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Music Participation Theory of The Northeast of England

Jason J. Holcomb

A thesis submitted in partial fulfilment of the requirements of the University of Sunderland for the degree of Professional Doctorate

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Abstract:

In this study we will establish the necessity of understanding the health of a musical eco-system from an ecological framing, determine the value of understanding the state of vitality or healthiness via participation and then develop a music participation theory specific to the region of the Northeast of England. This research was conducted from multiple case studies and uses constructed grounded theory as a methodology. A music participation theory has been established which gives a framework for understanding the nature of music participation in the region as well as an understanding of likely future participation. Furthermore, the developed theory gives insight into the nature of this particular musical eco-system and what elements of the eco-system may or may not be effective, accurate, or faulty in some way leading to a specific state of vitality for the musical eco-system. Finally, this study discusses conclusions which can be drawn from the resulting theory and potential future research which might further illuminate the phenomenon of music participation.

Acknowledgements:

This study is dedicated to the memory and legacy of my mother

Sally J. Holcomb

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Chapter I: Introduction

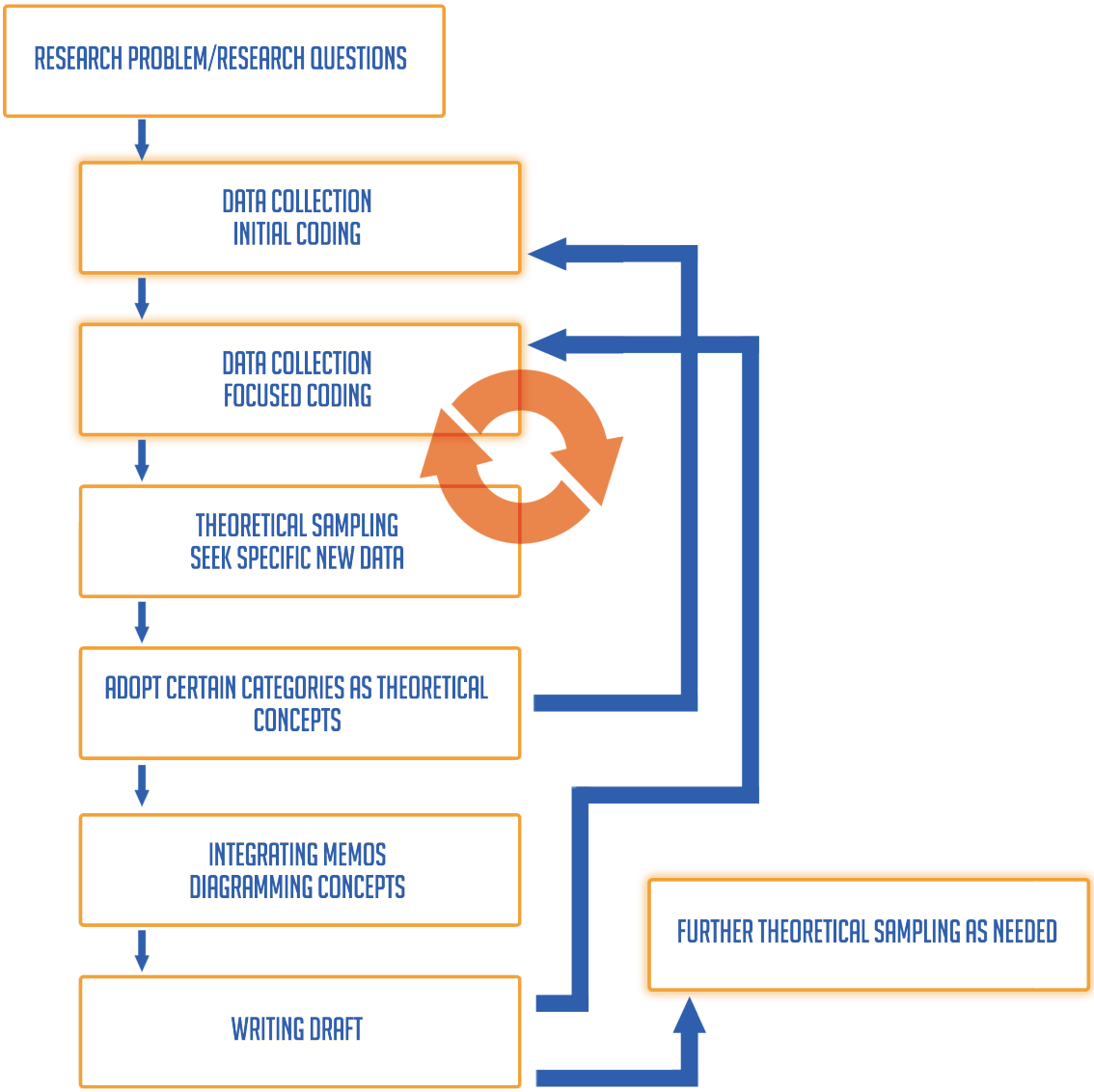
Intention and objective:

My journey into music participation has been ongoing for several decades and in a number of different countries, cultures and traditions. I was fortunate enough to be born and raised in an area which had a strong tradition of music participation and additionally a strong tradition of music education. Ultimately becoming a professional musician, band leader, and music educator, this led me to a fascination with how and why people do or don't participate in music. In 2012 I moved from a major metropolitan music centre in The United States of America to the Northeast of England as a lifelong music participant and professional musician. As I established myself within the existing music community of the region some realities became very apparent. Particularly evident was the lack of music participation per capita, the apparent depleted state of the music education system, the lack of diversity around kinds of music participation, and an under-valuing of music making within the regional culture compared to my experiences in other music communities. My interest in music participation is both personal, as my own participation has had profound effects upon my identity and life, and professionally, as a part of the music community of the region, and as such my understanding of its nature directly benefits my ability to function within it. My initial reaction was to attempt to learn objectively what was the nature of the musical community, the forces at play within and upon it, and the reasons for the above mentioned observations. As I searched for ways in which to structure my thoughts and observations I came to the conclusion that a theoretical framework which would support these emerging concepts may not exist. There was, as far as I was aware, no pre-existing way in which to structure my thoughts and observations on this phenomenon. Over time it became more clear to me that a music participation theory would be needed which would then go on to inform my research questions and the methodology I would use to undertake the present research.

In an effort to establish a framework for considering music participation I further realised that such a framework could not truly reflect music participation if it was not through the lens of a geo-social context, or in other words from an ecological point of view. Furthermore, I became aware that a participation theory would need to have a practical

grounding for it to be at all relevant to the issues I encountered in my own practice, in an applicable and tangible way. It was this understanding which led me to the conclusion that building the participation theory could only be done with authenticity through a grounded theory approach as established by Charmaz in 2006. The use of a qualitative grounded theory approach provided an established reflective research protocol for deriving an authentic and holistic understanding of the music participation I was witnessing and subsequently studying.

The process described by Charmaz and based on the earlier work of Glaser and Strauss



(1967) is as follows:

Having based my research questions on previous exposure to the issues of music participation within my own practice and experiences it became apparent a methodological framework with built-in reflectivity was necessary. Grounded theory provided the necessary freedom to follow the data as it was analysed as shown in the above graph. As such the data then led the research rather than it being led by a prescribed hypothesis. Furthermore the constant comparative processes found within building grounded theory and its methodology underpinned the determinative reference points of understanding for the emerging theory (Charmaz, 2006).

I was acutely aware that the musical community of the Northeast of England, like the many other musical communities I had been a part of in my life and career, seemed to function as a highly harmonious geo-social biosphere (forgive the pun) or an eco-system of sorts. If I applied the concepts of ecology or human behaviour ecology to the idea of music making within a given geo-social region, and instead of framing these concepts around the idea of survival of the individuals I framed them around the survival of music-making, an understanding of the health of music in a geo-social region could possibly be garnered. This concept at its origin stems from the traditional ethnomusicological concepts of understanding the nature of music both from a structural point of view and from an anthropological point of view (Merriam, 1964). The developments of Charmaz on the earlier works of Strauss and Glazer provided the structure necessary to delve into theory building in a qualitative way and that also provided a rigorous approach thereby ensuring a holistic appraisal of the phenomenon I was analysing. This is particularly true as I am a part of the very community and phenomenon I am studying. Charmaz states in her book "Constructing Grounded Theory", that she is expanding upon the idea of studying a world from an objective position that is unconnected. Her goal, instead, is to account for the researcher's placement in the world being studied. This concept fully allowed for an accounting of my own inclusion in the musical community I have studied in this research.

Key Concepts:

When considering the musical community of the Northeast of England we are referring to the proliferation of, participation in, consuming of, and materialising of aural works

imbued with meaning in some inherent way. This will be discussed later in chapters II and III. Furthermore, the concept of an eco-system of music is used to frame the holistic practical reality of a lived phenomenon within several overlapping communities. This is particularly useful in the context of modern community make-up consisting of many traditions, heritages, social groups, and histories within a specific geographical location (in this case The Northeast of England).

Musical genre plays an important role in this research as it is a catch-all term which in many ways is insufficient to describe the typology of music. This point is well made in the work of Brission and Bianchi (2020), which shows strong evidence that genre is an ineffective way of understanding the categorisation of music and is commonly not well used by music consumers. In lieu of genre I am instead using the concept of a musical tradition which is based in the premise of an origin, identifiable markers, and a contextualised history of a style or type of music with shared lineage.

Music eco-system vitality is discussed at length in chapter II and references the health and sustainability of the eco-system and all of its contributing parts. In short, the ecological framework as applied to music making is a conceptualisation of all the contributing parts of music in a given geographical and multi-cultural setting including all of the internal and external forces exerting influence of any kind upon any part of the eco-system.

This study is not a study necessarily on music education nor is it looking at the music industry or capitalistic ventures within the commercialisation of music-making singularly. It is instead looking at all of the many ways music is considered, made, and functions within a particular geo-social area. This study acknowledges that there are many communities with many traditions and histories within the Northeast of England and that they all contribute to and make up vital parts of the musical eco-system. Furthermore in many ways these communities, cultures, and traditions are connected to each other and in many other ways they are not. The purpose of developing music participation theory in the Northeast of England is to better understand the vitality of the musical eco-system so that it as a holistic entity can be sustained for all including future music participants.

It is critically important to clearly articulate that the purpose of this research and analysis is indeed not to create or establish, necessarily, a model of the musical eco-system of the Northeast of England, but instead to develop a theory of participation as a way of understanding how current members of the eco-system engage and participate from their own point of view. This is to say that the purpose is to develop theory grounded in the experiences of the participants themselves. This study is not founded in establishing a model of the music making eco-system of the Northeast of England but instead is based in creating a framework for understanding the nature of such participation as derived from its own participants.

Inherent limitations of this study can be framed by its scope and methodology. The study is based exclusively within the geographic space of the Northeast of England and is considering the eco-system, and participation within it, from inside the Northeast. While this is not suggesting that outside forces don't impact the eco-system of music participation in the Northeast of England, it is instead considering the effects of those forces (or lack thereof) upon the participants within the eco-system rather than focusing on their origin or nature. In other words, we are looking at how participants cope with any forces or effects they might encounter while participating within the geo-social eco-system of the Northeast. With that in mind, it is outside the scope of this study to consider with any real depth the nature of factors outside the Northeast of England.

The use of grounded theory as a methodological approach establishes a certain type of limitation for this study. All of the data gathered and the nature of its analysis is based solely in sources within the musical ecosystem of the Northeast of England as determined through reflective data-grounded inclusion, thus ensuring its representative validity as existent within the eco-system. In this case the sources are the eight individuals which make up the case-studies contained herein. This relatively small sample size does not represent all types of music participation within the eco-system, nor is it intended to, but instead provides a beginning framework to understand how participation takes place and the foundation upon which the resulting theory is built.

Research Questions:

Considering all of the above concepts the following research questions were developed beginning with the central question:

How and why do the people of the Northeast of England participate in music?

- What forces within the musical eco-system are at play in facilitating participation?
- What are the commonalities of participation throughout the varying communities?
- Is the musical eco-system healthy or does it have vitality and how can we know this?
- Can a theory be developed to better understand this participation?

Structure of the thesis:

Chapter II consists of a literature review surrounding the existent works on music participation in varying contexts as well as significant literature concerning specifically music and music participation in the Northeast of England. Furthermore this chapter looks at a number of important issues including defining the concept of a music eco-system, its value, and explanation of determination of vitality/health of a musical eco-system, the logical impact of participation or engagement in understanding music eco-system vitality, and the necessity for developing music participation theory centred around an ecological approach from a qualitative point of view within a given geo-social context. Additionally, this chapter looks at specific factors and forces at play at the time of writing within the eco-system of the Northeast of England including music education systems and institutions, music-based organisations, and music participation based ways of thinking.

Chapter III contains a description of the methodology used for the present study. This chapter looks closely at the grounded theory building as described by Charmaz as well as the justification for uses grounded theory. Additionally, chapter III looks at the data collection methods, specifically the process of interviews, reflection, and further interviews. Also, we

look at the coding process including the development of minor and major categories and ultimately themes.

Chapter IV is the analysis of the data and goes into significant detail in how the coding process occurred, how the categories evolved and how they were ultimately secured and defined as the foundational pillars of the emerging participation theory. Specifically pertinent examples are provided which illustrate the categories and themes as derived from the data. The emergent music participation theory in the Northeast of England is outlined and described.

Chapter V is a discussion of the music participation theory and considers some of the ways the theory is applicable in the musical eco-system of the Northeast of England. The discussion also covers comparisons with literature mentioned in chapter II. The ways in which the music participation theory might illuminate current elements functioning within the eco-system is considered from a practice-based view.

Chapter VI looks at conclusions drawn from the development of the music participation theory in the Northeast of England. A consideration of possible future research, the limitations of the emergent theory, and significant observations regarding the application of the theory including diversity within the eco-system, tradition-specific ensemble participation opportunities, regional full-time musician employment, and a focus on musical tourism within the eco-system. This chapter ends with some final thoughts and a brief summary.

Chapter II: Literature Review

In this chapter we will take a look at the existing literature surrounding the concept of a music participation theory and any existing music participation theories. We will also look at the evidence surrounding some foundational concepts at the core of this research. Additionally, this chapter will provide a background look at the current state of existence of the musical eco-system of the Northeast of England including Northumberland, and County Durham. Importantly, salient facts and data will be presented as well as literature that describes the context of music participation in this region, including an overview of why and how a geo-cultural framing of music participation is important from a practice-based perspective. The following outlines the structure of this chapter:

1. Defining a musical eco-system and its value
2. Explanation of determining the health or vitality of a given musical eco-system
3. Using indicators to understand the nature and health of a musical eco-system
4. Participation as a critically important indicator of musical eco-system health
5. Developing music participation theory in an to effort maintain vibrant, robust health within a musical eco-system
6. The use of the Northeast of England and understanding its musical eco-system

The concept of musical eco-system, its vitality, and how it connects to the Northeast of England

For the purpose of this study it is necessary to conceptualise the nature of the existence of music and music-making. This conceptualisation will be referred to as a "musical eco-system". As a point of definition this is considered to be all elements and the relationships between them in a given moment and space which contribute collectively to music and music-making. Examples of this include people who make music, people who consume music, recordings of music, benefits derived from music, forces that influence the making of music, spaces where music is made, technology which allows for the making of music, etc. In the volume, 'Sustainable Futures for Music Cultures: An Ecological Perspective', the idea of framing musical genres from an ecological perspective is established (Schippers, Huib, and Catherine Grant (eds), 2016). I am taking the concept even further, rather than approaching

musical genre ecologically, I am approaching all of music and music-making within a geo-social context from an ecological point of view. While Schippers, Huib, and Grant make a strong argument for considering musical genres in the framework of eco-system or ecology and point out that many systems have been described this way including animal habitats, cities, use of energy and others, the concept appears somewhat lacking if one were to consider the intersectionality of multiple genres in a given space. In fact, in terms of human engagement, many musicians participate in multiple genres thus making the interrelatedness of the genres important. Prior to Schippers et al considering an ecological approach to musical genre, Tansley (1935) described eco-system as follows;

"the whole system (in the sense of physics), including not only the organism complex, but also the whole complex of physical factors forming what we call the environment of the biome, the habitat factors in the widest sense. Though the organism may claim our primary interest, when we are trying to think fundamentally we cannot separate them from their special environment, with which they form one physical system. (p. 299)". As Pickett & Cadenasso point out, the concept of ecosystem and ecology has been used to describe environments that include humans and their artefacts to the point

"that it is applicable to any case where organisms and physical processes interact in some spatial area" (Pickett & Cadenasso, 2002, p. 2). This most certainly includes the musical arena of human behaviour and it's intersection with society. By re-framing the concept of ecosystem from a specific genre only to a geo-cultural point of view, including any and all genres of music in a geo-cultural community or group, a much more holistic analysis becomes possible. Furthermore understanding accurately the practicality of music-making in a given context surely depends on not excluding the effects of each genre on its counterparts, as music-making takes place in a cultural space that is exposed to varying genres among many other influencing factors.

According to the streaming company, Spotify's, self-titled Data Alchemist, Glenn McDonald and his algorithmically powered website everynoise.com, there are some 1,387 genres and sub-genres of music being participated in and listened to digitally across the globe. In a world of digital connectivity it is statistically unlikely for the myriad of genres in existence to not have foundational effects upon one another in nearly every region of the world. In addition, according to a survey from the website statista.com and conducted by 3Gem Research and Insights in 2018, a non-comprehensive list of music genres listened to by British adults consists of the following genres: Pop, R&B, Soul, Rock, Dance, Hip Hop, Easy

Listening, Rap, Reggae, Indie, Country, Metal, Blues, Techno/EDM, Classical & Opera, Punk, Jazz, Folk, Grime, Latin, and Reggaeton (Deezer, 2018). The understanding that music and people do not exist in a void and are therefore affected in some way by everything surrounding them is certainly not a new concept. One of the founding principles of ecology is that all things in a system will be affected by all other things in that same system (Tansley, 1935). This principle certainly pertains to the system of music and music making in any given geo-cultural area and I am therefore applying it as such within this study.

Value of music and musical eco-system

The value of a music eco-system can be understood in a number of ways including aesthetically as well as in regards to the consequential beneficial effects that are produced either intentionally or unintentionally by the music ecosystem. Many studies have been conducted around the idea of the value of music including Gordon Graham's article, 'The Value of Music', in which he concludes that "it is not fanciful, in my view, to describe music as transcendent, and if music can turn relatively common or garden aural experience into this sort of experience, it has, in my view, done as much, perhaps, as we can ask of anything." (Graham, 1995, p.152). Furthermore, if we continue back into history we find the commonly known statement from Friedrich Nietzsche inferring that without music there is no value in existence (Nietzsche, F. 2008). Of course, without evidence this is merely a personal sentiment but perhaps worth noting none the less. Perhaps more evidentiary based support is appropriate in considering the value of music. Importantly, Levinson points out in his book the varying degrees of value which can be associated with music.

