensions between community musicians and the perception of academia and help strengthen the growing critical discourse of the field while also enabling an opportunity for community musicians to help inform the sorts of language that researchers and academics use to describe community music practice.

Summary of the impact of research and academia

In summary, I have shown the impact that research and academia have had within the field, influencing the use of specific facets of language, such as transformation, and potentially influencing the broader policy and funding systems surrounding community music activity. Although advocacy-driven research appears to have influenced the language of community musicians, the discussion has also brought into focus the apparent disconnect between the language of academic researchers and facilitators on the ground. This could reinforce the dichotomy of the apparent tension between practice and theory and raises questions about how this tension could be overcome in the future to enable community musicians to work without 'trepidation' with academic researchers.

The following section will look at the dichotomy between the language of the facilitators and that of the community member.

Dichotomy between facilitators and community members

The discussion until this stage has primarily centred on exploring how and why facilitators chose to employ concepts of ownership, empowerment and transformation to describe their work, recognising the influence that funding bodies and research have had on the field. This section will begin to consider how community members were choosing, or not as would be the case, to employ these three concepts to describe their experiences of engaging in a music-making project and the dichotomy this creates between the language of facilitators and the communities they are working alongside. Turner (2021) advocates that community musicians 'should develop and critique how we use language to document our community music projects' (p.27), including the terms they employ to describe groups and the impact of their work. Examining the sorts of language being employed in community music programmes working in deprived communities, Turner writes how the language employed could be considered unrepresentative of the community and their experience, resulting in tension with the principal ideas of 'democracy' that is perceived to be at the core of community music practice

> In an unequal world, community music is offered as one possible bridge to ensure that people, regardless of their circumstances, can access opportunities to participate in the cultural life of our society [...] the language associated with socio-economic disadvantage can directly contradict the welcoming ethos of community music and has the potential to create unseen boundaries between the facilitator and community members.

<div align="right">(Turner 2021, p.26)</div>

Turner's (2021) assertion that a choice of language can result in boundaries between facilitator and community members will be employed here as a lens to consider the dichotomy between community members and facilitators regarding the concepts of ownership, empowerment and transformation.

Across the three case studies, it was apparent that these three concepts were not terms that community members associated with their experiences. Turning to LAC as a starting point for this discussion, Rebecca from Move on Up described how she would probably not have chosen to employ such big words to describe LAC from her perspective as a community member. Instead, she would have chosen to use terms or phrases that she considered to be 'layman' terms. The employment of the phrase 'layman' could be argued as suggesting that community members perceive the sorts of language and terminology employed by community musicians as being more complex than the sorts of terminology a community member would choose to employ to describe their project. This reinforces the dichotomy that Turner (2021) considered within her own work on the loss of community members' voices within community music programmes.

Yet, Rebecca's ideas were not singular. Agnes from LAC also described how she would have been unlikely to have employed these terms to describe her experience of engaging in LAC. Considering why she would not have chosen to employ these three concepts previously, Agnes described how she would not have chosen to use them, primarily because she did not know that the project was based around them. As a community member, Agnes was not involved in the project's conceptualisation and, therefore, would not have been privy to the conversations around the key elements of the project and the sense of ownership that facilitators aimed to foster in the music-making.

By not being involved in the project's development, Agnes's comments highlight a distinction in language between those that develop the project, such as facilitators and project managers and those that engage in the project, such as community members. Her comments also allude to the fact that this distinction appears to emerge in the conceptualisation stages of the project, where participants/community members may often have less involvement (Matarasso 2019; Hope 2018; Turner 2021). These ideas were also felt by the MSLTP project members, who also described not being aware of these three concepts until engaging in discussions through the focus groups and one-to-one interviews.

A lack of group involvement in the development stages of a project causes tension with the traditional approach historically taken to developing community music and community arts projects. For instance, Jeffers and Moriarty (2018) write that having communities at the conception stage of a project was critical to ensuring a community-led rather than an artist-led process. Likewise, Matarasso (2019) explores the differences between participatory arts and community arts; while the facilitator and funder lead the former as a route of cultural democratisation, the latter is led and developed in collaboration with the community and built on the grounds of cultural democracy

> Participatory emphasises the act of joining in, and implies that there is already something in which to join. Art exists, and the goal is to help people take part in it. this is not just consumption, but it may not always be very far from that either. Community, in contrast, suggests something shared and collective. It imagines art not as a pre-existing thing, but as the result of people coming together to create it. this might seem a subtle linguistic distinction, but language matters. Participation and community hold different visions of culture, democracy and human rights.