"we can distinguish the value of music for an individual from the value of music for a given community, or even more broadly, for all of humankind. Fifth, as regards the value of music for an individual we can distinguish between its value for someone as a listener, its value for someone as a performer, and its value for someone as a composer. (See Sessions, 1950; and Levinson, 2006b.) Sixth and last, we can distinguish between the value of music or the practice of music as a whole, and the value of individual pieces or occasions of music." (Levinson, 2014 p.110-117)

He continues to describe the values of music in varying categories including: Aesthetic value, Artistic value, Extra-Artistic value, Symbolic value, Self-Affirmation value, Social value, Idiosyncratic value, Mood-Enhancement value, and Accompaniment value. Let us turn to

the Extra-Artistic value for a moment. Levinson states that music has many practical values including most notably economic value, social value, distraction value, entertainment value, therapeutic value, relaxation value, memory-improvement value, mobility-enhancing value, seduction-facilitating value, and so on. As he rightly asserts the practical values of music have been long discussed and cataloged starting at least as early as the renaissance with writings from Johannes Tinctoris (1435–1511), Giulio Caccini (1551–1618), Marin Mersenne (1588–1648), and others. As an example of therapeutic value consider the British Association for Music Therapy which states on its website, "Music Therapy is an established psychological clinical intervention, delivered by HCPC registered music therapists to help people whose lives have been affected by injury, illness or disability through supporting their psychological, emotional, cognitive, physical, communicative and social needs." (bamt.org, 2023). Additionally, the British Association for Music Therapy asserts, "For people affected by disability, illness or injury, working with music therapists can be life-changing. Children with autism can develop emotional, social and communication skills. Someone with an acquired brain injury as the result of an accident can be helped to regain their speech. An older person frightened by the isolation and confusion brought on by dementia can, through the powerfully evocative nature of music, connect with these memories again and share these with others.". Perhaps that which Levinson has not included in his assessment of musical value is Educational value? In an article by Laura Lewis Brown, the author states that music education has multiple educational benefits including facilitating learning in other subjects and language development (Brown, 2012). Other writings and studies have indeed corroborated the impact of music education. A 2004 study by E. Glenn Schellenberg found that young people who participated in music education had on average an increase of three I.Q. points over their peers whom did not (Schellenberg, 2004). Several other studies all affirm the same conclusion of music education being beneficial in language learning and development for young people (Cohrdes, 2016; Butzlaff, 2000; Anvari et al., 2002). Another study by Kraus et al found that musical training increases auditory efficiency and brain grey matter in the auditory cortex as well as areas involved in playing music (Kraus et al, 2010). The benefits of the increase transfer to "speech, language, emotion, and general auditory processing". In her article, "Music Education and the Brain: What Does It Take to Make a Change?", Anita Collins states, "This body of knowledge reveals a large number of benefits from music education including improvements in memory, language acquisition, executive function, and brain plasticity." (Collins, 2014 p.1).

Upon considering the vast amount of evidence for the value of music as shown above we may now conclude that if music is as valuable as it is shown to be so must also be the environment or eco-system where it is created and participated in. Furthermore if a musical ecosystem has value then that ecosystem's welfare and vitality must be maintained if a society or members of a society are to benefit from this powerful and known value.

Understanding the health and vitality of a musical eco-system

As we have now established a working definition of 'musical ecosystem' and that these entities have value and as we have also established the importance of the ecosystem's vitality we now move forward with understanding how we might measure such vitality. A number of vitality assessment tools have been developed, including the Language Vitality and Endangerment framework created at the behest of UNESCO by an international group of expert linguists in the early 2000s (UNESCO, 2003). It was on this vitality tool that the Music Vitality and Endangerment Framework is based (Grant, 2014). The MVEF tool is made up of 12 factors which contribute to the vitality of a musical genre. The factors are listed here:

- Intergenerational transmission
- Change in number of proficient musicians
- Change in number of people engaged with the genre
- Change in music and music practices
- Change in performance contexts and functions
- Response to mass media and the music industry
- Availability of infrastructure and resources for music practices
- Knowledge and skills for music practices
- Governmental policies affecting music practices
- Community members' attitudes toward the genre
- Relevant outsiders' attitudes toward the genre
- Amount and quality of documentation

If, as before, we shift our perspective from considering genre to instead considering musical ecosystem this vitality tool has some important applications and can be used as an initial framework from which we can understand and analyse the vitality or health of a

musical ecosystem. By overlaying the MEVF upon a specific geo-social musical ecosystem we can begin to analyse for vitality in a foundational way, similar to how one might analyse language speakers, or rather a community of language speakers, using the aforementioned Language Vitality and Endangerment framework. It is important to note that this tool and its factors are one option that could be used for analysis and that other frameworks or factors are often used to determine vitality. We will discuss this more in the coming pages, including the validity of other frameworks or factors.

Returning to the MEVF and its 12 factors, if used to consider a geo-social ecosystem rather than a genre, we can derive powerful analysis from which conclusions regarding vitality might be drawn. Factor 1, *Intergenerational transmission*, refers to the extent by which a musical genre is being passed from one generation to another. In other words, to what extent are new incoming musicians from the latest generation participating in the genre. Instead let us consider the extent by which a musical ecosystem is being passed from one generation to another, or to what extent are people from the latest generation participating in the ecosystem.

Factor 2, *change in number of proficient musicians,* refers to simply the addition or subtraction in the net number of proficient musicians playing a genre. This is easily applied to a musical ecosystem. As an example, if we were to consider the UK as a single ecosystem and then used membership in the Musicians Union as a filter for proficiency we could look at the number of members historically to determine vitality. In 1990 the Musicians Union had over 40,000 members, by 2013 there were 30,000 members and as of this writing there are 32,000 members (Williamson, 2016). It appears with this particular criteria that the UK musical ecosystem is in deficit. This same concept, when applied to regional ecosystems in the UK, provides a platform by which a holistic understanding begins to crystallise. The idea of "proficient" musicianship requires ample consideration. In this ecological use of a geo-social/cultural framing of the MEVF there is a need of definition of proficiency as well as an acknowledgment of layers or hierarchies of proficiency. This of course implies that there is a specific level by which a musician is not proficient. In regards to the layers of proficiency we must consider that in an ecosystem proficiency is not limited to a single genre or tradition but multiple idioms, traditions, and styles. This implies further that proficiency in multiple traditions might change the musician proficiency threshold which must be met to be considered to have proficient musicianship. More research might be required to establish the validity of this concept and the levels at which it applies, if at all.

Factor 3, *Change in number of people engaged with the genre* refers to the net change of individuals interacting with the genre. This can be as learners, audience members, consumers, performers, associated industry members, etc. The shift from genre to geo-social musical ecosystem requires no discernible change to the framework factor, we simply consider all the people who engage in any way with the ecosystem as opposed to a particular genre.

Factor 4 *Change in music and music practices* refers to changes that may have occurred in the preceding 5 to 10 years in the genre and its practices. Examples of such changes might include changes in technology, changes in performance practices, in repertoire, in gender roles, and other changes to how the genre is experienced. Again, this is easily transitioned to considering a musical ecosystem rather than a genre. Technology, performance practices, gender roles, and other elements are all applicable to a music ecosystem.

Factor 5 *Change in performance contexts and functions* while less applicable to a musical ecosystem as some of the other factors it is still has value. This factor might not be directly applicable but it is still functional when considering each individual genre or tradition within a musical ecosystem and then cumulatively deriving its contribution toward the ecosystem vitality. As the name suggests this factor evaluates the change in the preceding 5 to 10 years within performance contexts and a traditions function within a society or community.

Factor 6 *response to mass media and the music industry* is in relation to how a particular genre relates to and interacts with mass media in a contemporary context as well as the so-called music industry or that industry which functions as the medium by which music is created for the purpose of profit-bearing on a large scale. Again, let us apply this parameter to a musical eco-system rather than a particular genre by considering how that eco-system is a part of the mass media and music industry as well as what it contributes in terms of content.

Factor 7 *accessibility of infrastructure and resources*: This factor is in reference to the access or lack of access that might be present for making music within a specific genre. For the purposes of this study we can instead look at accessibility for an entire eco-system. This factor considers musical instruments, rehearsal space, practice space, performance venues, and other logistic necessities.

Factor 8 *Accessibility of knowledge and skills for music practices*: In terms of practices, otherwise described as creating, performing, teaching/learning a particular genre, this factor

assesses whether the community holds the requisite knowledge and skills. If we broaden our approach we can use this factor to assess whether an eco-system has the knowledge and skills to practice multiple genres and traditions.

Factor 9 *"official" attitudes toward the genre*: With factor 9 the MEVF looks as how the genre is viewed or considered by the government or others in power within a particular community. In the case of looking ecologically, the application is simply transferred from one genre to all of music making within an eco-system.

Factor 10 *community members attitudes toward the genre*: Similar to factor 9 this is in reference to the attitudes the community has in regards to the genre. By adapting this factor to consider how the community or eco-system members themselves view music holistically it becomes particularly important in our considerations.

Factor 11 *relevant outsiders attitudes toward the genre*: This factor considers the views of those outsiders with a relevant connection to the genre, which might include researchers, governmental bodies, funding bodies, or other organisations. This is particularly important in our ecological approach as the Northeast of England is subject to important influences from outside of the eco-system in the form of funding from bodies based in distant areas. Like other factors we can simply consider the outsiders views on the entirety of the musical eco-system rather than a single genre.

Factor 12 *documentation of the genre*: This factor considers the quality, quantity and accessibility of the community to documentation about the genre. Similarly, we can shift the focus from a single genre to all genres within an eco-system as a parameter for vitality. It is worth noting that documentation in a broad form might include oral/aural histories as well as text-based notation or documentations.

Participation as a critically important indicator of musical eco-system health

Using the MEVF we have a solid starting point from which to consider the vitality of health of a musical eco-system. Having said that, there are a number of other factors which appear to be used by varying individuals and organisations in considering the health of a musical eco-system. We will discuss these further later on. Back to the adjusted MEVF and its 12 factors. There are a number of elements that each of the factors share, one is of

particular significance to this study, participatory involvement. Of the twelve factors making up the MEVF, eight are participatory or are an assessment of some kind of participation within the musical eco-system. This is particularly important, as it means participation is foundational and existentially required for musical eco-system health and vitality. When taken as a whole, the MEVF is primarily considering variations of participation as a tool for understanding the degree of health or vitality. If we were to only use the adjusted MEVF as a way of understanding musical eco-system health then we would be primarily looking at participation. This provides powerful validation for developing a theory for understanding music participation. Continuing on, as mentioned previously, there are a number of other parameters used by a variety of institutions, organisations, and individuals to understand vitality. These are listed here:

- **Financial profit or revenue generated**
- **Consumption amount or popularity of created musical content from within the eco-system**
- **Quality level of creative output**
- **Frequency of creative output (in the form of recordings, writings, or performances)**

The first criteria of *financial profit or revenue generated* is described in the UK Music's report, Wish You Were Here (UK Music, 2016). In 2016 £51 million was generated in the Northeast compared to, for example, the £323 million generated in the Northwest of England (UK Music, 2016). The comparison is a useful point of reference in understanding how the number might be important. Given that the population of the Northwest is approximately twice that of the Northeast the difference in revenue generated is concerning when considering how well or healthy the Northeast's musical eco-system is if the assessment is based on the amount of money or revenue generated. The UK Music report implies that such data is indicative of vitality through an underlying but overtly capitalistic framing. Likewise, the 2019 Music by Numbers report showed some informative data regarding music tourism and the revenue generated by it in the Northeast of England. The Northeast generated the least amount of revenue of all regions in the UK. £75 million was generated, £15 million less than the next lowest region, that being Northern Ireland. It appears that regionally the Northeast was, in 2019, economically the least robust in the UK. Interestingly, the neighbouring regions generated much more revenue than the Northeast. Yorkshire, for example, generated £388 million in music tourism in 2019 and the Northwest generated £423 Million. While these two reports imply a certain level of financial health in the musical eco-systems from which the data is gathered, this doesn't necessarily provide any information on non-economic based value or vitality within the eco-systems in question.

If for a moment the focus is shifted from regional to national and international and then we consider singularly the recorded music element of the global music industry, as opposed to live performances, there is more data which shows some insightful trends. In the IFPI Global Music Report 2022, we see that the UK music industry ranks 3rd under the USA and Japan. While this might seem like a strong position, it is by definition not as vibrant or healthy as others which begs the questions, why isn't it equal to or better than the others? Going back to the IFPI report, of the top 10 best selling artists globally in 2021 only two were from the UK. Not surprisingly it is these two artists and their financial success which are likely bolstering the position of the UK's industry globally. Furthermore, when looking at the global regions comparatively, Europe's (and therefore the UK's) economic growth in 2021 was 15.6% making it fifth out of seven regions, meaning that the UK recorded music industry isn't growing as fast as most other countries' industries, in economic terms. The UK's festival industry is seemingly equally impressive and the UK is frequently described as 'the festival capital of the world'. The reality is that of the top ten biggest music festivals in the world none are in the UK (farandwide.com, 2023). Additionally, the country which hosts the most music festivals is The United States. Ultimately what can be derived from this data is that in fact the UK music industry is not as financially successful as other global music industries in terms of total amount of revenue generated.

While considering the financial implications of the music industry and eco-system is unquestionably important we have, thus far, only considered this information from the national and regional perspectives and not from the individual perspective, or rather from the financial position of the average musician in the UK. In 2017 the UK music industry was attributed to adding £4.5 billion to the UK economy (UK Music, 2018) however the Musician's Union, in a survey entitled The Working Musician (Musicians Union, 2012), found that 56% of working class musicians earned less than £20,000 per year or £8400 below the median income in The UK. In 2020, approximately 197,168 people were employed in the music industry in the UK amounting to 0.19% of the population. According to the Office for National Statistics (ONS), annual earnings for musicians in 2019 were £23,059 – well below the national average of £29,832 (UK Music,2020). It appears that there is significant evidence to support the idea that the UK music industry and therefore its eco-system is less than as vibrant or as healthy as it could be and certainly less so than that of other countries. Having said that, the use of generated revenue as an analytic of health is not, as we have discussed, necessarily holistic or all encompassing and is therefore potentially

not entirely accurate. The use of financial or economic value as a way of understanding musical eco-system vitality is on its own less than robust. Having said that, by reframing the provided economic data from the mentioned sources it could be concluded that the UK and the Northeast's musical eco-systems are not particularly healthy.

The second criteria mentioned, *consumption amount of or popularity of created musical content from within the eco-system*, is another common analytic for determining health and vitality of the eco-system. In other words how popular is the musical output of the eco-system. Firstly, let's look at the UK as a whole and then consider the Northeast as a region. As mentioned above, the UK recorded musical output is seemingly very popular with British artists and their singles/albums being listed on the IFPI most popular artists and best sellers of 2021 charts, however the two British artists on the list were not the top artist and made up only 20% of the list, as opposed to American artists who made up 60% of the list. The most popular global artist was the band, BTS from South Korea. In the last 12 years, at the time of writing, of the top singles released in the UK, only 1 was a British artist, 2 were Australian, 3 were Canadian, and 6 were American (Official Charts Company, 2012-2022). Similarly the UK music industry generated £2.9 Billion in export revenue which seems impressive until its compared with the American industry which generated £9 Billion (UK Music International Growth, 2020). In other words British music output is approximately 66% less popular than American from a sales-based perspective. In terms of music consumption the UK falls behind Mexico and Brazil among other countries, meaning that the British public listens or consumes less music than other countries per capita and therefore spends less money on music. Furthermore, much of the music industry in the UK is in fact not actually owned by British individuals or companies. The massive American company Live Nation as of 2018 owned over 25% of the British music festivals with more than 5000 attendees (Association for Independent Festivals, 2019). Live Nation also at the time of writing owns Ticketmaster, the world's largest ticketing company, which controls an estimated 46% of the top 61 venue box offices in the UK. This fact brings into question the very nature of what is British music and the British music industry.

Moving on into a regional assessment, we see some notable developments. As mentioned above the Northeast has the least amount of musical tourism in the UK, generates the least amount of musical tourism revenue, and has created the fewest musical tourism jobs in the country. As of 2022 the Northeast of England, according to data gathered by UK Music, employed the fewest numbers of workers in the music industry in all of The North

with 1690 compared to 6510 in the Northwest and 13200 in London (UK Music, 2022). Additionally the Arts and Culture industries (including the many elements of the music industries) in the Northeast of England generated a GVA (gross value added) of £203 million compared to that of the Northwest which was £807 million (Cebr, 2019). One might conclude based on this data that the musical eco-system of the Northeast is not as healthy or robust as it might initially appear. Furthermore, we see again that as a tool for analysing vitality, an economically-based parameter is not without fault. There are any number of musical traditions and eco-systems in the world that while not particularly profitable might be considered to be healthy. Western European Art music, sometimes called "Classical Music" is such an example, for the purposes of this study we will refer to this tradition by the acronym WEAM. It is well known that the classical music tradition does not and has not for more than a century yielded profit (Aldrich, New York Times, 1903). Specifically, British orchestras and orchestral music are less than economically viable (The State of The UK's Orchestras, 2019). At the minimum, a third of the costs for running orchestras are paid for via grants and donations without which these organisations/ensembles simply would not exist. And yet there appears to be a consensus of sorts that British classical music is thriving and healthy (Feeney, 2015; Arts Council, 2022; Royal Philharmonic Orchestra Insights Report, 2020). If we take a more specific look at particular examples of WEAM-based institutions we can illuminate this seeming paradox even further. North Music Trust runs and operates the Royal Northern Sinfonia, England's only full time standing chamber orchestra, according to the Sage Gateshead website (sagegateshead.com, 2022). As of 2022, the public accounts for North Music Trust show that of the approximately £11 million generated by Sage Gateshead in that year, some £10.4 million was generated from grants, donations, and legacy donations, as opposed to ticket, streaming, or merchandising sales. In other words, The Royal Northern Sinfonia does not sell enough tickets or earn enough revenue (not including government grants and public donations) to cover its own costs (North Music Trust, 2022). The costs of running the RNS are somewhat more difficult to discern as information about this is not publicly available and was not provided when asked for by the researcher. Having said that, some estimations are available. According to the Royal Northern Sinfonia's employment agreement as of 2022, and given the current number of musicians employed in the ensemble as per the RNS website, the ensemble accrues a minimum of £1.25 million in costs per year, not including travel costs or the salary or payment of the conductor or conductors (Royal Northern Sinfonia, 2022; sagegateshead.com, 2022). This number also does not include a

number of other employee salaries from administrators to music librarians (of which there are two in full time positions) nor does it include the costs of commissions or the purchase of repertoire. The end result is that the RNS is an example of the financial condition within which Western European Art Music orchestral tradition appears to find itself, one of financial insolvency were it not for the donations and public tax-funded grants given to prop it up (The State of The UK's Orchestras, 2019). From this we can see clearly that financial parameters or rather an economic framing is not necessarily an accurate or particularly insightful format by which vitality or musical eco-system health can be assessed.

An economic approach, as we have now discussed, might not be the most accurate way of assessing the vitality of the eco-system primarily due to the fact that music is not necessarily made, listened to, or performed for monetary gain. As noted above, the UK as a country certainly does not consume the most music compared to other global eco-systems. Within the UK itself British music or British artists are not necessarily the most popular. In 2021 Spotify published its results for the most listened to artists in the UK with American artists holding three of the top four spots and a British artist holding one, noting that the British artist in question released the streamed music through an American record label (Spotify, 2021). A possible alternative analytic might be the overall median *quality standard of musical content created within the eco-system*. Unfortunately the so-called "quality" of a piece of art such as a musical performance or recording is almost entirely subjective. While there are various traditions of music creation and one could argue that the accuracy by which a particular song or piece demonstrates the tropes of that tradition dictates its quality level, this is merely an assessment of the composer's attempt to create within a specific structural context not necessarily an assessment of the quality of the music itself. Similarly, one might argue that music is by definition created to convey meaning and/or emotion. From this point of view the piece's quality could only be judged on an individual basis as each individual would interpret the musical piece of art and thereby its emotional content in their own subjective way. In other words a piece might convey intense emotion to one person and none at all to another. The subjectivity of musical quality renders this as an analytic to measure an eco-system's health by unviable.

Finally, we look at the overall *quantity of musical creation* as a baseline for understanding vitality or health of the eco-system. One could possibly assume that a certain level of health would be required for an eco-system to produce large amounts of music. This is a particularly difficult piece of data to acquire because of the nature of how music is created

and now released to the public worldwide. The streaming service Spotify claims that 40,000 new songs are released every day. Much of this music is independently released without support or distribution from larger, more traditional networks and it is therefore difficult to pinpoint this type of music's origin . If the vast majority of recorded music that is consumed is generated via established record labels, as it certainly is (BPI All About the Music Report, 2022) then perhaps looking at where geographically the most prolific record labels are located might give some insight into the quantity of music created by region or country. Of the ten largest record labels, and therefore most prolific as we have mentioned, eight are headquartered in The United States, one is in Germany, and one is in The Netherlands, none are currently in the UK (Midia, 2022; Musician Wave, 2023). This might lead to the conclusion that the UK is not producing music-based content at a rate that is exceptional or arguably even healthy by comparison.

With the realisation that economic, quantity, and consumption rates as criteria are not able to accurately establish a holistic understanding of the health or vitality status of the musical eco-system another criteria is indeed needed. Perhaps the most poignant or possibly effective form of criteria is participation engagement. In other words, the number of people who participate within a region in the musical eco-system, to what extent they participate, and at what frequency? Importantly, participation is not necessarily tied to financial generation. Participation happens at the individual level and is, for the most part, an autonomous decision of each individual. In 2016/17 The Arts Council of England survey "Taking Part" stated that 3.6% of the UK population played a musical instrument in front of an audience or in a rehearsal setting at least once in the preceding 12 months (Arts Council England, 2016). Another statistic that might be additionally informative would be the percentage of the population who are professional musicians. It is currently 0.01% in the UK, while in the USA it is 0.06% (Statista, 2022). In 2017 The European Choral Association produced a report that showed choral participation was low in England compared to other areas internationally (European Choral Association, 2017). As of 2021, according the website Statista, there were estimated to be 38.6 thousand people classed as working musicians in the UK. Importantly this was the smallest number of working musicians since 2013, when the number was approximately 38.3 thousand (Musicians in the UK 2021, Statista). The latest data from UK Music in the "This is Music" report shows that the strongest element of the UK music industry is its export power, which according to this report, is second in the world after the USA. This means that the most vibrant part of the music eco-system in the UK,

keeping in mind it is in fact less vibrant than another country's, is based on creating music for people who are outside of Britain or not British. This is primarily down to a handful of musicians and not representative of the entire musical eco-system of the UK (UK Music, 2021). It's not even representative of the average British professional musician much less semi-professional, community musicians, hobbyists, or otherwise. The data, while far from comprehensive, is important in its use as an avenue for understanding the health of the musical eco-system. One might draw the conclusion based on the data that from a holistic point of view the eco-system is not as robust or healthy as it might appear and furthermore that understanding the nature of participation in music will help illuminate the true state of the eco-system. Likewise, much of the British music education system is in fact voluntary or non-compulsory and not profit-bearing or particularly revenue-based meaning that using an analytic of participation will be much more insightful than one based in a finance. As such, it is important then that the concept of participation is well understood if one is to understand the health of any given musical eco-system, particularly that of the Northeast of England.

There has been some conflicting information surrounding the concept of participation in England, specifically from the music education sector. A study from ABRSM (Associated Board of the Royal Schools of Music) and its connected music education institutions (Royal Academy of Music, Royal College of Music, Royal Northern College of Music, Royal Conservatoire of Scotland) asserts that "A significant majority of children and more than half of all adults are making music" (ABRSM Making Music, 2021). The study goes on to say that in England 86% of children and 43% of adults reported that they actively made music in someway. The most obvious issue with the above assertion is that 43% is not more than half of adults. Furthermore, the methodology of the study is based on an omnibus survey of music teachers and music students, rather than a cross-section of randomly selected British residents. The study does not explain what the parameters or demographics were for choosing the sample of participants. Importantly the ABRSM study defines the term *actively making music in some way* as: "currently playing an instrument, participating in group music activities, or creating music in another way." This could be in a formal or informal setting. This definition uses very broad and unspecified language in reference to time. Not all people will define 'currently' the same way. Does 'currently' mean in the preceding hour, the preceding day, the preceding week, the preceding month, or the preceding year? Did the respondents know what was meant by 'currently'? Perhaps a more apt question for the respondents would be, 'have you performed or made music in the last 7 days?' Followed by,

'how frequently do you make music of some kind?' Also the type of music-making is vague. Not all music-making is the same, would singing in the shower, for example, be considered the same as formal group participation? Many questions are left unanswered. Additionally, in the ABRSM report, the process by which the questions asked of the respondents were derived is not illuminated and the very nature of a semi-structured survey with provided answers removes much of the qualitative data which would have been gleaned if the respondents were allowed to answer with their own words. In this way, the survey provided predetermined answers which may have been chosen by the respondents because they were the closest to being truthful rather than because they represented the respondents actual experiences. As an example, the ABRSM report shows the following answers regarding why the respondents chose to learn to play an instrument:

- I enjoyed music and wanted to play an instrument
- I liked the sound the instrument made
- I thought it would be a good skill to have
- My parents/guardian wanted me to play
- I saw someone playing and wanted to try
- Someone in my family played an instrument
- I started to play after singing/playing music in school
- I wanted to make music with other people
- My friend(s) played an instrument
- I liked a famous person who played an instrument
- I wanted to play in a pop/rock band
- I wanted to play in front of an audience

The answers do not consider the possibility of there being multiple simultaneous reasons why the respondents chose to learn to play an instrument. The report does not provide the survey or the questions asked so it is difficult to understand how the data was derived or framed. There is without doubt many other possible reasons for learning to play an instrument which compelled the respondents to do so, not described by the possible answers given. The report in general appears to cast a positive light upon music education participation in England and specifically in relation to the ABRSM's own educational format which has been disseminated throughout the country. This no doubt has benefitted the institutions (the ABRSM and its associated music education institutions) who created this format (musical grades) in terms of creating the curriculum which the entire nation learns in

its music education and ultimately giving much influence to those institutions. The report does not explain or clarify any bias or specific unintentional framing which may be present in the collection and analysis of data.

Perhaps another informative analytic with which we might evaluate the vitality of the musical eco-system would be representation. In this case, the question regarding representation in music-making is as follows: Is the music being made/created representative of the people in the community and their collective traditions, history, and character? Within the Northeast of England, perhaps one of the most influential and certainly the most well-funded music organisations is North Music Trust/Sage Gateshead, now referred to as The Glasshouse ICM (Sage Gateshead, 2023). With that in mind, the question of representation becomes particularly important. Between January and March of 2023, a span of three months, Sage Gateshead's performance programming consists of twenty five musical performances, with ten WEAM performances, four English, Irish, Celtic, Gaelic Folk music performances, and one Afro-Diasporic performance. As noted previously the vast majority of music consumed in England and in the Northeast of England specifically is within, from, or directly connected to the Afro-Diasporic traditions (Statista, 2018), therefore the programming at Sage Gateshead is indeed not representative within the regional and national musical eco-systems. The importance of representative music making is underpinned by the virtue of authenticity within the cultures of music making. Authentically representing the traditions, cultures, and sources of music and music making within an eco-system allows for an accurate appraisal of some of the inner-workings of the eco-system. Artificially representing the music-making of an eco-system could result in massive misunderstandings around the healthiness of the eco-system. In the case of Sage Gateshead, the non-representative promotion of WEAM music over other traditions gives the impression that the impact and popularity of WEAM. is greater than it truly is. Furthermore, this mis-representation means that there is less space made for and resources allocated to those traditions which are in reality more impactful, relate to more people, and are more popular within the eco-system. If, as a point of fact, the programming at Sage Gateshead was representative then we would likely see an authentic amount of space and prioritisation given to the various traditions appropriately.

Developing music participation theory to better understand music participation in an to effort maintain vitality and robust health within a musical eco-system

The issue of participation in the musical eco-system is rather large in scale. Participation encompasses motivations, issues of access, obstacles, knowledge, opportunity, social roles, economics and much more. The question of 'does a person participate' is coloured by further questions such as 'can a person participate' and 'how does a person participate' as well as others. The answers to these further questions illuminate a great deal in regards to how the musical eco-system operates, evolves, and is contributed to by the participants. Furthermore, understanding individual participation must surely enlighten an understanding of group participation. It is from this position that the theoretical understanding of music participation becomes particularly salient and compelling. A theory of music participation might provide a more nuanced and holistic understanding of musical eco-systems, which would likely include the level of overall health or vitality. There are a number of published studies which look at the issue of music participation, primarily these studies are focused on participation in music education. While education is certainly a substantial part of the music eco-system it does not represent the entirety of the phenomenon. In the quantitative study "The Importance of Selected Variables in Predicting Student Participation in Junior High Choir" some very interesting conclusions are drawn (Clements, 2002). The study is based on data gathered from 504 American students via questionnaires. This study's conclusion is that, in fact, there are specific predictors in predicting future music participation for students. It found that across the variety of groups studied the primary predictor to future music participation is musical self-concept with the second being attitudes towards music. The sample of individuals studied were of a specific age group (approximately 11 years old). These outcomes might also apply to other age groups and importantly other geo-social regions. It is worth mentioning that music education and participation is not something that happens exclusively in a formal education setting such as public or private schools, and in fact could happen whenever elements of the art form are present in any given situation. Similar findings were presented in the study "Singing Ability, Musical Self-Concept, Future Music Participation" (Demorest, 2017). The data in this study was gathered from quantitative questionnaires regarding predictors of students participating

in elective music education and performing ensembles. It studied how self-concept affected an individual's choice in participating in musical ensembles. The participants were children, but the results might also be used to describe other age groups. The study found that children who chose to participate in elective musical ensembles were more positive in significant ways regarding music in general and further about their own participation as musicians. This conclusion may come as no surprise but it's very important in determining what might lead to greater participation in music. Interestingly the study did not look with any real depth at what might constitute a positive attitude about music. The questions asked of the participants centred around additional music training, whether or not family members were involved in music, the amount of music listening at home, and where and how often they sing. The study did not consider how much non-familial musical exposure the participants had. It is very likely that exposure to diverse and highly skilled performances of music would result in or contribute to positive attitudes towards music. One might also consider the positive effects of such performances as a counteragent to the lack of other positive influencing factors. In other words, could exposure to diverse and highly sophisticated performances make up, in terms of positivity towards music, for the lack of family members being involved in music or the lack of listening to music at home? Furthermore the study did not consider what elements might positively influence an individuals development of a positive musical self-concept. For example, would strong musical role-models influence the self-concept? The study did consider the influence of the music teacher and of the parents of the individual, however when asking adults who labelled themselves as "tone-deaf" about their music teachers they often cited the teachers as the cause for their negative musical self-view. Currently in England there is a lack of participation in and a reduction of music education programs. In 2018, a study from the University of Sussex found that year on year there has been a reduction in year 9 music education participation (Daubney, 2018). Of the schools surveyed, 47.5% had compulsory music provision, while 48.4% had optional music provision and the remaining, or 4.1% had no music provision at all. This described a large shift from compulsory to optional music provisions for this grade level. There is also some evidence that the Northeast of England may have suffered more than other parts of the country. As of 2023 in the National Youth Orchestra of Great Britain there were three members from The Northeast of England or approximately 2%, keeping in mind that the population of the Northeast of England represented approximately 4% of the population in England at that time, meaning that the number of musicians in the ensemble was not representative of the

actual population. If the Northeast's musical eco-system was functioning at a competitive level, then we should see twice as many musicians in National Youth Orchestra, in this case six musicians. If the eco-system was functioning at a level that was exceeding the national average there would be even more. For comparison consider a similar situation in the professional music arena of the Northeast of England. Currently some of the only full-time employment positions for performing musicians in the region are with the previously mentioned Royal Northern Sinfonia (Royal Northern Sinfonia, 2023b). For the purposes of this analysis, full time employment is defined as working 35 hour per week on a contractual basis for a period of more than 6 months. Of the 34 positions available in that ensemble only one, at the time of writing, is occupied by a musician from or educated in The Northeast. It is possible that the region simply isn't producing enough high caliber proficient musicians playing the appropriate instruments and in the appropriate style (WEAM in this example) for there to be more 'home-grown' players in the Royal Northern Sinfonia. One might speculate that if more players were being produced they almost certainly would audition for a place in the Royal Northern Sinfonia and, if they were appropriately skilled, be given a place within the ensemble. It is entirely probable that the reduction in music education in the northeast, as shown by a variety of reports, is a contributing factor to the low numbers of professional level musicians, but it appears that there may be other contributors as well.

While some very important insights and conclusions can be drawn, the Demorest study doesn't definitively outline a pervading theoretical approach to understanding music participation in music education much less one that describes participation in the larger umbrella of the music eco-system beyond the education system. Similarly American university students have been studied by Mantie and Dorfman. The authors were looking at music participation on American university campuses and specifically they were studying non-music students attending the university (Mantie, 2015). While they were able to glean valuable data and make some interesting conclusions there were no conclusions that enlightened or illuminated the overall understanding of the musical participation paradigm as a whole. In other words, their study provided little in the way of contributing to music participation theory primarily because the group studied was made up of a very small part of the musical eco-system to the exclusion of others not within the narrow parameters of the study. This included non-students and music students alike. The methodological approach of the study was based on quantitative methods with the purpose of understanding the

relationship of certain factors on the subjects' decisions to participate in music or to not participate in music.

There are a number of studies and a wealth of published knowledge surrounding motivation with a number of pervading theories including but not limited to expectancy value theory, attribution theory, social cognitive theory, goal orientation theory and self determination theory (Cook & Artino, 2016). However, motivation is simply a part of the larger participation concept. While an individual might be very much motivated to do something, there are a wide variety of circumstances that might explain why that individual doesn't. This research is attempting to explain a more practical contextualisation of the act of participation in a musical eco-system including but not limited to how individual motivation might play a part. Certainly it can be understood that motivation, whether intrinsic or extrinsic, is a necessary component to any and all human behaviour. Indeed motivation can be described as an emotional state that is necessary to instigate behaviour until that behaviour becomes habit. Upon the formation of that habit, motivation is no longer necessary for the behaviour development and is therefore not as encompassing in regards to participation as is needed for a holistic understanding. In other words at some point in an ongoing participation system motivation is no longer as relevant as the participation will have become habitual and self-perpetuating.

Music Participants Categorisation (Self or otherwise)

Participation in music education is critically important to understanding participation in the larger musical eco-system, however it is not the only access point within any given community to ongoing musical participation and as expected there has been insightful research conducted around these other elements of music participation. By observing musicians within the musical eco-system of the Northeast and elsewhere in England, The United States, Canada, Mexico, and Europe, I have in my own experiences found common patterns of self-identification within the respective musical eco-systems emerge. Commonly, musicians and non-musicians tend to categorise participants of music performance in non-formal or semi-formal groups. Common variations of these groupings are listed here:

1. Students (apprentices)
2. Hobbyists
3. Amateurs

4. Semi-pro
5. Professional

Importantly, these categorisations are specific to participants whom play/perform music rather than those individuals who consume music (i.e. listeners, concert-goers, etc.), those who consider, write about, or analyse music (music academics), or those who facilitate the making of music (managers, agents, venue owners, etc.). While these categorisations appears to have first been used outside of academia in a practical context by many existing musicians and music participants, a study by J. Terry Gates uses them as a starting point for the framework of understanding music participation theory (Gates, 1991). Gates' paper is based primarily on applying the findings of studies in music education and ethnomusicology to the framework prescribed by the sociology of leisure. It was the author's intention to inform future actors in the music and music education arenas so that they might have a more effective way of generating and maintaining participation in music. He suggests that by viewing music participation through the lens of leisure theory the actors in the music arena might have a better understanding of the nuances surrounding music participation in new recruits and veterans alike. Using the perceived benefits of variations in cost-benefit relationships, Gates posits the existence of several categories of music participants. The categories he defined are as follows: 'professionals, apprentices, amateurs, hobbyists, recreationists, and dabblers.' Gates goes on to establish four meta-hypotheses: Typification, Affective Potency, Social Importance, and Predictability. In an effort to provide a basis for applying his theoretical considerations, Gates discusses these meta-hypotheses. This analysis of his work continues to support Gates conclusions that further qualitative research is needed as opposed to quantitative research. A deeper understanding of what compels individuals towards music participation might only be derived by a more in-depth look at the individual experiences of potential, current, and former music participants. Having said that it is worth noting in this analysis that Gates approaches the issue from the position that music as an element of human survival is not viable as a research construct in human populations, and that this framing could potentially be a flaw in his considerations. There is a strong possibility and in fact some have argued that the arts and music are indeed viable considerations as an element of human survival, thereby pushing music-making from the serious leisure and play categories of human activity to the work and survival categories (Small, 1987). Furthermore Gates describes the motivations of each of the categories of music participants in what might be considered states

which are too rigidly defined. Rather this is to say that these motivation might be considered more accurately as a spectrum rather than wholly defined classes.

The fundamental assumption which Gates makes at the onset of his paper is that music is not an element of human survival and thereby relegated to the role of non-essential play or, at best, serious leisure activity. While he acknowledges that some research has been done establishing music as critical to survival, including referencing ethnomusicologists whose research has determined that in some societies music plays a significant role in mate selection, he rejects further consideration by simply stating that the need for food, water, shelter, and procreation explain human behaviour relating to survival more "elegantly" (Gates, 1991). Gates appears to disregard evidence to the contrary by not considering the development of Evolutionary Aesthetics and the theory that establishes basic human aesthetic preferences having evolved to enhance survival and reproductive success (Dutton, 2003). One might argue that in fact the definition of humanity might require a more complex explanation in understanding behaviour. It is entirely possible that to be human might include more than that which is traditionally considered necessary for survival, such as food, water, and shelter. Perhaps one of the parameters of defining "humanity", would be the understanding, creation, and appreciation of art. Of course the act of music-making also fits into the category of work in human behaviour as Gates points out when it is applied by professionals who make a living by performing, creating, or teaching music. In beginning with the assumption that the musical art form is not an essential element to human survival Gates is underpinning his approach from a specific point of view which crucially ignores any value in the musical art form that is intrinsic and is therefore contrary to Aesthetic theories.

Gates continues by stating that his position regarding the motivations of music-makers can also be delineated into several categories or typologies (Gates, 1991). These typologies are defined based on the cost-benefit relationships for its members. Critically, the cost-benefit relationships that define the groups are rigid and only able to define a single group. In Gates' theory professional musicians view music-making behaviour as part of the work behaviour group and therefore the motivations behind choosing to participate are based in financial benefit. There is no consideration of the possibility that members of a particular group might also have motivations that have been used to define a different group. For example, professional musicians might be motivated to be music participants and regard this behaviour as necessary for survival, as an act of work, as a part of play, and/or as an act of serious leisure all simultaneously. This possibility is not acknowledged by Gates. It's entirely possible

that of all the types he defines, the participants might view the music making behaviour as a spectrum of survival, work, play and serious leisure rather than being defined by placing their music-making behaviour in a single context. I'll also point out that the concept of music-making as work but not as survival in seemingly contradictory. In Western culture the connections between work and survival are very strong in-so-far as that which is needed for survival is often provided by working. A functional music participation theory must certainly consider the obvious elements of modern music-making including the fact that many music participants do in fact participate motivated by survival. Hence a Grounded Theory of music participation makes for a promising proposition as being built from the experiential data of those whom have and are participating in music making as opposed to a theoretical point of view not based in music-making such as the sociology of leisure as used by Gates.