Matarasso (2019) and Jeffers and Moriarty's (2018) conceptualisation of community arts programmes as being a collaboration between facilitators suggests that a shared value, understanding and language would likely be formed through such collaboration with community members. Yet, in funder-led programmes, such as Music Spark and LAC, this shared collaboration does not appear to manifest from the beginning stages of the programme, resulting in a dichotomy to begin emerging around the sorts of language used to describe the programmes. Instead, facilitators' collaboration with funders sees them employing funder-led language rather than the communities. The impact of this results in community members' voices becoming somewhat lost, which does cause tension with the traditional ethos of community music which has always been conceived as a vehicle for expression for communities (Bartleet et al. 2018; Higgins 2012).

Although TPMC facilitators described how they actively worked with funders whose choice of language resonated with their own, there was still an apparent dichotomy in using these three concepts between community members and facilitators. TPMC facilitators described how they chose to employ terms such as autonomy rather than empowerment to describe their work, believing that doing so could enable them to use language that the community members were using, and this would enable them to work on an 'equal hierarchy' with the group.

However, the term autonomy never emerged when exploring the different languages community members used within TPMC. Instead, community members would choose elements of empowerment such as 'control' or 'belief' to describe the impacts of the work. A similar scenario was also seen with ownership and transformation, with each member

describing that prior to the one-to-one interviews, they had never really thought about these concepts concerning TPMC. Thus, it appears that even when organisations are making a conscious effort to alter their language use in a way that resonates with the communities they are working alongside, they are still failing to account for the dichotomy of the different relationships that facilitators and community members have therefore how they chose to describe the programmes.

Part of this could be down to the lack of emphasis there appears to be within funded projects that could be preventing participants/community members' voices from emerging, and part of this could be down to facilitators not taking the opportunity to consult with members as Turner (2021) suggests and making decisions based on their assumptions or what is being asked of them by funders and policymakers. When examining the languages associated with community music programmes working within areas of socio-economic disadvantage, Turner (2021) considers the impact that failing to employ language derived from the community member may have on the practice. Turner identifies that when facilitators fail to acknowledge the impact their choice of language may have within the field, the practice, rather than being empowering, could become disempowering, characterising communities on their needs rather than on ability.

When considering how community activity is funded in the U.K., often working with communities that funders and policymakers deem as needing some form of arts and cultural engagement, often due to the circumstances they find themselves in, it is clear to see Turner's (2021) considerations manifesting in practice. For instance, consider the national music programme In Harmony, which works solely with communities identified as living in deprived socio-economic areas, or Youth Music which primarily works with children and young people living in challenging circumstances. Both examples highlight the community's

apparent need or disadvantage, which could further reinforce these perceptions on the communities themselves

Considering the dichotomy between the language of community musicians and community members, I argue it only reinforces points made at the start of this chapter on the impact funding bodies, and policymakers appear to have on the language of community musicians (see figure 9.3). Let us consider that the employment of terms such as ownership, empowerment and transformation are not terms that community members would use but are terms that funders and policymakers use. Regardless, community musicians employ them within evaluation reports and advocacy-driven research to obtain funding without acknowledging the communities' language. This raises concerns about the current funded model of community music within the U.K and the effects that such influence is having on the field and musicians' practices.

As a field that has traditionally been conceived as being grass-rooted, where facilitators work with participants rather than on them, it is problematic that this does not appear to be the case when community musicians are not being considerate of the sorts of language they employ to describe their work and the effect that this may have on the groups they are working with. Instead of working with the communities to help them choose their language, they employ terms or phrases that best showcase the need to fund the work or highlight its impact on external partners (Turner 2021). Working in this way reinforces that the field of community music, and community arts more generally, is no longer working within the traditionally conceived frameworks and approaches and is now working within the frameworks of socially engaged arts practice. Such an approach leads to commission-led or funder-led developed programmes in a democratisation of cultural approach that targets specific groups and communities based on their need and where there is an emphasis on achieving pre-determined

social outcomes and finding ways to demonstrate this to gain further funding (Hope 2011).