In discussing the P-A-P (professional - amateurs - public) system devised by Stebbins, Gates again relegates the professional's motivations to financial, economic, or developing recognition (Stebbins, 1982). This unfortunately leaves out the possibility that a professional's motivation might include personal enjoyment in addition to financial reasons. In fact, Stebbins' social leisure theory seems to follow the same line of thinking and ignores the possibility of any cross-over among the groups created within it; professionals, audience, and public. The P-A-P system appears to discount or disregard any fluidity among the participants moving within the group constructs, meaning the possibility of the participants existing as a member of all three groups is not considered. Stebbins goes further to discuss another group, called Hobbyists. This group, he claims, engage in the activity for benefits not contained in the P-A-P system. He further claims that the hobbyist group has no professional models, in contrast to the P-A-P system, because there is no "widespread economic support for earning a living at the activity in the hobbyist's society or because the prospect of remuneration for the activity is not a primary motivation for hobbyist's efforts." (Stebbins, 1982, pp. 261-263). The Stebbins concept might not be entirely valid in a musical eco-system context as there certainly is a possibility that hobbyists would indeed have professional models whom they choose to emulate because of the high level of skill the professionals possess rather than because of any economic reasons. It is well within reason, and as shown in this study, that participants who might consider themselves hobbyists certainly do tailor their own participation after professional role models. Furthermore the P-A-P system of Stebbins seems to disregard an important part of music making, that being its social nature. For very few participants is music making something done in isolation or in other words without other

musicians, collaborators, or audience members. In fact even in isolation the only example of non-social music making would, by definition, require the participant to be composing their own original music and playing it to only themselves. Ultimately the Gates' study is built on a premise that is too limited in its understanding of the participants from their own point of view. Likewise the Stebbins' theory lacks a holistic appraisal of the way in which participants participate. As an example consider the group of music participants who exist between the categories of professional and amateur. Perhaps they might be referred to as "semi-professional". In reality this group exhibits specific behaviours that are at odds with Stebbins' explanation. As mentioned the Stebbins' theory is based on the traditional concept that there are four basic motivations of human behaviour: Survival, Work, Play, and his own contribution Serious Leisure. The semi-professional group is conspicuously missing from the Stebbins and Gates studies. This particular group can be described as individuals who actively choose to participate in music for a variety of reasons, some of which are perhaps overlapping. Semi-professionals regularly seek financial renumeration for participating in music, but it is not their primary form of income. Semi-professionals frequently are skilled players and sometimes equal to professional musicians in terms of skill and performance ability. Additionally semi-professional musicians frequently agree to take payment less than the professional industry standard. Common reasons given for such a choice centre around the idea of having the opportunity to perform for enjoyment or gleaning satisfaction from reaching an audience (meaning the enjoyment derived from gaining positive adoration or attention from a group of people). The very act of accepting lower payment from venues undermines the idea that the semi-professional musicians are motivated by survival (in the form of making a living) because this act quickly leads to an overall undercutting of the value of commercial professional performance. This will be discussed later in more depth. Back to the Stebbins motivations, the semi-professional musician isn't motivated by survival nor simply by personal enjoyment or "play" or even by "serious leisure". This example given above is best described as being on a spectrum of overlapping motivations. In the case of semi-professional musicians its is quite clearly a combination of overlapping motivations that are dependent upon the specific musician. The contributing motivations include but are not limited to financial gain, personal enjoyment, attention seeking behaviours, social interaction, establishment of foundational meaning in one's life or a fulfilment of one's own definition of themselves. Additionally, Gates asserts that hobbyists as a group do not adopt values modelled after professionals because those values are based in economic gain. Such an

assertion is easily shown to be inaccurate as many hobbyist or non-professional musicians model their personal practice after that of professionals in some way. Furthermore, consider the professional musicians. If, as Gates suggests, professional musicians' only motivation is financial gain then why do so many professional musicians make so little money? It would stand to reason that if being a professional musician turned out to be only barely or not financially viable those musicians would simply choose another more profitable career, and yet they do not. There must, as a point of fact, be other motivations which compel the professional musicians to continue working in this career path even though the financial benefits for many are limited. Coming back to the idea of classification of musicians within a musical eco-system we are able to see that in reality musicians and musical participants do in fact stratify themselves into categories based on a wide variety of common parameters which will be explored later in the analysis.

A study from Applegren et al similarly categorises music participants into groups (Applegren et al, 2019). In this case the groups are denominated as Professional, Amateur, and Non-Musician. The purpose of the Applegren study was to determine if there were specific motivation types which propelled the individuals studied to the advanced participation required to become professional musicians. Importantly the classifications in the Applegren study were determined based on the answers given to seven questions in a survey made up of arbitrarily derived parameters such as having won an award in music or having been paid to perform music. Unfortunately this approach to classification is based not in grounded qualitative data but instead in that which was thought of as common knowledge by the authors and not necessarily based in evidence. The winning of awards in something as subjective as musical composition or ability, popularity is clearly not evidentiary and provides an unstable ground upon which one could make the assertion that a music participant was or was not a professional or master. This study makes no acknowledgement of the possibility that some of the study participants might not be accurately categorised based on the very broad definitions or lack of specificity in the categorisation process. Furthermore as mentioned the classifications themselves are derived from an arbitrary source rather than from considered observations of those who inhabit the classifications in a real world practical context.

Music Participants Categorisation (Community Music)

The issue, and perhaps concept, of 'community music' must be addressed in the context of the aforementioned research into categorisation in music participation. The arrival of what has come to be called community music in the UK and therefore the Northeast of England was an attempt to cope with the participation of music which had been rejected by the post-colonial, post-imperialistic society (Russell, 1987; Stokes, 1994; Gerstin, 1998; Guy, 1999; Heath, 1994; Sugarman, 1999; Gonzalves, 2010).

"The community music movement developed in the 1970's as a way to acknowledge and support a whole range of musical activities that reflected both music for youth subcultures and the musics of immigrant cultures (Higgins, 2012)." As a result, the concept of community music is perhaps better understood as a trend in describing music participation rather than categorising the participants themselves. Higgins points out that the use of so-called 'art music' by the upper social hierarchical classes had previously established a rigid rejection of other types of music from other traditions, made in other formats and originating from other locations. The community music movement was thus a rejection of this framing and an effort to re-value music which was not, at the time, described as high art or art music. This much more informed, equitable, and ethical approach to framing music gained momentum particularly within working class communities.

This framing, however, presents some points worth considering. Firstly, the issue of education must be contextualised. As Higgins states the common understanding of community music in the UK encompasses the distinction of formal education being for 'high art music' and informal education being for the 'other' types of music. Formal education of music making is not inherently bad nor exclusive simply because it may have been framed that way by a particular social/cultural group. By removing the connection between formal education and the previously mentioned 'high art' or 'art music', formal education simply becomes a pathway by which any music or tradition could be taught in an effective, focused, and pedagogically-informed way. In other words the exclusive nature of so-called formal education is not an inherent part of this type of education system but instead of the social system, and those in power, whom had chosen to use it as a class-based filter of access. Outside of this exclusivity framing, formal education has been shown to be a powerful tool for the dissemination of skill and knowledge for many art forms from many traditions, including those which might be considered within the realm of community music. The formal teaching of the tradition of Flamenco in Spain is a good example of the use of a previously non-

recognised 'high' art form which re-frames the use of such educational systems. Similarly the formalised teaching of Puerto Rican Creole music on the bachelors of music degree at the Conservatorio De Musica De Puerto Rico is another example of so-called community music being taught through formal education systems (Conservatorio De Musica, 2024).

Secondly, the concept of community music begs certain questions regarding the nature of this ambiguous term and its use. Christopher Smalls' *Music, Society, Education* present a fundamental theoretical stand point from which to consider community music, which many advocates have used to do so (Smalls, 1996). His standpoint that music is something to be done rather than an item that can be possessed or, importantly, sold has deep implications. The fact that musical products can be commercialised does not necessarily mean that they have to be commercialised nor that without commercialisation are they without value. Furthermore the act of making those products indeed has value beyond commercial value. Commercialised music is after all still made from a community for a community.

The work of François Matarasso in 'A Restless Art' certainly supports this concept of art as something other than an item (Matarasso, 2019). He argues for a reconceptualisation of art which is founded in his principle of participatory art. In essence this is a re-framing and re-labeling of the community art/music movement. His works are hugely impactful and do much to explain the context within which hierarchical framings of elitism have developed and foundered and have influenced much of the wider perceptions in British society regarding art. While this is indeed valuable it is not a theory of music participation, and certainly not one which is grounded in the reflective experiences of music participants from within the Northeast eco-system.

As Higgins points out, another element of the framing of community music within England, including the Northeast of England, is based in the experimental music language of musicians, composers, and teachers such as John Paynter, George Self, Peter Ashton, and R. Murray Schafer. Higgins explains that this group of compositionally-based educators made efforts to reform the music learning space in the school system away from the traditional classroom format to a more workshop-like creative group work space. He asserts that the community music movement began with these experimental music education ideas. Experimental is perhaps a misrepresentation for such ideas. Music in many cultures and in other locations globally has been taught formally or informally not based in a the traditional '*teacher verbally transmitting knowledge to a student (or students)*' format, but in a contextualised practice-based format of participation. The experimental concepts Higgins refers to are only

experimental in that they weren't the current standard of music education in England at the time. The question of why had music, which is clearly a practice, ever been taught in such a limited fashion in England to begin with, is one perhaps worth asking in further research. This idea seemingly posits the concept that the musical traditions which have come to be considered a part of community music cannot be taught in a systematic and methodical way, and therefor a new format of teaching had to be created. In reality the aforementioned teaching techniques were approximations of teaching techniques which already existed within the music traditions' originating cultures. Here it seems that the English movement of community music might perhaps be shrouded in appropriating elements of music education and participation from other cultures.

In an effort to understand, or at the very least illuminate, the definition of community music Higgins further states that there are three primary framings of community music in the UK:

- Music of a community
- Communal music making
- An active intervention between a music facilitator and participants

If these parameters are to be used to understand community music it becomes difficult to understand that which, as a point of definition, isn't community music. Let us consider each of these framings.

By its very nature virtually all music making is of a community. This categorisation of music, as framed by the UK community music movement, implies that there is music within the UK which is not community music. All music is in reference, in some way, to the lived experience of the maker or makers, which is grounded in community. Each musical endeavour is framed by the circumstances of the maker including the society they are from, cultural forces which impact them, and varying relationships the maker might have within their community. It is seemingly very difficult to describe a musical encounter or endeavour that isn't steeped in community.

Communal music making or rather music made by a collaborative group is also present in all forms of music making. Even in modern times with the advent of more easily accessed digital technology for music making, music is made based on the efforts of more than one individual. The software coding team which built the DAW used to produce the piece of music, the original musician who performed and recorded the sample being used, the social

experiences which gave inspiration to the creation of the musical idea are all examples of the communal nature of music making. Much more obvious examples would be ensembles which participants make music from within, collaborative efforts to write or compose music, recording music with other musicians, engineers, producers, etc. Furthermore, communal music making is not something which is necessarily or inherently tied to class or economic stratification. Importantly, music made from all classes is transcendent of class and instead is more closely tied to that which is learnable rather than implied from an economic status. A person from the working class, for example, can learn to make music associated with the middle and upper classes, and vice versa. 'Would they choose to do so' is perhaps a query that a music participation theory from grounded data might answer.

Finally, the active intervention between facilitator and participants framing is in reference to how music making skills are taught. Higgins explains that essentially the community music movement moved away, physically and politically, from the traditional music education system of the UK. Of course, at the time the system was heavily exclusionary and based primarily educating in WEAM traditions and social framings. The community music movement became based in a more inclusive, less structured, more process-oriented approach to music education. Importantly this framing of the community music movement is not in reference to the autonomous act of music making and is instead focused on the rejection of the previously existing education format framed by the society which created it. In other words this is a social movement using music to achieve non-musical goals rather than a strictly musical one. The result, of course, is that the community music framing is not inherently relevant to understanding the nature of participation as a theory. It does not fully describe or illuminate the entirety of the music-making ecosystem within the UK or even more specifically within the Northeast of England.

Additionally, the community music movement concept does not clearly account for the fact that music participants within the ecosystem will likely participate in community music as well as 'non-community' music. Furthermore, the effectiveness of the community music movement in delivering a healthy musical ecosystem is nonviable. The purpose of the community music movement is a socio-political one and not focused on the development of music participation for the sake of music participation. A truly holistic music participation theory would need to account not just for framings from a community engagement position, but indeed for all framings of music participation (ie. commercial music making, so-called 'high art' music making, music making in formal education settings, etc).

In terms of understanding community music as an entity, the work of Mark Rimmer and the research network funded by the Arts and Humanities Research Council (AHRC) seems to clarify a definition only in so far as to assert that community music requires a certain level of ambiguity to refrain from participating in exclusion itself (Rimmer, 2015). Furthermore his article on the experience of the research network described the consideration and analysis of community music's attachment to its so-called radical roots. Neither of these issues contribute significantly to the development of a reflective music participation theory specific to the Northeast of England and in fact mostly relates to the community music movement as understood by its self-acknowledged practitioners.

It is important to note that the community music movement has certainly provided an alternative cultural narrative surrounding music as it is considered from the perspective of a hierarchical social structure. This appears to be only in regards to how music participation is framed in the UK. The very traditions of music making which the community music movement ascribes to itself do not, in their originating forms or places of origin, consider themselves "community music" as such. Nor do they necessarily use barriers surrounding commercialisation, formal education systems, or arbitrary groupings such as 'world music' which infer a non-WEAM 'other' categorisation. Additionally, the issue of skill level of music making within these music traditions is not viewed necessarily as an exclusionary tactic. Indeed all are welcome to participate and are expected to actively pursue advancements in their own participation skills and craft.

The community music movement in the UK has without question provided unique opportunities to potential music participants which they may otherwise have not received. In terms of ecosystem health this movement will very likely have an important role. Certainly in the Northeast of England the movement is present with varying individuals and organisations prescribing to the community music mantra. This is evidenced by the inclusion of a community music bachelors degree in the now defunct HE programme at the Sage Gateshead/The Glasshouse ICM. Interestingly such a degree would fall under formal education and therefor itself fall outside the self-described remit of the community music movement. This itself presents the possibility that perhaps the framing of the community music movement is less than ideal or accurately represents music participation.

It is worth noting that the tradition of folk music within the eco-system of the Northeast of England, while for some might be considered part of the aforementioned community music movement, is not inherently the exclusive domain of this movement. Folk music of the

region existed before this movement and in many varying contexts. While folk music is certainly an important part of the ecosystem it is neither more nor less important than other musical traditions of the region. Additionally folk music of the region is taught formally in a number of institutions by professional 'folk' musicians, nowhere more so than Newcastle University. The purpose of this study is to better understand how the participants of the region engage in all music making which of course includes folk music, and even more, the purpose of this research is to develop a theory of how participation occurs qualitatively from grounded data derived from actual participants within the eco-system.

Judith Murphy's doctoral dissertation discusses at length Northeastern folk music tradition and it's relatively recent revival (Murphy, 2007). This work points out the connection and long-standing impact of folk music in the region, and even goes into some elements of how folk music is participated in. It does not, however, discuss folk music in the region in relation to other traditions nor does it look specifically, qualitatively, and holistically at why folk music making participants participate in this art form and what facilitates or blocks that participation. Additionally, it doesn't look at the vitality of the folk music making eco-system within the Northeast of England, nor does it consider what framework might be used to quantify such vitality. Simon Keegan-Phipps' article on folk music in the Northeast of England as enshrined in the charity Folkworks (now fully consumed by North Music Trust) similarly provides a close look and consideration of this music and specifically how it is taught (Keegan-Phipps, 2007). But again there is very little in the way of considering or presenting an over-arching theory of *all* of music making participation from an ecological and geo-social point of view. The focus of a single tradition is simply not holistic enough to provide a foundation for a grounded theory of participation throughout a region.

There has been seemingly little research published around diversity and inclusion specific to the Northeast of England's musical eco-system. In relation to the issue of the vitality of the Northeast of England's musical eco-system, this is important and worth considering, this will be discussed later. Diversity, as a concept, obviously includes gender, class, and ethnicity, but it could also include the diverse-ness of the music itself made within the eco-system. At the time of writing no existing research was found regarding the nature of diverse music making in a participatory theoretical framework within the ecosystem in question.

Sheila Whitely certainly has addressed issues of women in popular music and what impact women have had on this category of commercial music (Whitely, 2000). Her work

however has not looked specifically at the geo-social conditions surrounding female participation within the Northeast of England from a ecological framing. In her book 'Women and Popular Music: Sexuality, Identity and Subjectivity' she primarily focuses on women (not necessarily female-identifying individuals) within the idiom of Rock music and specifically on individuals such as Janis Joplin or groups such as The Spice Girls. While this is indeed enlightening, and her assessment of the male-dominating perspectives within this idiom helps frame a clear understanding of a feminist view throughout the development of the idiom it does not illuminate the regional geo-social forces at play within the Northeast of England from the perspective of participants.

While participants in the Northeast of England will certainly be affected by the elements discussed in Whitely's book, her analysis is simply not specific enough to offer foundational insight in a qualitative way founded in the experiences of participants specifically within the Northeast of England. Furthermore, her work is focuses on a singular strand of a particular tradition and excludes, in this case, the many other musical art forms within the region such as folk music, WEAM, Jazz, and others. While Whitely definitely outlines feministic concepts within Rock music she does not necessarily explain, or even indicate the presence of, the outcome of these concepts upon Northeast of England participants, from their own experiences. Nor does her work establish that such concepts specifically are applicable to this particular eco-system.

The article 'Are the creative industries meritocratic? An analysis of the 2014 British Labour Force Survey' by Dave O'Brien, Daniel Laurison, Andrew Miles & Sam Friedman interestingly takes a close look at the inclusion practices found, or rather not found, within the creative industries in Britain (O'Brien, 2016). Not surprisingly, their findings indicate an acute minority of working class people across the national creative industries. Importantly, this is certainly applicable to the eco-system of the Northeast of England and as we will discuss is evidenced in the data generated within this study. This article is not specific to the Northeast of England, nor does it look specifically at music making participation. Furthermore it is looking solely at the commercial creative industries, and not at non-commercial participation, and therefore is not fully considering from an ecological point of view a musical eco-system. Instead, this article is looking at one specific part of music participation and while important does not provide the holistic view of the eco-system to contribute to an understanding of the vitality of that eco-system.

Further works on music participation

The issue of how people participate in music-making as an activity in specific moments or events has been considered at length and in particular by Schiavio et al. in the article, 'Dynamics of Music Participation' (Schiavo, 2021). This insightful article considers the use of dynamical systems theory and coordination dynamics to help provide comprehension of a number of central aspects of joint musical experience. In other words, understanding how people are able to cognitively and physically make musical experiences in real-time. 'How musicians make music together' is perhaps a better way to describe the aim of Schiavio. This article and application of Dynamics Theory does not however consider or explain this issue of why individuals choose to participate in the larger system (eco-system) of music. Nor does it explain, in any meaningful way, trends that appear from a behavioural point of view throughout the music eco-system. The fact that Dynamics Theory can describe the social cognitive neuroscience of joint-music making in a specific experience does little to help understand the larger musical eco-system of a continuous communal tradition of music, and certainly does not help to understand why its participants choose to participate or not, and indeed to continue to participate or not. The data and analysis of Schiavio's article is focused on the actions of the interactors *after* they've chosen to partake in music-making not before. Furthermore, the approach of Schiavio's article quite conspicuously leaves out any element of qualitative data from participants within a particular musical eco-system. The article does not consider how the musicians consciously choose the actions they take, or indeed what specific factors such as authenticity in tradition and facility in craft affect the decision making process for musicians in a music-making experience. This leaves a large hole in the wealth of knowledge surrounding why and how musicians believe others choose and then go on to become musical participants.