Summary of the dichotomy between facilitators and community members

Examining how facilitators and community members are choosing, or not choosing, to use these three concepts to describe their work highlights an apparent dichotomy between the language of community artists and that of community musicians. It appears that the influence of funding and policymaking is resulting in community musicians aligning their language away from the communities they are working alongside towards employing phrases that funders and policymakers would use. Thus, the vocabulary and, therefore, the practices of community musicians have become dominated by instrumentalisation rhetoric embedded within the model of socially engaged art practices rather than community arts practice. The next chapter will outline conclusions that can be made regarding the findings from this study.

CHAPTER TEN

CONCLUSIONS

This study explored the discourse of community music by examining the concepts of ownership, empowerment and transformation. These three concepts have become buzzwords within community music and are considered cornerstones of the community musician's practice and the impact that music-making may offer communities (Cornwall & Eade, 2010; Bartleet & Higgins, 2018; Gibson, 2020). As with many buzzwords, although they have gained prominence, they are often used interchangeably, leading to a lack of clarity and understanding of how these concepts have gained such prominence within the field, the impact that employing such concepts may have within practice and why community musicians are drawn to employing these concepts to describe their practices.

When funding for arts and cultural activity is becoming increasingly challenging to obtain and sustain, consideration must be given to how community musicians and organisations describe their work to funders and policymakers. This thesis has examined the relationship between community music and cultural policy, a relationship that has often been considered as opposite ends of the spectrum (Deane 2018; Currie 2021). Nevertheless, throughout this study, it has become evident that there is a closely regarded relationship between community music activity and cultural policy and that often the language and conceptualisation of the practice of the field may be seen to be emerging from this relationship.

To examine this relationship, I have employed a range of approaches that included developing historiographies of community music and cultural policy through conceptual analysis to explore how these areas have developed and their connection. I have also

developed an interdisciplinary theoretical framework to explore some key themes behind ownership, empowerment and transformation. Furthermore, I have undertaken case study research across three distinct music-making contexts, enabling me to gain insights into how these three concepts are being used in practice and the influence that funders and policymakers have within the field. Guiding this research has been my main research question

> How are the concepts of ownership, empowerment and transformation used in community music discourse?

And three Subsidiary Questions:

- What do the concepts of ownership, empowerment and transformation mean in community music?
- How do community musicians talk about these three concepts within their practice?
- To what extent could a music project bring about ownership, empowerment and transformation for participants, and what are the potential implications of doing so?

I will now begin to conclude my response to these three questions.

Emergent Themes

Through this study, I have demonstrated that each concept has a distinct meaning within community music.

- **Ownership** is connected to the idea of voice and control and the belief that for any

community member or group to feel a sense of ownership, they must be able to be one of the principal decision-makers.

- **Empowerment** is primarily based on goal setting and autonomy and the idea that supporting community members to be in a position of autonomy to set goals and the process to achieve them will facilitate a sense of control and power.

- **Transformation** is connected to the idea of change, primarily some form of personal change in individuals' perceptions of themselves and what it means to be musical or in areas such as self-confidence and self-esteem.

Having these distinct meanings of each concept is a new contribution to the field of community music that will be crucial for supporting community musicians and researchers with a greater sense of security to employ these concepts in their work. At a time when funding for community music is becoming harder to obtain and broader questions are emerging surrounding the value and role of arts and cultural activity in society, artists and researchers who work in and write about the sector must be transparent and secure in the way they describe the impact of their work. For community musicians, this may further support them in enacting their chameleonic practices and enable them to draw out more examples from their practices for funders through understanding the meaning of these concepts and how they manifest in practice.

Although the impact and rationale of participating in community music have often been conceptualised as leading to some form of social transformation (Bartleet & Higgins 2018; Boeskov 2017; Willingham & Higgins 2017; Banffy-Hall 2019), this study has demonstrated that this meaning is secondary to the idea that transformation within community music is a

form of personal change. This presents a new perspective on transformation that challenges traditional conceptions of its meaning within community music scholarship. Funders and researchers need to consider that facilitators and community members see transformation as a personal change when employing the term to describe the impact of community music. This ensures that the discourse represents the practice and the people engaging in music-making.