Coming back to the 2019 Appelgren et al study, which looked at the motivations and 'drive to learn and engage in music', the research focused specifically on 'musical engagement and self-rated global motivation' factoring in gender and the age of the participants (Appelgren et al, 2019). Interestingly they found that intrinsic motivation increased with the levels of musical engagement and that motivation differs depending on gender. The subjects studied varied from those with no music participation, to amateurs, and on to professional musicians. Somewhat unexpectedly neither of the terms 'amateur' nor 'professional musician' have been qualified or quantified in any way in the study. This lack of definitive parameters in describing "amateur" and "professional" leads to the default position of

assuming that the difference between professional and amateur is purely financial and is ultimately not specific enough to add much depth to the understanding of motivations resulting in participation or engagement. As mentioned previously there are a number of parameters or analytics which could be used to more clearly define how these two groupings differ. Perhaps another way of defining professional and amateur would be to consider the skill level of the musician? Under the assumption that music and the act of making music are intrinsically valuable as part of the human experience perhaps the level of skill would outweigh financial gain as the primary defining property. The theoretical underpinning of this study is from motivation theory and the Global Motivation Scale. The framework for this study is based on intrinsic and extrinsic motivations, and whether or not these produce positive or negative effects. This theoretical approach excludes the possibility that making music is positive for its own sake or, in other words, that making music is a worthy endeavour because music is made. The study concludes that intrinsic motivation of the participants increases as they participate more or become more engaged and that gender plays a role in motivation, with "females scoring higher on intrinsic motivation then males". Quite clearly this approach disregards gender fluidity of any kind and blatantly leaves out trans-gender individuals. It also doesn't provide any inclusion of non-cisgender identifying individuals. Overall the nuances of motivation for participating in music specifically are left undiscovered or discussed. This type of quantitative approach leaves many questions unanswered in regards to understanding the larger picture of musical participation motivation. The survey used to derive data seems to oversimplify the issue by reducing answers regarding motivation to the following six sub-categories: "intrinsic (motivated by joy, satisfaction, integrated (motivated by following one's own values), identified (motivated by aim and purpose), introjected (motivated by avoiding guilt or anxiety), external (motivated by other people's opinions) and a-motivation (not motivated by anything)." Without further investigation these possible answers seem to give only a partial or cursory look into the motivation of musicians. Further, more in-depth queries might better explain how and even why, for example, music elicits a sense of satisfaction and, more specifically, which part of music-making be it reading music, improvising, composing, performing or otherwise does the eliciting. It appears that the questions and therefore the answers of the survey are seemingly too broad to be of any real value to practitioners of music from an in-depth theoretical standpoint. If musicians are motivated by aim and purpose then perhaps the relevant question would be what specifically is that aim and why have they chosen this particular purpose over some other activity that

might deliver a similar sense of purpose as there are many activities which could possibly do so? If the motivation is to avoid guilt, what guilt or type of guilt are they avoiding specifically? Importantly, the issue of whether or not it could be possible that the motivation stems from a great many sources appears not to be addressed in this particular study. The individual contextualisation of motivation for the musicians studied is left out entirely, and meaning is given to what is perceived by the authors as important factors in motivation. The categorisations of the musicians studied are made into a binary format of either professional or amateur and as we have mentioned previously this is simply not representative of musicians in a real musical eco-system. Again, perhaps a more in-depth approach from a qualitative point of view might better illuminate the many factors that interplay in the motivation of musicians. The structure of the questions in this survey seems to limit the depth of answers given by the subjects and as a result provide very little in the way of practically applicable music participation theory. Furthermore, this study is looking only at the motivation of potential musicians and not at other possible reasons which might underpin whether or not an individual participates in music making, and is therefore not able to consider a more holistic understanding of music participation as a theory of participation might.

In the 2014 study by Mantie and Dorfman, music participation is examined in university students. The structure of the study is based on a survey given to university students as they passed by on the streets of university campuses in various locations around the world. The questions mostly focused on whether or not the subject did or did not participate in university music making as either music students or non-music students as well as asking questions about why an individual participated or didn't participate. The study concluded that university level music participation could not be reduced to isolated factors or variables (Mantie, 2014). This suggests that perhaps the phenomenon of music participation is more nuanced than previously thought. If motivational factors might be considered as multiple interacting variables which are specific to the individual perhaps we might have a more clear understanding of music participation as a whole. A qualitative approach might yield such an understanding and in lieu of the apparent lack of such qualitative data we see the necessity for gathering and analysing such data. This describes a large part of how the present study is framed.

Mantie and Dorfman continued by testing whether or not there is a discernible connection between school music participation and adult or post-education music

participation (Mantie, 2014). The literature that they reference in their study makes specific claims regarding an explicit connection between these two groups of participation, however Mantie and Dorfman suggest that much of this research is narrow in scope and lacking in theorisation. Continuing to beg the question is there a theoretical basis for music participation? Mantie and Dorfman use both theoretical and historical basis to underpin their study. Starting with Houle's provision of a three-fold typology for adult avoctional interests (Houle, 1961). As a starting point this creates a platform to view music participation from an adult point of view, without "adult" being appropriately defined, and from an educational foundation while excluding anything vocationally-related. In an effort to fill the gap left from Houle's work, Arnett's five features of emerging adulthood is referenced (Arnett 2006). This framework created by the two aforementioned theoretical constructs presents the idea that music participation is, at least in some ways, based on the individual's capability to be an adult as well as a typology of avocational interests being either goal-oriented, activity-oriented, or learning-oriented. The framework of the Mantie and Dorfman study does not allow for the consideration of music participation from multiple points of view nor from a position of inherent musical value, or rather making music for the sake of music-making. There is seemingly large gaps in this theoretical basis as it doesn't account for those whom are not adults, clearly. Additionally, Houle's adult avocational interest categories are indeed too broad to be of any practical use in understanding the mechanism of motivation for music participants en masse. The categories are simply too general. To assert that music participants engage in music because it is either a goal, an activity, or a learning opportunity doesn't provide any real insight into understanding the phenomenon of music participation that is actionable by musicians, music educators, music industry professionals, cultural influencers or others in the musical ecosystem. While the act of participation might be in pursuit of achieving a goal, much more can be gained by knowing what the goal is and why it might be important to the participating individual or group. Regarding the methodology, the authors present the study as exploratory and explain that the subjects were chosen arbitrarily for the sake of expediency and simplicity. A more vetted group might have provided more valuable insight and the possibility of inquiring with a more in-depth approach. Similarly, the survey questions asked were limited in scope and represent overlapping concepts. Predetermined answers by their very nature limit the amount of insight that can be gained as opposed to allowing the respondents to speak with their own words in a qualitative fashion. This type of questioning creates a premise that the answers provided are the only answers

possible and that any other answer should be disregarded, or answers should be constrained to fit within the prescribed options. If the respondents were able to give their own answers the data might have been somewhat richer in detail and description and thereby more valuable. Again the premise of the study, like the previously mention works, is too narrow to encompass all that is necessary to establish a music participation theory or even a single branch of such a theory.

It's perhaps worth noting that in the Mantie and Dorfman study one of the conclusions reached is that there is little crossover from those participants who had pre-university school-based music experience and participation in university-based music making. It is then suggested that the relationship between high school music involvement and university music involvement is low or not very effective. There is a relatively glaring issue with this line of thinking. One must consider that a significant number of students who participated in music in high school would have gone on to study music at university. These individuals have been left out of the study results as they are considered music majors and were systemically rejected in the study. As a result the relationship between pre-university music engagement in schools and university or continued music engagement is actually higher than is indicated in the study. Ultimately this means that the authors assessment of the pre-university effectiveness isn't holistically accurate. While they qualify this statement by stipulating the music participation as "leisure time", this effort is somewhat superficial as it is entirely possible that music students would spend their leisure time engaging in music not necessarily associated with their studies.

In 2016 Cheng and Southcott published their qualitative case-study detailing how expert piano teachers approach improving their students' intrinsic motivation for music learning and participation (Cheng, 2016). The study is underpinned with social cognitive theory in the form of intrinsic motivation theory. The basic premise of the study is to more fully understand the motivational techniques of expert piano teachers in a one-to-one tuition setting. The in-depth nature of case-study methodology is well suited to distill important insights into the phenomenon of musical motivation (Yin, 2009). What is particularly interesting in this study and perhaps most relevant to the search for music participation theory, is that there are no limiting factors placed on the subjects as in the previously mentioned study from Mantie and Dorfman. For example, the authors place no limits based on ambitions of the students or pre-conceived ideas about what the piano lessons will produce. The students referred to in the study might have many uses for their participation in

music either internally or externally derived with the purpose of the study being to look at how motivation is observed, understood, and inspired by educators with decades of experience. This provides a basis for understanding the music participation phenomenon from an inclusive perspective. The study does not exclude those who aspire to become professional musicians nor those who wish to participate as a form of serious leisure, nor does it exclude any variety of purpose for participation. Examining this type of musical interaction allows for a view from an unfettered vantage point at how one might be motivated in the act of music making. The fundamental category of the students in this study is 'music participant'. This is valuable because it is applicable to all music participation scenarios rather than just those who are or are not classified as professional musicians, music educators, community musicians, hobbyists, or otherwise. It is also worth noting that this study's methodology is underpinned by phenomenology, hermeneutics, and idiography as dictated by Interpretive Phenomenological Analysis (Larkin, Watts, & Clifton, 2006).

Some research has been conducted on gathering an understanding of the main pervading motivation theories and how they relate to music participation. Hallam lays out a comprehensive outline of the major participation theories that are applicable to music participation (Hallam, 2002). In addition to the historical context of motivational theories, Hallam discusses Psychoanalytic theories, Trait and type theories of personality, Humanistic theories, Personal Construct Theory, Interpersonal Self Theory, Attribution Theory and others. The author provides a solid backdrop for understanding the complexity of motivation theories as applied to music participation. The conclusion found is that music participation is likely motivated by a very complex framework of individual connections between environmental factors and the individual's identity and personality traits. Factors such as learning outcomes, self-efficacy, prior music experiences, and self-esteem are deemed all critically important. Interestingly, the author makes the very important point that in fact music makers have an influence on the environment around them just as the environment has an effect on their motivation to participate in music. This 'two-way street' relationship would most certainly need to be accounted for in a music participation theory.

It appears that some research has been conducted to study elements of music participation and that this research has primarily been built on a foundation of what school-based music education participants think about their own future participation, but this approach seems to be lacking in any theoretical basis. These studies also tend to be based on a particular type of music-making participation rather than on the art form as a whole. For

example, Charlotte Mizener's study 'Attitudes of Children toward Singing and Choir Participation and Assessed Singing Skill' has no basis at all in any theory, music or otherwise, but it does deliver interesting data (Mizener, 1993). Methodologically the study is based on a survey of American elementary school children who participate in their school's choir program, regarding their attitude towards participation in school-based singing programs. The results showed that most of the students had a positive attitude towards singing, but less than 50% had an interest in singing in a choir. Females, the younger students, those who expressed interest in singing, and those who indicated that they wanted to sing specifically in a choir responded more positively to the questions. This study seemingly provides some evidence to support the idea that those who choose to participate in music-making are generally positive about music-making in this context. While this isn't particularly ground-breaking it does show a link between positive attitudes towards music and future music participation.

In 2019, Youth Music and the market research company Ipsos MORI conducted a study on youth music participation in the UK. The research was based on an online survey with a representative sample of 1,000 young people from the ages 7 to 17 throughout the country. Youth Music and Ipsos MORI also then created, based on the aforementioned survey and participants involved in Youth Music projects, 14 case studies. The results of the research are indeed very interesting showing that 67% of young people in the UK make music in some fashion (Youth Music, 2019). The impact of the development of digital and accessible technology has indeed been very influential possibly more so than could have been imagined. Interestingly this same research showed that young people, defined as those between the ages of 16 and 24, were not significantly engaged in live music. The research showed that only 11% of young people had seen music played live in the previous week as opposed to 80% who had watched a music video on youtube. This suggests in fact that which is missing from the musical ecosystem of young people is perhaps contextualisation, due at least in part to the vast majority of their musical experience coming from an online source via a tablet, laptop, or mobile phone. For the purposes of this analysis I'll mention that the research conducted by Youth Music and Ipsos MORI had no theoretical foundation to speak of or at least nothing that was mentioned in this published report so one can only speculate as to what may or may not be underpinning the research. It does seem apparent that the report is intent on establishing the importance of music to young people in England and thereby justifying its findings. The study concludes that music education has become irrelevant to

young people which in some ways may explain the decreasing participation in school-based music programs across the country. The authors also conclude that in an effort to facilitate more music participation music education needs to be reformatted into something, as yet undefined, which encompasses elements of music that are more relatable to young people. So while the research does not dictate any music participation theory as its foundation it does provide interesting insights into areas of current music participation which must be included when attempting to formulate a theoretical basis for the phenomenon of music participation, especially when accounting for the behaviour of young people and their relationship with the musical art form.

The Sound of The Next Generation report also brings to light some important issues when considering young people and their engagement with music. For instance, gender appears to be a factor that is at least present in musical engagement as the research shows a significant decrease in males who play a musical instrument as they get older. At the same time there is a rather large increase in males who take up music-making in a digital format at about the same age as the instrument decrease is taking place. While the awareness of this decrease in musical instrument playing is crucial, the study in question does not answer the question of why this is happening or what possible forces might be driving the transition from musical instrument playing to digital music creation. Music participation theory would need to account for this and ultimately help explain why this transition seems to be taking place. Also more information regarding non-cis gender groups would be necessary in understanding a more comprehensive concept of gender and gender roles in relation to music participation. Similarly for those young people surveyed who played instruments, the drop off rate or the number who quit playing did so significantly between the ages of 7-17 with certain instruments including recorder, ukulele, and violin. Meanwhile the electric guitar increased significantly over that same age period. Again, a music participation theory would need to account for this discrepancy and offer some theoretical understanding of why it is occurring.

As mentioned above, in the UK there appears to be a trend among young music participants towards participating in isolation with digital interfaces (i.e. computers, software, digital music production tools). It worth noting that this participation is important but not necessarily equal to other types of participation, and illuminates another point in considering music education participation. The differences between self-education and more structured education are many and frame the nature of the participation. For the purposes of this study the term self-education is used to describe the process by which an individual learns the skills

of music-making in an isolated environment without other learners or educators whom are interacting specifically with the individual learner. This might be a person who is learning to play guitar by watching YouTube tutorials or a digital music creator learning to produce digital music through a process of trail and error using a digital audio workstation (DAW) or similar piece of software such as Ableton. Alternatively, a structured educational process is considered in this study as a music-making educational process that is formatted by an individual or individuals whom have experience in the music-making being learned and are in some formatted way passing on that information and approach in an interactive learner-specific fashion. Learning music-making as an apprentice either in a formal or informal setting would be a structured educational process. Similarly, ensemble-based education fits within this definition as does formal school-based music education (i.e. School music classes, Music Education Hub programmes, Higher Education, and conservatoire type education). While both self-education and structured education are ways in which one might learn music making, the question that is perhaps most important is one of efficiency. The Royal Conservatory, a well-established music education provider in Canada, says in it's infographic "Structured Music Education: The Pathway to Success", that "The strongest foundation for realizing musical potential is provided by following a path of structured learning." (Royal Conservatory, 2015). The report goes on to state that having passionate and qualified educators leads to inspiration and a deeper understanding of music making for the learners. By contrast some believe that self-regulated informal learning is effective and a powerful tool for learning music (Marone et al., 2019). Theoretically, these concepts are underpinned by theory as described by Coombs with Prosser and Ahmed (1973). In their paper they use the terms formal education, informal education and non-formal education. However, some questions arise that a music participation theory might help answer. Is it more efficient to learn within a custom-created educational format (formal) or to learn from a non-interactive digital multi-media source such as Youtube? In context, the learning of music making via an online streaming service would fit within the informal category. The argument that reflective feedback from educator/expert to learner is missing from a Youtube tutorial, as an example, is valid indeed. Further, the value of knowledge and experience can be seen clearly if considering authenticity. In modern musical contexts authenticity is becoming more and more important in an ever more technologically connected global society. Authenticity is directly connected to the nuanced details of a specific musical tradition and requires mastery of techniques specific to the tradition handed down from generation to generation (Schippers,

2016). Finally, there is the element of speed of skill acquisition. A faster more efficient system isn't necessarily better, unless it's framed within an important time-based constraint, such as becoming a professional musician. The longer it takes to become a professional musician the longer the learner isn't making income or otherwise moving forward with career progression. In this case, efficiency is very important indeed. Likewise, in an educational environment the amount of time available to learn is limited in many ways. Becoming proficient in musical skills means that a more enriched music-making experience can take place for the learner thereby creating a necessity for efficient learning.

Operational parameters for participation as considered in this study

While considering music participation it is important to clarify or define how this study is framing those who do or conversely don't participate, particularly in music education. The focus of this research is to more clearly understand how participants view their own participation in making music and what internal and external forces are at work in affecting that participation. To that point, music students or apprentices whom are actively engaging in learning the craft of music making are well within the required parameters to be considered participatory. Likewise the music educators whom are educating in the craft of music creation otherwise known as the act of music-making are being considered here. Those whom are not educating in the craft of music creation or making are not being considered part of the definition of participation. This operational definition has been gleaned from and articulated based on the data gathered in this research. As a point of clarification, this means that those educators, specifically in the higher education system of the UK, who are teaching or lecturing on the philosophical or sociological elements of human behaviour centred around music making, are not considered music makers, creators, or music educators. As an example teaching about the sociological considerations of the music industry or a particular musical trend is not part of the participation in music creation or the education of music creation/music-making. By contrast teaching how to sing or play an instrument (acoustic, electronic, or digital) or to compose in a particular style is a part of participation in music. The difference being that one is based in the inherent and intrinsic value of music creation and the other is based in studying human behaviour and doesn't necessarily connect directly with music creation or the ability to make music. The latter is of course musicology or ethnomusicology and for the purposes of this research and within the

developing theory posited in this study it does not fit the definition of music participation but instead is a form of sociological or anthropological participation (The Society for Ethnomusicology, 2022). In other words participating in musicology or ethnomusicology is not being considered the same as participating in music. One is studying people who make music and the other is studying making music. An analogous example, for reference, would be considering language studies at a university. If this example language programme was teaching the analysis of a foreign language, let's say French in this case, but not teaching the students to actually speak French one could not say that the students were participating in speaking French. In the British education system there appears to be some confusion about the differences between these two pursuits and the importance of universal access to equitable learning between these two related but very different endeavours. There is a danger of making a fundamental mistake by believing that being an ethnomusicologist is the same as being a musician. In many university music programmes across the country a general music degree is primarily made up of musicological and ethnomusicological studies rather than being primarily made up of studying music making. As an example, 16.7% of the general music degree (BA Hons W300) at Newcastle University is made up of music-making modules (Newcastle University, 2023). This study is underpinned with the concept of music-making as being directly related to participating in music and that studying the behaviours of others in music making is not related to the act of participating in music-making. This is an important distinction as it helps to clarify the nature of the music participation phenomenon. As an example illustrating the reason this is of importance, if one were to observe the number of HE students graduating every year in England with a degree in music one might mistakenly be led to believe that music participation is indeed quite high. When considering the aforementioned distinction between music-making and ethnomusicology one would in fact find that of all the graduates with music degrees many fewer are participating in music-making and instead are participating in the writing of research around musicology and ethnomusicology.

It is important to note that this current research has importantly left another specific group out of consideration. While those who consume recorded music and live performances are very much participating in musical events they are not participating in the music making itself and have therefore been intentionally removed from the consideration of this study. Small wrote extensively regarding what he coined as "musicking". Built on his studying of African and African-American participatory music traditions (Small 1977, 1987), he stated

that "tak[ing] part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (otherwise known as composing or arranging), or by dancing (1998, p.9) was "musicking". While his studies are certainly compelling and redefined how we consider the role of participants in performances, for the purposes of this study we are actively illuminating and describing the division of music makers and music consumers. The division is based on a combination of overlapping elements that clearly define a separation between the two groups, music consumers and music makers. These defining elements are as considered in this study

1. investment of time in skill acquisition
2. development of advanced, sophisticated, or complex skill levels in music making
3. role in the real-time production of the musical event

While an audience member might go to a performance and contribute to it in some way, possibly clapping along, vocally encouraging the musicians on stage, or singing along, their role is less critical in the creation of the music than that of the performers on stage. Without the performers there would be no music to clap or sing along too, additionally the music creation would still take place regardless of whether or not the audience member was in attendance or not. The investment of time by the musicians defines their dedication to the art form and separates them from the audience or consumers. It also allows the musician, of any skill level, the necessary time to curate performance-based knowledge and abilities to craft music at a sophisticated level underpinned by contextualised tradition or meaning, which is something the audience member or consumer might not have achieved. Critically, it is possible for musicians to also be consumers or audience members. It is in this context that the third criteria is especially important. In the moment of performance, is the individual a performer or an audience member, in other words what is their role? Is this individual in question primarily consuming the experience of the live music or are they contributing to its creation? What is the purpose of the individual in that specific moment? Due to the lack of reaching the previously mentioned common investment threshold for performance in the musical eco-system and considering the intended role of the particular individual this study is precluding consumers or listeners from its consideration and attempting to more clearly define the nature of music participation. This is not in any arbitrary way approaching the separation of creators and consumers from a binary point of view, or one of exclusion, but simply from the point of view of attempting to more accurately define qualitatively the nature

of music participation. More simply put, in this case, audience participation does not necessarily mean music participation.

A number of researchers have attempted to quantify the nature of music performance using a variety of theoretical applications. Thus, as we have previously mention, it is important to clarify some distinctions in the use of the term "participation". The issue of how people participate in music-making as an activity in specific moments or events has been considered at length and in particular by Schiavio et al. in the article, "Dynamics of Music Participation" (2021). This insightful article considers the use of dynamical systems theory and coordination dynamics to help provide comprehension of "a number of central aspects of joint musical experience". In other words, understanding how people are able to cognitively and physically make musical experiences in real-time. 'How musicians make music together' is perhaps a better way to describe the aim of Schiavio. This article and application of Dynamics Theory does not however consider or explain this issue of why individuals choose to participate in the larger system (eco-system) of music. Nor does it explain, in any meaningful way, trends that appear from a behavioural point of view throughout the music eco-system. The fact that Dynamics Theory can describe the social cognitive neuroscience of joint-music making in a specific experience does little to help understand the larger musical eco-system of a continuous communal tradition of music, and certainly does not help to explain why the musical eco-system's participants choose to participate or not and indeed to continue to participate or not. The data and analysis of Schiavio's article is focused on the actions of the interactors *after* they've chosen to partake in music-making not before. Furthermore, the approach of Schiavio's article quite conspicuously leaves out any element of qualitative data from participants within a particular or specific musical eco-system. The article does not consider how the musicians consciously choose the actions they take, or indeed what specific factors such as authenticity in tradition and facility in craft affect the decision making process for musicians in a music-making experience. This leaves a large hole in the wealth of knowledge surrounding why and how musicians believe individual's (including themselves) choose to become musical participants.

The use of the Northeast of England and understanding this region's musical eco-system

Upon reflection there is a necessity for music participation theory as a way of understanding how and why individuals participate in music. At the time of writing a

functioning participation theory that is practically applicable has not been found. Geographic and cultural considerations frame the classification of a musical eco-system and its participatory parameters in a way that connects all of the participants within a musical eco-system together and so, for this study, is foundational to the organisation of the posited music participation theory. Music is irrevocably connected to the geo-social context it was or is created in (Barton, 2018). Furthermore, the purpose of such a theory is to help participants and non-participants alike have a more thorough understanding of the music phenomenon with practise-based applications. The foundational question really is how to understand the functionality of music and music-making within a given geo-cultural context through the people who participate in it. Moving away from the idea that all people from a particular geo-cultural context participate in all music the same way, perhaps there is a far wider version of how participation happens specifically, why it happens on an individual level, what external forces and relationships shape the participation, and what that says about the art itself as well as the people who participate and create it. As mentioned previously, and as an example, there is a great deal of research around how female identifying individuals in western modern society participate in music as opposed to male identifying individuals in western society (i.e. North America, Western Europe, The UK, and Australia), but there is limited research at the time of writing around how various socio-economic groups in Western societies participate in music compared to each other. Specifically in regards to England, there has been very little research indeed conducted on the regional geographic variations of music participation (as examples comparing the experiences in music participation within Anglo-European females to Afro-British females or working class young people in the North of England to middle class young people in the South of England, etc). The questions of 'how are the geographical regions different and how are they the same' has not yet been answered with any real specificity in regards to not only logistical and economic factors but also cultural factors including social roles and interpersonal dynamics based in pre-existing and commonly held beliefs. A consideration of cultural forces from a geo-regional framing has also not been undertaken. Its easy enough to see that there are massive variations in the everyday lives of people living in Kensington as compared to Wallsend, but the issue of how do these variations effect music participation and how do these variations present themselves has yet to be illuminated? Furthermore, a systemic approach of understanding these variations would undoubtedly give clarity in a holistic appraisal of music participation. As a starting point, an understanding of as many forces and elements as possible within a given geographical region

is logically imperative. In an effort to establish a practically functional music participation theory based on geo-social and cultural factors from a qualitative, holistic, framing this research has been conducted. In this case, the region is the Northeast of England including County Durham and Northumberland.

This research focuses solely on the Northeast of England. Primarily, to undertake more than a single geo-social region was outside the scope and timeframe applicable for the researcher. Furthermore, there are a number of interesting factors which compelled the undertaking of this research. First, the long and relatively well-known musical history of the region might indicate that music-making as a whole would be widely held in high regard and maintained to a healthy standard. As we have discussed this is not the case despite the historical legacy. Additionally, the seemingly isolated nature of the region provides a unique space within which the musical eco-system exists. The nature of wealth inequality in the Northeast and within Newcastle Upon Tyne itself is a particularly important element in the area in regards to the musical eco-system (UIC Newcastle, 2018). There certainly appears to be obstacles to participation based in economic status throughout England and specifically in the Northeast of England as described in the Arts Council's 2015/16 Taking Part: Music Report (Taking Part, 2015). This report shows that in 2016, 49.4% of adults from the Upper NS-SEC groups engaged in music while only 29.9% in the Lower NS-SEC engaged. For the purposes of the Taking Part report, engagement is defined as follow:

Engagement in music is defined as having participated in or attended at least one activity or event listed below in the past year.

Music events:

- Opera or operetta
- Classical music performance
- Jazz performance
- Other live music event

Music activities:

- Sang to an audience or rehearsed for a performance (not karaoke)
- Played a musical instrument to an audience or rehearsed for a performance
- Played a musical instrument for own pleasure
- Written music

A Musician's Union study from 2018 explored the connection between poverty and learning musical instruments (Musician's Union, 2018). This study found that families with an income of less than £28k are half as likely to learn musical instruments as those with an income of over £48k, framed by the ability or lack thereof to pay for instruments and lessons. While this does not specifically and directly describe or indicate the conditions within the Northeast of England, it provides a national backdrop to consider regional eco-systems.

In 2019, study from the University of Bath at the behest of the Social Mobility Commission found that extracurricular activities for young people had a significant disparity in participation based on social background including economic factors (Donnelly et al, 2019). Again this data is not specifically related to the Northeast of England and only provides national context for the purposes of this research.

Additionally, there are several other important factors which compelled the focus of this research to be on the Northeast of England. There are five major universities in the region, two of particular historical relevance, Newcastle University and Durham University. As centres of advanced music training the aforementioned universities provide the region with seemingly no shortage of opportunity to disseminate advanced and sophisticated knowledge, but as we have discussed there appears to be some form of obstacles preventing this goal from being achieved. There is also the purpose built Sage Gateshead institution which brands itself as having the "leading community outreach programme in the world". This appears to be unfounded speculation. Furthermore, there are a number of individuals, organisations, researchers, educators, and academic studies which assert that the state of the musical eco-system in the Northeast of England is vibrant and strong, including music journalist Cathy Packe, "Every aspect of the Newcastle/Gateshead music scene is thriving" (Packe, 2006). The online-based blog TheUnsignedGuide.com claims, "Over the decades Newcastle has played home to a vibrant music scene spanning many genres.", but offers no substantiated evidence to support this claim (Lloyd, 2022). Angela Upex writes in the Chronicle News Publication that, "Across the North East there has always been a strong independent scene", but again provides no evidence to support the claim other than to name a small number of contemporary artists (music-makers) with varying levels of fame and financial success (Upex, 2018). It stands to reason that others may disagree with this assessment. Depending on a particular point of view it is possible that perhaps both analyses are accurate. Ultimately, these claims appear to be unsubstantiated and seem to be creating a widely-promoted misunderstanding of the nature of the musical eco-system in the region, which directly effects

the opportunities for music making and for music makers existing in this unique locale. This alone would be a significant reason to conduct research of this nature in an effort to understand the how and why of music making in this particular musical eco-system.

Most importantly this study has been conducted to benefit the rich and deeply powerful musical traditions and music making legacies of the people of the Northeast of England. With a more comprehensive understanding of the nuances of music participation in the region, better more positive and more effective decisions can be made at all community levels from individual participation to governmental policies.

Is there an existing applicable music participation theory?

Based on what has been presented thus far, the answer to the above question is definitively no. As we have seen, the question of 'is there an existing music participation theory' presents a somewhat more nuanced issue but we can say that the literature thus far, at the time of writing, has not provided a suitable option. Specifically there appears to be a lack of ecologically-based geo-cultural participation theory for music-making which encompasses the many varying forces exerting influence on the participation or continued participation of individuals within the ecosystem. Furthermore, there is not such a theory specifically for the Northeast of England in the literature. While we have shown a framework for evaluating the vitality of genre in music in the MEVF, we have not found an eco-system wide framework encompassing all genres and traditions of music-making. The existent literature does not answer the questions 'why and how do the people of The Northeast of England participate in music-making' in a holistic and meaningful way. Let us look back at our original research questions:

How and why do the people of the Northeast of England participate in music?

- What forces within the eco-system are at play in facilitating participation?
- What are the commonalities of participation throughout the varying communities?
- Is the musical eco-system healthy or does it have vitality and how can we know this?
- Can a theory be developed to better understand this participation?

It is now evident that the existent literature does not adequately answer these questions. We have not found literature which explains in any detail the internal forces, comprehensively, at play in facilitating music making participation in The Northeast of England.

We have looked at the necessity of music in our societies and communities and therefore the need for understanding participation in music to provide for an enriched and

vibrantly healthy eco-system. We have discussed the importance of an ecological approach as a way of gaining an enriched understanding, we have considered the many ways in which one might rate or accurately gauge the vitality of a music eco-system including an analysis of the typical types of framing used to promote a narrative of positive health for the UK music industry and eco-system, and we have looked at extant literature finding a lack of research providing answers to the questions presented. We have also defined the parameters and terms used in this study as a way of specifically framing the data and conclusions for the purpose of music-making. While much research has been conducted in variously related areas and subjects, some specifically in music education and some in regards to motivation, further research is needed to connect the various conclusions in a cohesive way that provides a practice-based applicable participation theory. A theory which can be used to derive strategy for increased participation within a given and specific geographic and sociological/cultural context, in this case the Northeast of England. With that in mind this qualitative case study, analysis, and grounded theory have been conducted and developed, in an

music participation eco-system of the Northeast of England

music making education

social music making

commercial music making

health-based music making

education

All music making education participants and systems
Music education organisations
Informal & non-formal music education participations
Schools (state & independent)
Further Education/Higher Education in music making
Music Education Hubs
Community interest companies involved in music making education
All traditions and types of music being taught in some way

social music making

All social music making participants and systems
All social music making organisations
Non-curriculum based music making in schools (state & independent)
Further Education/Higher Education in music making
Community interest companies involved in social music making
All traditions and types of music being used in social music making

commercial music making

All commercial music making participants, systems, and projects
All commercial music making organisations
Community interest companies involved in commercial music making
All traditions and types of music being used in commercial music making
Consumers of commercial music making

health-based music making

All health-based music making participants, systems, and projects
All health-based music making organisations
Community interest companies involved in health-based music making
All traditions and types of music being used in health-based music making

effort to provide functional grounded theory for music participation in the Northeast of England.

Finally, before moving on to have a look at the methodology of this research let us take a moment to define, for the purposes of this study, what is meant by or rather contained within the working understanding of the music participation eco-system of The Northeast of England. For our purposes we are considering all the individuals and organisations which participate in music making of some kind within the eco-system geographically contained within The Northeast of England. Above is a table which illustrates this concept. Please keep in mind that the purpose of this research is not to produce a map of the entirety of the music participation eco-system within the Northeast of England. This research is intending to produce a theory by which we might more clearly understand the nature of music participation within the region from an internal geo-cultural ecological perspective. Importantly all music making in the region fits within the framework described in the table. As an example, participation in the community music making movement would fall under the social music making framing.

Chapter III: Methodology

Introduction: Qualitative Grounded Theory multiple case studies

What are the various factors that affect music participation and how do those factors function from an individual perspective as well as from a communal/group perspective? These questions served as a catalyst for this research. In the process of considering these questions surrounding the musical eco-system of the Northeast it became increasingly clear that a foundational theory of music participation was needed to understand the forces at work when considering how and why people participate in music. Importantly it was evident, as noted in previous chapters, to me that a lack of qualitative understanding of music participation was impacting the effectiveness of the social, cultural, and legislative influences tied to the progress and health of the musical eco-system of the Northeast of England. An interpretive approach to research presumes that reality is a social construct and that the researcher acts as the medium through which this reality is understood (Cavana, Delahaye, & Sekaran, 2001; Walsham, 1995a, 1995b). As such, a qualitative methodology was needed in an effort to build a theory which might be fully grounded in data. *Constructing Grounded Theory* by Kathy Charmaz provided substantial infrastructure for the basis of this study. Particularly, her use of flexibility in developing grounded theory was critical in understanding the value of the data gathered from the respondents or informants. The use of grounded theory as a "set of principles and practices rather than prescriptions and packages, as flexible guidelines not rules, recipes, and requirements" meant that the data gathered could lead the research in an organic way that would ultimately more-accurately describe the phenomenon of music participation (Charmaz, 2006; p.17). Additionally the process of developing theory from Charmaz's point of view, which I as a researcher share, is based in the idea that "neither data nor theories are discovered, but rather that the researcher is part of the world being studied and the data being collected" (p.19), this is especially true for the researcher as a fundamental part of the musical eco-system being studied and its community. This flexibility-based approach differs fundamentally from Glaser and Strauss, the precursors to Charmaz's symbolic interactionist theoretical perspective. The positivistic approach of these earlier works has been supplanted with an interpretive portrayal of the studied world, in this case the

world of music participation, and my approach is aligned with Charmaz's, and as she eloquently states, "explicitly assumes that any theoretical rendering offers an interpretive portrayal of the world not an exact picture. Research participants' implicit meanings, experiential views-and researchers' finished grounded theories-are constructions of reality." (Charmaz, 2006; p.19).

The fundamental purpose of this study ultimately dictated the necessary methodology. By virtue of the absence of any comprehensive theoretical formats for understanding the nuanced forces at play moulding and shaping the ever-shifting nature of the musical eco-system of participation in the Northeast of England, there was not a more well-placed methodological option than building Grounded Theory. The nature of the phenomenon from the perspective of its contemporary participants is considered and distilled via this approach. The coding process and constant re-evaluation of comparing data against data forced necessary clarity into the analysis. Additionally, Charmaz's approach to gathering rich data and indeed the full grounded theory process provides for an opportunity to acknowledge one's own perspective while simultaneously illuminating the perspectives of the respondents in a way that contextualises their social circumstances.

A qualitative interpretive research approach was employed using grounded theory methodology and a multiple case study method to derive understanding of the regional musical eco-system in the Northeast of England. This method (multiple case studies) involved in-depth interviews and observations of embedded individuals in the eco-system which were then used to generate or cultivate textual and observational data. This method allows for the examination and analysis of nuanced data sources such as emotions, individual's thoughts or opinions, specific perspectives, and experiential behaviours. As referenced earlier, the nature of Charmaz's flexible approach to grounded theory was particularly compelling alongside the method of multiple case studies. The necessary rich data for developing a theory around a subject as transcendent and culturally intrinsic as music and participation in it could only be gathered adequately with a rigorous method that allowed for in-depth experiential access. Thus the research needed a format by which the method could be treated as a tool rather than a recipe to follow. Charmaz's advocation of full-data, rich-detailed gathering and the placing of the aforementioned data in relevant situational and social contexts was essential in creating a framework for this research and its analysis. Any other methodological format by comparison seemed insufficient as a way of data gathering for this study. The individual case studies were based primarily on in-depth interviews of current residents of the Northeast of

England and who regularly participated in the musical eco-system in some form including but not limited to performing, teaching, studying, composing, rehearsing, critiquing, managing, producing, and consuming music.

This study is founded in, as dictated by the virtues of a grounded theory approach, the qualitative lived experiences of individuals existing within the geo-social music making eco-system of the Northeast of England. Case studies of individual people participating in music-making in the Northeast of England were conducted. A heavily reflective methodology was employed, with the derived data used to underpin further data gathering and analysis. The process of conducting this research was entirely data led, with a constant and iterative methodology of data gathering, coding, and reflective analysis leading to each new step. Critically, the purpose of the study was to understand in as nuanced a way as possible the functionality of participation within the eco-system from actual living participants, to derive an understanding as rich as possible immersed in actual experience. For that reason, many multiple interviews were conducted for each case study (in other words from each informant). Additionally, in an effort to allow the data derived from the experiences of the informants to lead the research only in-depth interviews and observations were conducted as opposed to surveys or other less enriched forms of data gathering. The framing of pre-determined questions would have potentially corrupted the integrity of the data gathered from the case studies. The use of grounded theory methodology and its data-led form allows for no limitations on sample criteria, as the participants are chosen based on data derived from the iterative analysis process until theoretical saturation occurs.

A purposeful sampling technique was used to choose the participants for this study. This technique has been defined as choosing "particular subjects to include because they are believed to facilitate the expansion of the developing theory" (Bogdan & Biklen, 1998, p. 65). The initial chosen individuals were recruited via word-of-mouth advertisements from the researcher and social media posts on specific platforms and specific pages or groups linked to music in the Northeast of England. The individuals were asked if they were interested in sharing their opinions and experiences regarding music participation in the region of the Northeast of England. As filtering parameters, the individuals were asked the following open-ended questions about their participation in music:

1. *Do you participate in music and how would you describe your participation?*
2. *How much of your daily activity is participating in music?*
3. *Where do you and where have you participated in music?*

They were also asked if they would be amicable to being interviewed at length and over multiple sessions. Initially one individual was chosen to participate in the study as a pilot participant. The original chosen individual (hence-forth referred to as 'informant') was interviewed and observed at length. After the initial analysis of the data gathered, further informants were recruited via contact from the researcher. Their recruitment was based on the data gathered from the first pilot informant. After interviewing and observing the three further Informants, another round of recruiting resulted in another four informants. After the interviews and observations were completed, and the analysis of the new data was completed, theoretical saturation was reached in the resulting coding and categorising (Glaser, 1978, Strauss 1987).