Seeing this change regarding the meaning of transformation to one concerned with personal rather than social change highlights the powerful and influential role that cultural policy has had on the field of community music. Community music had traditionally been conceptualised as a tool for social change due to its emergence from the community arts movement in the 1960s (Jeffers & Moriarty 2018; Higgins 2012). However, the dominance of New Labour's social inclusion agenda placed arts and cultural activity, and therefore community music, as institutional tools for achieving personal change for individuals. The impact of which had led to the emergence and prominence of personal transformation in the discourse of arts and cultural activity and, therefore, community music (Mirza 2006; Matarasso 2019; McGuigan 2004; Belfiore 2009). The fact that this can be seen through the conceptual analysis and case studies signifies that community and cultural policy are connected even if traditional conceptions of community music's 'activistic roots' place the field on the fringes.

Understanding the connection between community music and cultural policy can play a vital role in supporting community musicians to understand how policymaking impacts language and practice and therefore help them to navigate the field. As community musicians understand and recognise the power and influence of policy, they can be better equipped to enact their chameleonic practice and achieve funding for work required by different communities. They can also be better placed to work more collaboratively with cultural funders and policymakers by understanding how the systems surrounding their work operate.

Although all three concepts were identified as having a critical role to play in the discourse of community music, empowerment and transformation were regarded as the most prominent funders' discourse and, therefore, essential concepts for community musicians and music organisations to employ to highlight their work's impact. One reason was their perceived usage in research documents that policymakers and funders would look towards to help provide an evidence base for policies or funding initiatives. Although facilitators were employing these two terms, they were not the terms they would have chosen to have used had it not been for the influence of funders. Instead, facilitators would have chosen to employ facets of these ideas, such as control, self-belief, or growth, to describe the impact of their work. However, there was a belief that these terms were not as valuable as empowerment or transformation and, therefore, would have lacked the impact required to achieve funding. This demonstrates the influence of cultural policy upon the field, specifically regarding how gatekeepers of cultural funding, such as funding bodies, affect how community musicians and music organisations develop, deliver and evaluate their work. Furthermore, it reinforces community music's movement from its political roots that once opposed institutionalised systems to a field that has become part of the institutionalised system due to its interconnection with funders and, therefore, policymakers.

Recognising the prominence of these concepts for funders and policymakers, facilitators would try to support all three concepts through their practices. Song-writing was one of the facilitators' main activities to support ownership, empowerment, and transformation opportunities across the case studies. By employing song-writing activities, groups could take the lead and make critical decisions in the music-making process, with facilitators finding ways to adapt and respond to the group's interests and ideas. This impact could lead

to opportunities for authorship, skill development and expression, which are crucial to eliciting a sense of ownership, empowerment and transformation.

The fact that facilitators would try and facilitate all three concepts in their sessions demonstrated an interconnection between these concepts, with each playing an integral role in supporting and facilitating one another. Ownership was highlighted as being at the crux of the music-making process, supporting the opportunities for empowerment and transformation to manifest. Considering that traditional conceptions of community music practice are rooted in the belief of working on a "grass-rooted" level that offers communities opportunities for ownership through collaboration between facilitator and the group, it is somewhat unsurprising, yet reassuring to see that these beliefs have transcended the development of the field over the eighty years.

However, what is problematic is that the current funding systems surrounding community music do not allow for a grass-rooted approach to programme development. Community music programmes are often not developed in collaboration with the communities intended; instead, they are developed in collaboration with funders where the project's aims, parameters and scope are developed without community input (Gibson 2020; Hope 2011; Turner 2021). Such ways of working cause tension with the grass-rooted, community-led nature of community music practice as it removes the voices of the community and therefore risks the practices becoming disempowering and un-transformational as communities lose their feeling of ownership and power in the programme, as their differences are highlighted and reinforced through the language choices being used (Turner 2021). It reinforces community music's movement from working within the traditional framework of community arts to a field of practice that is now operating within the models of socially engaged arts practice (Hope 2018), where communities are no longer worked with but on to achieve

funder-led outcomes.

Working outside the traditional approaches of community arts practice is not unique to community music; it is the case across all forms of community arts due to the prominence of neoliberal policy agendas and managerial techniques within the arts and culture sector. Seeing through this research, the impact this may have on the field practices that remove the community and risk becoming a disempowering practice, it is vital that community musicians take the lead in re-assessing the values and roots of their practice in what could be construed as an exercise of intellectual leadership that may support the field to reimagine or redevelop itself and how it can support and re-embed some its key values in the 21st century. Achieving this is vital for ensuring that community music activity is as meaningful and impactful for community members as it was initially intended.