Ultimately eight individuals were chosen for the research. Five women and three men were chosen ranging from nineteen years old to sixty years old. The chosen individuals (hence-forth referred to as 'informants') were interviewed over a period of approximately six months being asked to elaborate at length about how they felt about music, how they participate and participated in music, what their motivations are and were for participating in music, how they interact with other members of the music eco-system, how they learned what they know/can do in relation to music, and how they feel about their journey into and within the musical eco-system of the Northeast of England. They were also asked to expand extensively on their feelings about the resilience of the music eco-system, the efficacy of the eco-system, and the robustness of the eco-system. Importantly, the sample size was defined by theoretical saturation. Once theoretical saturation was reached with data replication occurring, no further case studies were conducted.

The interviews were conducted primarily during the waning days of the COVID-19 lockdown in England and therefore were primarily conducted digitally via the online platform, Zoom. The benefit of this method allowed for the interview audio and video to be recorded for analysis. Additionally, the informants were in an environment of their choosing, primarily their homes and were therefore comfortable and able to express themselves from a position of security. The multiple interviews were varying in length from an hour to three hours at a time. The informants were given the opportunity to offer any thoughts, anecdotes, stories, explanations, reflections, etc. that they thought were salient to express themselves in reaction to an ongoing line of inquiry regarding their entire experience in and around music. I was able to make various observational notes during the interviews indicating further

generated data regarding the state of mind of the informants and further qualifying their perspective.

The interviews were, as required by grounded theory methodology, based in a fully qualitative and iterative process. As this research is founded in deriving data from the source, or from the ground up, it was imperative that the informants were able to use their own words and approaches to describing their experiences. A semi-structured interview, questionnaire, or survey with pre-determined questions would have been inappropriate for this purpose, and would have undermined the validity of the grounded methodology. Each informant was a case-study for the purposes of this research and their interviews were captured as purely or unaffected by the interviewer or the interviewers point of view as possible. The informants ultimately led the interviews through their own descriptions of their experiences. This then led to further discussions and descriptions as a more holistic understanding of their experiences unfolded.

A constant process of data gathering, analysis of the data, coding, and then using of the analysed data to inform the next interview was employed. Furthermore, the coded data informed the parameters which were used to choose the subsequent informants. This process was used for all of the data gathering for this study. The intensely reflective methodology employed determined exclusively how informants were chosen in an effort to maintain a robust procedure which is founded entirely in experiential data from participants within the ecosystem. The informants were therefore not chosen based on any pre-existing bias or positionality of the researcher but instead from data sourced within the eco-system itself.

For clarity, within this study the concept of 'case-study' is defined as follows by Creswell (2014, p. 241):

> 'Case Studies are a qualitative design in which the researcher explores in depth a program, event, activity, process, or one or more individuals. The case(s) are bound by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time.'

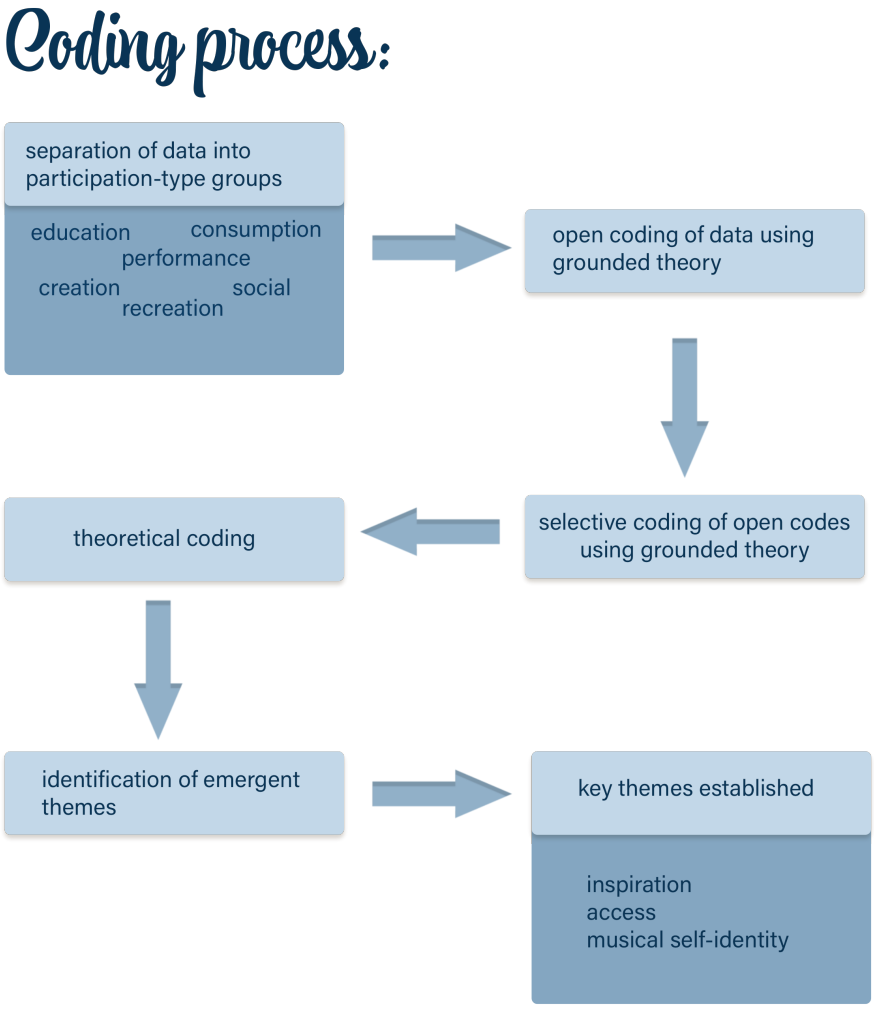
The audio recordings of the interviews were transcribed and my observational notes were added at the appropriate timecode to the transcriptions. Using methodical Grounded Theory analysis, I then examined the interview and observation text multiple times. Using line by line and incident to incident coding during the initial coding stage and then moving onto focused coding, emergent themes became visible. After multiple comparisons and

considerations using memos the themes were developed into categories. The categories and their relationships with each other and the informants formed the basis of the Grounded Theory analysis following sampling, saturation, and sorting.

The grounded theory methodological approach was particularly useful in the analysis of the data. As codes were generated and then compared and contrasted, particular codes or elements of the respondent's experiences brought to light new considerations which required further exploration with the respondents. I then returned to the respondents and was able to generate further more enriched data as led by preceding data and coding (Walker, 2006). The flexible nature mentioned by Charmaz was foundational in ultimately generating robust data.

The unit of observation in this study is music-making participants connected contemporaneously or fundamentally/historically to the geo-social region of the Northeast of England. The unit of analysis is individual experiences in music-making participation, in other words the individual participant is the unit of analysis.

Let's take a closer look at the process used to derive the emergent themes and the application of Grounded Theory. The following figure lays out the coding process I used for this research:



Starting with a distillation of the data into participation-type groups, or groupings based on the type of participation which was happening for the informant, I then used Grounded Theory open coding to further extract the nature of the data. Coding is described as a process of analysing phenomena through continuous comparison, with codes and categories reaching analytical concepts which outline and illuminate relationships between phenomena (Tiefel, 2005). While considering all of the data in the transcripts I began to develop descriptor codes for each piece of data such as those noted below:

examples of open coding:

DATA FROM INTERVIEWS	INITIAL OPEN CODE
mum is very into music and they have an organ at home. And I always remember playing that quite a bit. She used to play the actual church organ when she was at school. And we've always liked to sing.	familial influences on music participation
And there was an old guy on the course he was teaching he's a saxophonist called Stan. And I remember just being so interested in saying to him, I love Ella Fitzgerald	role-model influences
It wasn't kind of "this is what I really want to try". It was more kind of they've got these instruments available, which ones might you want to have a go at.	access to diverse instruments
Well I mean I was glass collection in a bar before that so you know £5 an hour for singing was like woah...I like this	financial considerations
there's some jam sessions where they hate singers. But then there's other lmore relaxed jams where they welcome singers, but then you'll get a lot of the what we call the West End Wendys. They think they can sing jazz but it's all you know, summertime and and then they haven't a clue where they are.	elitism -exclusionary practice
I just started writing. Not that I'd ever stopped writing but I found I was able, soon as I had the time, I was writing a lot more. Yeah. So there's kind of another body of work.	creation-participation
I never fit into the pop world. And then I felt when I was first in the jazz world, I didn't fit into the jazz world, I loved the jazz world, but I was like, Oh, you know, like, I don't know what I'm doing here.	self-expression/fulfillment

The above examples are a small portion of a rather large collection of open code descriptors which represent the data in a more formalised way and allowed for comparison and contrasting to take place with all of the other data which had been collected and similarly coded. Ultimately this resulted in the development of selective codes which were rooted in the core meaning of each data piece. By comparing these codes, a grouping of the data pieces was possible. Here are some of the selective codes which were developed:

assortment of selective codes:

familial influences	role model influences	creation - participation	financial considerations	self-expression/fulfillment
familial connectivity to music related to active participation	transferance of respect or admiration for a person to a behaviour	typology of participation	participation as a source of income	identity development as music participant
exposure to music/music instrument/genre in family setting	imitation of a role model motivated by need for validation	creative expression vs. appreciation of music from external source	costs associated with music participation	music: employment and/or lifestyle
familial legacy of participation	exposure to previously un-known traditions/genres/ music-makers, recordings via role model	consumption-based participation vs. creation-based participation	economic consider-ations as factors for valuing music/music-making	musical expression as reflection of one's experiences
developmental familial influences on musical tastes/nostalgia	actively participating with role model in music-making/creating	education as form of cre-ation-based participa-tion	financial myths surrounding music and music making	social acceptance of the individual as expressed through music-making
positive/negative framing of music/music making from family	role model providing path-way to individual autonomy and identity	music criticism: expression of individual preference not music-making	music art vs. music business	one's own view of themselves as a music participant
access provided by family - financial, logistical, resources, etc	role model as source of inspiration and/or motivation	musicology vs. music-making	financial gain as an analytic for quality	description of type of enjoyment derived from music participation
family-based social interaction via music/music-making	role model as blueprint for participation	indirect or support role in music-making	typology of music participation based on financial gain or lack thereof	
rejection/acceptance of familial expectations				

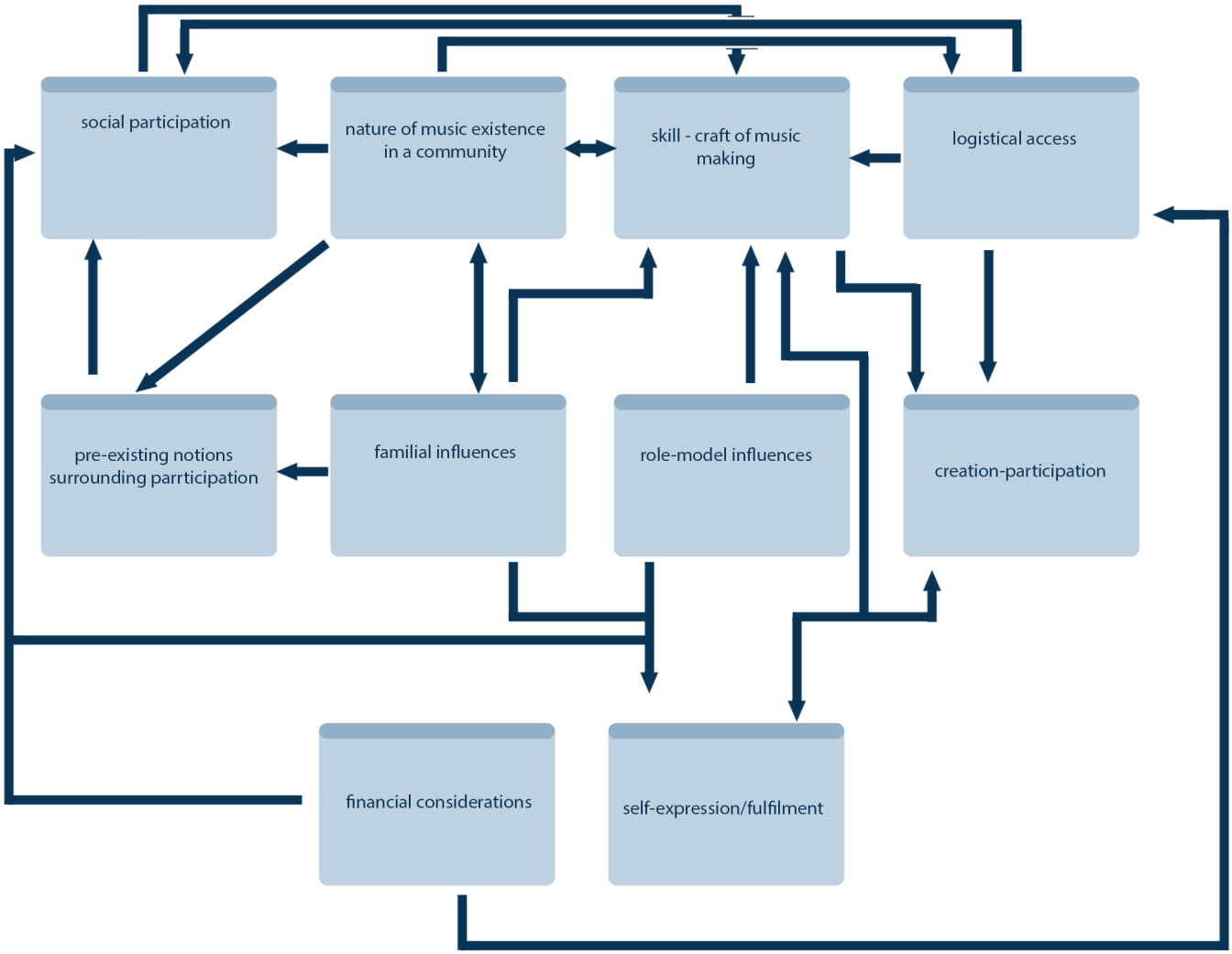
Continued below:

assortment of selective codes (cont.):

social participation	nature of music existence in a community	skill - craft of music making	logistical access	pre-existing notions surrounding parrticipation
social interaction as a motivator for participation	the purpose/s of music within a specific group	mythology of 'talent"	viability of given regional music eco-system for on-going participation	acceptance of non-evidence based role descriptors
pre-existing cultural forces influencing participation	roles/categories of types of music participants	tradition-based idiosyncratic abilities within music making context	obstacles to participation opportunities	lack of percieved value in music/music-makers
participation as a pathway to social mobility	music education and access to it.	learning styles/teaching styles and educational format	mobillity through varying types of music participation classifications	acceptance of eco-system status quo
music as a tool for providing non-music benefits	diversity in music, music makers, traditions, instruments, formats	performance is a form of education for performer and audience	access vs. personal behaviours/motivations	elitism in music
local and regional community integration	musical origins within a community or context	creativity within technique or format derives meaning or expression	lack of knowledge barriers	music facilitators vs. music makers
individual music making vs. group music making	access to music participation including education/knowledge and opportunity	development of skill or ability allows for authenticity	physical barriers (lack of diverse instruments, repertoire, transportation)	role of music in a partiuclar culture (self-based use vs. contributing to larger musical tradition)
one's musical contribution being validated by others	music gatekeeping/gatekeepers within a specific group	education prioritisation within a given cultural context	venues or spaces for music participation	
defnition of music participation: self vs. communal				

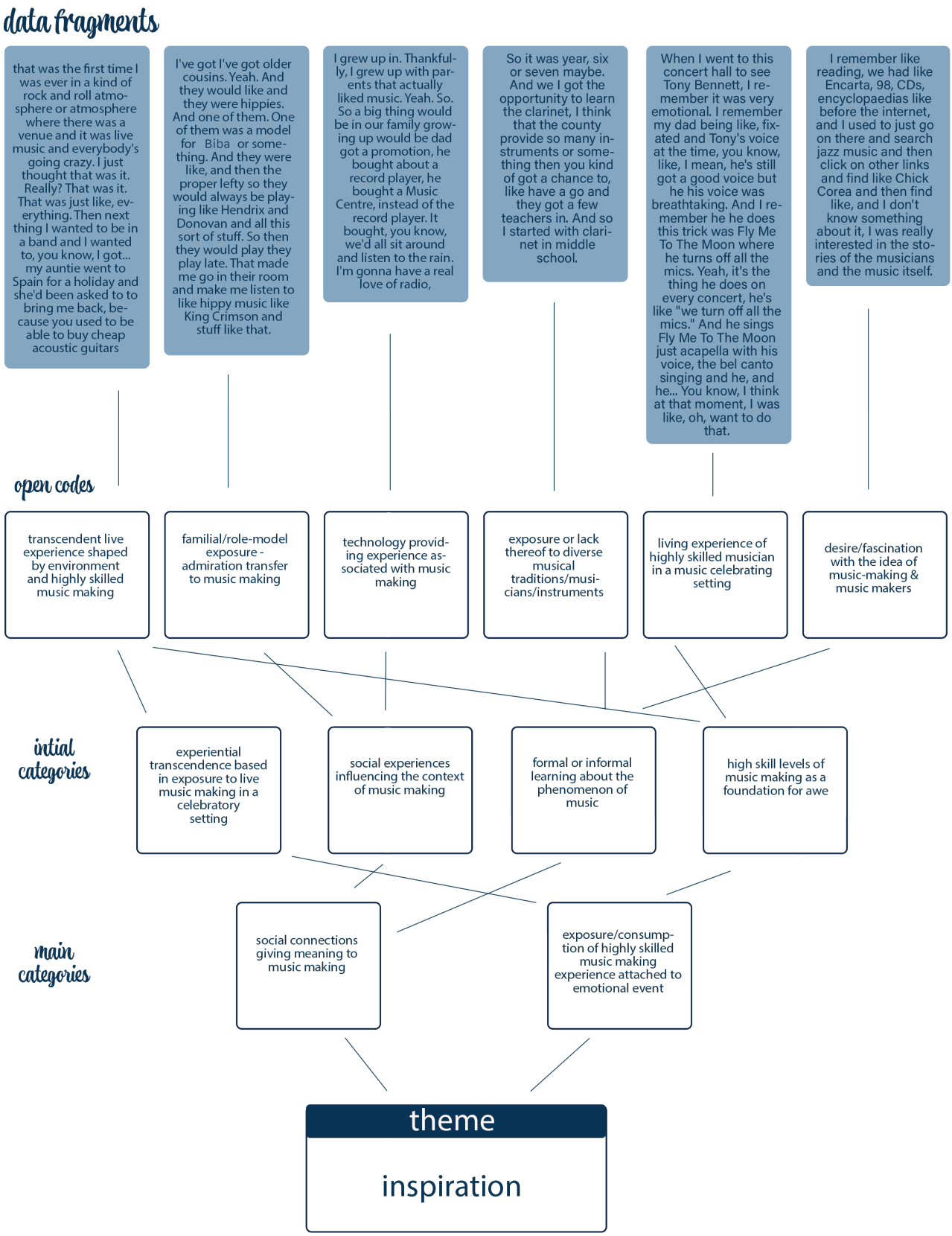
The selective code categories in the darker blue banner were place-holder names for a loose collection of experiences/interpretations/observations/effects/behaviours described by the informants. Under each heading are a number of codes which relate and were found in multiple cases. These were later refined and ultimately the main categories and then themes were derived.