When considering what impacts these concepts may have, this thesis demonstrates that they can be personally impactful in supporting individuals to overcome the challenges they potentially find themselves within. As a connected entity, feeling a sense of ownership and empowerment through music-making can lead to opportunities for personal transformation that include growing in their self-esteem and self-confidence, feeling in control and changing their perceptions of themselves and what it means to be musical.

Finally, by recognising community music as built around relationships between facilitator and community member, we can also consider the impact these concepts offer community musicians. Although much of the literature surrounding community music only alludes to the impact that community music may offer groups, this study highlighted how facilitating music-making led to a sense of satisfaction for many of the facilitators and a feeling of mutual reciprocation of a sense of ownership, empowerment and transformation. This mutual

reciprocation can prevent burnout and support music facilitators to continue working on projects.

Across these three areas, this study has demonstrated the influential role that cultural policy and the interconnecting systems such as funding bodies have had on the practice of community music and how community musicians are running, conceptualising and describing the community music programmes they are facilitating. The impacts of this have profound challenges on how the field has traditionally been conceptualised as operating and, therefore, on the values and approaches that have become associated with the field.

This thesis contributes new knowledge to community music and cultural policy research around topical issues. The demonstration of how funders' and policymakers' agendas and language shape the practice of community musicians is an issue that has been raised consistently by scholars interested in the excessive instrumentalisation of arts and cultural activity, particularly during New Labour's period in governance. Although there is much scholarly research on this area, very few accounts truly demonstrate the alteration in practice and the form it takes. Thus, this study addresses this gap in knowledge by understanding how policy rhetoric manifests in funders' expectations and how this affects individual community musicians and music organisations. Such knowledge is critical for both the field of community music and cultural policy for understanding the influence and power of policy agendas on those working with community arts and supporting those on the ground to navigate the system to ensure they can continue to deliver work that they believe is needed for their communities.

Where next?

I will outline several areas that I believe will be worthy of further research and work that will

support the continued bridging of divides between community music and cultural policy and support community musicians and organisations to work with policymakers and funders;

> **Examination of the role of funders in community music practices-** Findings from this study demonstrate the influential role that funding bodies have regarding community music activity. Further research should be carried out to explore the role of funders within the arts and cultural system to understand further the impact and influence they have within the field and to help bridge the current gap between community music organisations and funders in the types of language that are being employed and how community music projects are being developed and ran.

- **The connections between community music and socially engaged arts practice-** throughout this thesis, I have highlighted the prominence of socially engaged arts practice in the current cultural sector while also outlining the differences between traditional conceptions of community music and socially engaged practice. Further research could be carried out to explore the relationship between socially engaged arts practice and community music to understand how the current cultural system supports socially engaged practice and what this means for community music activity.

- **The intervention model of community music-** recognising that the intervention model of community music dominates much of the field today due to its interconnection with funding systems. Further research could be carried out to critically explore and critique the working practices surrounding these projects, including the role of funders and policymakers in these systems, how these affect the work and practices of community musicians and the impact such projects offer

participants.

- **Development of opportunities for more communication between funders, community musicians and community members-** recognising the dichotomy in language, I believe there should be more opportunities to bring funders, community musicians and community members together through working groups to discuss how projects are developed, sustained and valued. Doing so can ensure that the practice remains meaningful for all involved and that the voices of those we work with are not lost.

Further work across these areas will support community music practitioners and organisations to strengthen their chameleonic nature by further understanding the current cultural system they are working through and where their work sits in the broader cultural sector (Currie, 2021; Brown, Higham and Rimmer, 2014; Deane, 1998). It will also help strengthen the collaboration across the cultural field between the stakeholders involved in community music projects, from policymakers to community members. The effect will strengthen the music-making experience for all involved and lead to more significant outcomes.

This research provides a stepping stone for bridging this divide by supporting community musicians and music organisations to consider their connection to cultural policymaking by examining their language and its impact on practice. By doing so, they will have more strength and conviction within their language choices and, ultimately, how they describe their practices and associated impacts.

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