The following diagram illustrates the varying relationships among the selective code category examples as indicated by the data. This diagram shows the directional influence of the varying forces at play in the participation and experiences of the interviewed informants. Importantly, some categories were found to influence others and some were not.



ex. of relationships among selective codes

With the above emergent selective codes, and the many others not included in the previous examples, major categories were derived which contributed to the final development of the themes. The major categories established an overall connectivity throughout the codes allowing for an unobscured view of the inner workings of the musical eco-system. They are listed with various contributing codes below:


data fragments
that was the first time I was ever in a kind of rock and roll atmosphere or atmosphere where there was a venue and it was live music and everybody's going crazy. I just thought that was it. Really? That was it. That was just like, everything. Then next thing I wanted to be in a band and I wanted to, you know, I got... my auntie went to Spain for a holiday and she'd been asked to to bring me back, because you used to be able to buy cheap acoustic guitars
I've got I've got older cousins. Yeah. And they would like and they were hippies. And one of them. One of them was a model for Biba or something. And they were like, and then the proper lefty so they would always be playing like Hendrix and Donovan and all this sort of stuff. So then they would play they play late. That made me go in their room and make me listen to like hippy music like King Crimson and stuff like that.
I grew up in. Thankfully, I grew up with parents that actually liked music. Yeah. So. So a big thing would be in our family growing up would be dad got a promotion, he bought about a record player, he bought a Music Centre, instead of the record player. It bought, you know, we'd all sit around and listen to the rain. I'm gonna have a real love of radio,
So it was year, six or seven maybe. And we I got the opportunity to learn the clarinet, I think that the county provide so many instruments or something then you kind of got a chance to, like have a go and they got a few teachers in. And so I started with clarinet in middle school.
When I went to this concert hall to see Tony Bennett, I remember it was very emotional. I remember my dad being like, fixated and Tony's voice at the time, you know, like, I mean, he's still got a good voice but he his voice was breathtaking. And I remember he he does this trick was Fly Me To The Moon where he turns off all the mics. Yeah, it's the thing he does on every concert, he's like "we turn off all the mics." And he sings Fly Me To The Moon just acapella with his voice, the bel canto singing and he, and he... You know, I think at that moment, I was like, oh, want to do that.
I remember like reading, we had like Encarta, 98, CDs, encyclopaedias like before the internet, and I used to just go on there and search jazz music and then click on other links and find like Chick Corea and then find like, and I don't know something about it, I was really interested in the stories of the musicians and the music itself.
open codes
transcendent live experience shaped by environment and highly skilled music making
familial/role-model exposure - admiration transfer to music making
technology providing experience associated with music making
exposure or lack thereof to diverse musical traditions/musicians/instruments
living experience of highly skilled musician in a music celebrating setting
desire/fascination with the idea of music-making & music makers
intial categories
experiential transcendence based in exposure to live music making in a celebratory setting
social experiences influencing the context of music making
formal or informal learning about the phenomenon of music
high skill levels of music making as a foundation for awe
main categories
social connections giving meaning to music making
exposure/consumption of highly skilled music making experience attached to emotional event
theme
inspiration

ex. of chain of evidence

no.	issues	primary grounded theory codes
1	type of participation	classification, social participation, creation participation, familial influences, role-model influences, cultural factors, factors influencing access
2	current experience	social participation, creation participation, familial influences, cultural factors, factors influencing access, socio-economic motivations, self-fulfillment
3	financial considerations	social participation, creation participation, factors influencing access, skills of music making socio-economic motivations, self-fulfillment,
4	emotional connectivity to role	self-fulfillment, musical self-identity, social participation, peer influences, role-model influence, cultural factors
5	origin of participation	self-fulfillment, musical self-identity, social participation, peer influences, role-model influence, exposure to diverse music making experiences, familial influences
6	educational experience	social participation, peer influences, role-model influence, exposure to diverse music making experiences, familial influences, cultural factors, logistical access
7	location issues	social participation, exposure to diverse music making experiences, cultural factors, logistical access
8	varying cultural forces	commonly held traditions, diversity, gender roles, logistical access, social participation,
9	inaccurate assumptions	educational access, familial influences, role-model influences, commonly held traditions, widely accepted mythology, cultural forces
10	taste development	familial influences, role-model influences, peer influences, educational access, logistical access, musical self-identity, cultural factors
11	social experience in music	exposure to diverse music making experiences, social participation, educational access, peer influences
12	value of admiration in role models	role-model influences, skills of music making, familial influences, cultural factors, musical self-identity, socio-economic motivations
13	intersection of income and expression	creation participation, socio-economic considerations, logistical access, self-fulfillment, musical self-identity
14	logistics of creating	logistical access, educational access, cultural forces, musical self-identity, skills of music-making
15	influence of others participation	exposure to diverse music making experiences, skills of music making, cultural factors, gender roles, role-model influence

The above graphic is an example and an outline of the chain of evidence from a single and specific interview with Sam (Informant 01). This shows a number of "issues" discussed which then evolved into open codes. These were then connected to and categorised within the various developed primary grounded theory codes as seen in the right column. The primary grounded theory codes were then further developed into minor categories and then developed further again into major categories.

To the left, we have a complete list of the final version of the major categories within which all of the minor categories and selective codes can be considered. From these major categories the themes upon which the emergent theory has been built were derived.

major categories

1. Familial Influence
2. Role-models influence
3. Peer influence
4. Exposure to skilled music-making
5. music education
6. economic forces
7. cultural forces
8. social influences
9. self-perception
10. inclusive accessibility
11. music making opportunities
12. exposure to diverse music traditions
13. technological considerations
14. inaccurate/incorrect music-based concepts
15. music-making vs. music observation & analysis
16. self-expression

Below we continue to explore the chain of evidence within this study with a table showing all of the major themes and the particular case studies from which they came. This graphic illustrates the connection each individual case study has with a major category, thereby showing the source cases for the development of the categories themselves. Importantly, the major categories are distilled from the case studies by virtue of their presence or lack of presence in each case study. As an example, the case study of

no.	major category	major categories with corresponding case studies case studies
1	familial influence	Informant 01, 02, 03, 04, 05, 06, 07, 08
2	role-model influence	Informant 01, 02, 03, 04, 05, 06, 07, 08
3	peer influence	Informant 01, 02, 03, 04, 05, 06, 07, 08
4	exposure to skill-based music making	Informant 01, 02, 03, 04, 05, 06, 07, 08
5	music education	Informant 01, 02, 03, 04, 05, 06, 07, 08
6	economic factors	Informant 01, 02, 03, 04, 05, 06, 08
7	geo-cultural factors	Informant 01, 02, 03, 04, 05, 06, 07, 08
8	social participation factors	Informant 01, 02, 05, 06, 08
9	self-perception	Informant 01, 02, 03, 04, 05, 06, 07, 08
10	music making opportunities	Informant 01, 02, 03, 04, 05, 06, 07, 08
11	exposure to diverse music making traditions	Informant 01, 02, 03, 04, 05, 06, 07, 08
12	technological considerations	Informant 01, 02, 03, 04, 05, 08
13	misinformation regarding music	Informant 01, 02, 03, 04, 05, 06, 07, 08
14	music making vs. music observation & analysis	Informant 01, 04, 05, 06, 08
15	self expression	Informant 01, 02, 03, 04, 05, 06, 07, 08

Sarah informed the major category no. 11 "Exposure to diverse music making traditions" not necessarily because the informant was in fact exposed to diverse music making traditions but instead because of the lack of exposure to diverse music making traditions. Each major category implies a level, scale, or amount of influence the issue described has or had within each case study. After multiple iterations of minor and major categories analysed through comparison of data within each case study and across case studies, I was able to cement the final major categories as described above.

Each selective code will be discussed further and in the following graphics you'll be shown how examples of open codes from which the selective codes were derived as well as the category the selective codes then built and populated.

open codes	selective codes	category
initial exposure to musical art, framing of musical tastes, uses of music for expression, vehicle for connection to first relationships,	parental influence	**familial influence**
hero worship of close family, initial development of music appreciation outside parental relationship, further musical exposure, initial musical autonomy	wider familial influence on musical taste	
initial listening experience, initial conceptualisation of music, exposure to music performance, exposure to music instrument, formative music education experience	initial access to music familial performance participation	
developmental influences on the inclusion of music in one's identity	initial framing of personal relationship with music/music-making	

The above open codes were distilled from multiple case studies as shown in previous graphics and were then formulated into the corresponding selective codes which populate the major category of "familial influence". In the testimony of the informants the impact (on a

open codes	selective codes	category
"be like my hero" concept, development of own identity based in exposure to respected role-model, impressed by abilities of role-model	role-model as source of inspiration	**role-model influence**
following in footsteps, similarity of circumstances to role-model, admiration of role-model's influence and popularity, role-model provides example of pathway	role-model as blueprint for participation/behaviour replication	
role-model provides access to previously unknown music, role-model's role model, analysis of role-models craft	role-model as a vehicle for exposure to new ideas, sounds, traditions, musicians	

positive/negative spectrum) of familial influence upon the individual was noted in detail and represented a significant portion of the informants' own expression of their musical participation.

In this example the main category is 'role-model influence' and again was heavily present in each informant's experiences. Furthermore each informant was actively engaged in role-model influence regardless of type of music participation and level of participation. Even so-called "professional musicians" were at the time of interview engaged in being influenced by role-model/s. The importance of having access to role-models which the informants then used to frame and direct their own participation and identity cannot be understated.

open codes	selective codes	category
wanting to fit in, lack of fitting in, values of specific activities within group dynamics, collective opinions within peer group.	peer-based social pressures	**peer influence**
engaging in activities with people you relate to, drawn by similar experiences, desire to be included in communal activity, fulfilling specific role in group.	development of individual identity within peer group	

Peer influence like role-model influence and familial influence was heavily present in the descriptions and experiences of the Informants and was described as being a significant factor in choices that were made to participate in music-making, music education, and music consumption. Separate from both familial and role-model influence which were presented as their own unique elements having influence on the participation choices of the informants,

peer influence was described and observed as being influential in a more holistic way. Role-model influence manifested in a one-directional way, familial influence was couched in expectation and established conditions of the family unit, whereas peer influence was participatory in many ways and multi-directional, underpinned with a layer of autonomy and awareness of self.

open codes	selective codes	category
understanding what music is, music art vs. business, role of music within communities, elements of music, imbueing meaning in music	the concept of music making	**exposure to skill-based music making**
identifying sounds/musical structures, understanding music participation connectivity, example of music making pathway with which to follow, contextualisation of music	access to music making pathways	
new skill sets giving acces to further learning, interconnectivity with other music makers via skill/ability, more performance opportunities due to advanced skills/knowledge	ability leading to opportunity	
ability to participate opens gateways to aural/oral tradition, ability leads to understanding external traditions, keeping tradition alive with authenticity.	aural tradition participation	

The exposure to skill-based music making category as noted above refers to the experiences of the informants which were based in seeing, hearing, engaging, and learning about music in an observational way. Importantly, this is based on observing someone or a group exhibiting advanced skills associated with the production of music in a real-time way in any type of tradition. This appears to be instrumental in developing an understanding of the concept of what it is to make music rather than to understand how music affects other

behaviours as one would if studying musicology or ethnomusicology. Additionally, this main category is foundational in the process of inspiration for the informants. In each case exposure to skill-based music making was the context within which transcendent inspiration occurred leading to music participation.

The concept of education in music-making was an expectedly important factor in each case study. Not only the access to education which featured highly in the experiences of the

open codes	selective codes	category
how/why is music made, who makes music, what does music do within a community, understanding types of music, craft-based practice	the nature of music within a community	**music education**
music making precedent, historical influences on music, power of music, cultural connectivity through music, authenticity within music making, evolution of music	transmission of oral/aural tradition	
how to participate, pre-existing ideas around who can participate, craft/practice of making music, music traditions knowledge, informed creative output	music-making skills development	
learning sources, cultural value, education efficiency, learning flexibility, understanding learning frameworks, intersectionality of learning accessibility, cumulative learning experiences	types of music education: formal/informal/indirect	

informants but also the type of education including curriculum. Diversity, or lack thereof, was strongly noted. Most of the informants' musical education experiences were framed from a very non-diverse perspective, with WEAM being the prioritised musical tradition over all others. Access to education was strongly influenced by social class and the availability of informed education within the respective classes of each informant.

open codes	selective codes	category
financial value as a vitality indicator, music making revenue generation, regional value of music, type of music value, music as a product, value of musicians	financial value of music	**economic factors**
economic self-sufficiency, government funding, charity funding, music business, requirements of funding sources, access to funding,	types and sources of funding	
music in not profitable mythology, cultural forces determining value of music/musicians, value of musicians vs. other types of labour, uses of music determining value	perceptions of economic value in music	
music-making framed as a serious pursuit for the elite, affluent communities with more access to music opportunities, class and ethnicity lines as barriers to music making, profitability of traditions of music	economic influence on access to music-making	

Economic factors represents a large element of the musical eco-system described by the informants. The force of economic factors on the experiences of the informants was very significant indeed and had effects on all other parts of their experiences and frequently was the determining factor in how informants participated or participate in music making and in many cases whether or not they participated at all.

The informants all spoke frequently and emphatically about the nature of cultural forces at play in regards to their ability and decisions to participate in music-making. Interestingly, the nature of those cultural forces were tied to the geographical space within which they occurred. As an example, the varying levels of diversity in the surrounding

open codes	selective codes	category
music traditions passed down within family/community, oral/aural traditions of cultural identity, preservation of cultural history/authenticity	generational heritage	**geo-cultural factors**
role of music in community, intersectionality of roles in music-making, music knowledge, perception of music traditions/cultures within community	pre-existing music mythology	
gender in music making, classism/elitism/racism in music making, music crossing over social boundaries, music used functionally in social circumstances	social roles affecting music making	
non-homogenous ethnicity in geographic regions, cross-heritage/ethnicity influences on music making, access to non-present traditions via digital media, music as an expression of varying communites	varying types of cultures in geo-social regions	

community had a direct effect on the perceptions of elements such as classism, elitism, gender-roles, etc. as experienced by the informants. Furthermore, the regional cultural identity was a significant force impacting how and why the informants made the participation-based choices they did. Also, the prevalence of inaccurate understandings of musical traditions, music-making craft, and contextualisation of music-making functionality based in a passed-down historical narrative was found to underpin much of the experience of

the informants, in some cases leading to relocation in order to pursue more authentic music-making.

open codes	selective codes	category
music as a form of connecting/contributing to community/culture, communal continuity via music-making, social engagment as a by-product	social connectivity	**social participation factors**
spectrum of value based in social interaction, music-making validating roles in culture, story-telling of shared history via music-making	perceived social value of music making	
"playing music with friends is fun", music facilitates social group building, provides avenue to have expression within community, music acts as a shared interest	socialising as a motivator	

Social participation is defined as the influence of social interactions on music participation and the origin of those influences. As shown above, the importance of social participation factors has been found to be high for many of the informants. This category can be framed on a spectrum with positive and negative poles. In other words, some informants were influenced to participate by the social participation factors while others were influenced to not participate by those same factors. The intersectionality of social participation factors and self-perception factors shows a strong relationship between these groups, to be discussed later in more detail.

Below we see examples of open codes and their associated selective codes under the category of self-perception. The influence of each informant's individual understanding and framing of their own identity and their understanding of their role in music-making was integral in the process of music participation as described by the informants.

open codes	selective codes	category
self-belief in one's knowledge/skill, confidence in value of one's ability, positive framing of one's musical taste, culture, abilities, education	confidence in music-making	**self-perception**
musical roles available to individual, framing of one's ability to fulfill musical role, value of roles in music-making within context of community	appraisal of one's role in music making	
defining of one's self within music-making, personal connection with music-making, self-expression as fundamental part of identity	music-making as a part of identity	

Next we look at the category of "music making opportunities". Clearly present in the data was the informants' connection to and understanding of their own access to music-making opportunities. This, like other access based categories, logistically framed the experiences of the informants in such as way as to be foundational in the entire ongoing experiences of the informants. One could say that the music-making opportunities category underpins the full music participation experience of the informants.

open codes	selective codes	category
performance based skill sets, meaning of making music, experiential connectivity to other music makers, logistics of making music	real time contextualisation of music making	**music making opportunities**
access to venues, access to audience/listeners, opportunity for expression in public context, contribution to one's own culture, access to resources	accessibility to making music	
music making in educational context, music making as a commercial endeavour, community music, scale of music making, intended audience	typology of music making	

open codes	selective codes	category
holistic understanding of music tradition connectivity, accessiblity to more opportunities, creative influence of multiple traditions	connectivity to larger musical eco-systems	**exposure to diverse musical traditions**
diverse musical skills, multiple applicable harmonic approaches, rhythmic approaches, melodic approaches, diverse musical purposes, access to wider audience	diverse music making skills	
more enriched development of musical tastes, acceptance of previously unknown musical techniques/traditions, one dimensional approach to music experiences vs. multi-dimensional	development of musical self-identity/tastes	

In the above graphic, the category of exposure to diverse musical traditions (or lack thereof) is shown with examples of several of the selective codes within it and examples of the corresponding open codes making up those selective code groups. This category contains significant codes based in the informants view of their own exposure to diverse musical traditions and how such exposure affected, in a fundamental way, their music participation. This category reflects the necessity for cultural immersion in the music-making practice as described by VanDeusen (2019) in her study looking at the effects of cultural immersion for music educators.

open codes	selective codes	category
tech in music and costs associated with it, knowledge surrounding music technology, hardware/software/internet access,	access to technology in music making	**technological considerations**
interconnectivity of specific music traditions with tech, acoustic/electric/digital music making, aesthetic effects of tech on music, generational divisions around tech in music	intersection of technology and music traditions	
effects on the evolution of music/musicians/music-making/social roles of music, development of new styles/-genres/traditions through tech, dissemination of music through tech	innovation in music through technology	

Technology is an important part of each of the informants' experiences. The open codes reflect not just the cutting edge of technological additions to music participation but also the perceptions of technology on music making participation in a contemporaneous context. This category also considers the nature of the relationship between music making

participation and technology and indeed the choices made by participants in their use of technology within music-making.

open codes	selective codes	category
pervasive unfounded tropes surrounding music participation, stigma in music participation, uninformed policy-making, unfounded assumptions	music participation mythology	**misinformation regarding music-making**
lack of historical contextualisation, fiction surrounding music tradition origins, inaccurate connectivity of traditions, biased framings of music history: white washing	inaccurate/incomplete historical knowledge	
incomplete or inaccurate understanding of music-making, lack of skill sets, underdeveloped music making skill-sets, lack of ability in tradition-specific techniques, mislabeled or named participation	inaccurate knowledge of skills/craft	

As indicated in the above graphic, the amount of significant demonstrable misinformation surrounding historical context of music in varying traditions, music-adjacent arenas, music-making craft/skills, or the nature of learning musical traditions coming from the testimonies of the informants is notable indeed. The lack of accurate understanding and knowledge around music and music-making illuminates the underlying issue of a lack of effective music-making education in the experiences of most of the informants. The informants whose music education experiences might be described as robust also fell prey to incomplete or inaccurate information in their self-analysis and testimonies. A significant lack of a truly immersive musical experience for any of the informants is completely apparent

within the data and resulting codes. Despite the negative connotations associated with the lack of accurate knowledge or the presence of misinformation, the informants openly noted the significant impact these issues had on their music-making participation.

open codes	selective codes	category
study of people making music, social behaviour around music making, behaviour trends in cultural uses of music, sociological study of the art	musicology vs. music making	**music making vs. music observation and analysis**
types of music participation, behaviours constituting music-making, music-based practice, "how" to make music, differentiation between music making and music analysis	nature of participation	
consumer vs. maker, adjacent music roles, understanding music making vs. doing, maker/facilitator/distributor/critic-que, contextualisation of creating/creativity in action	music making roles	

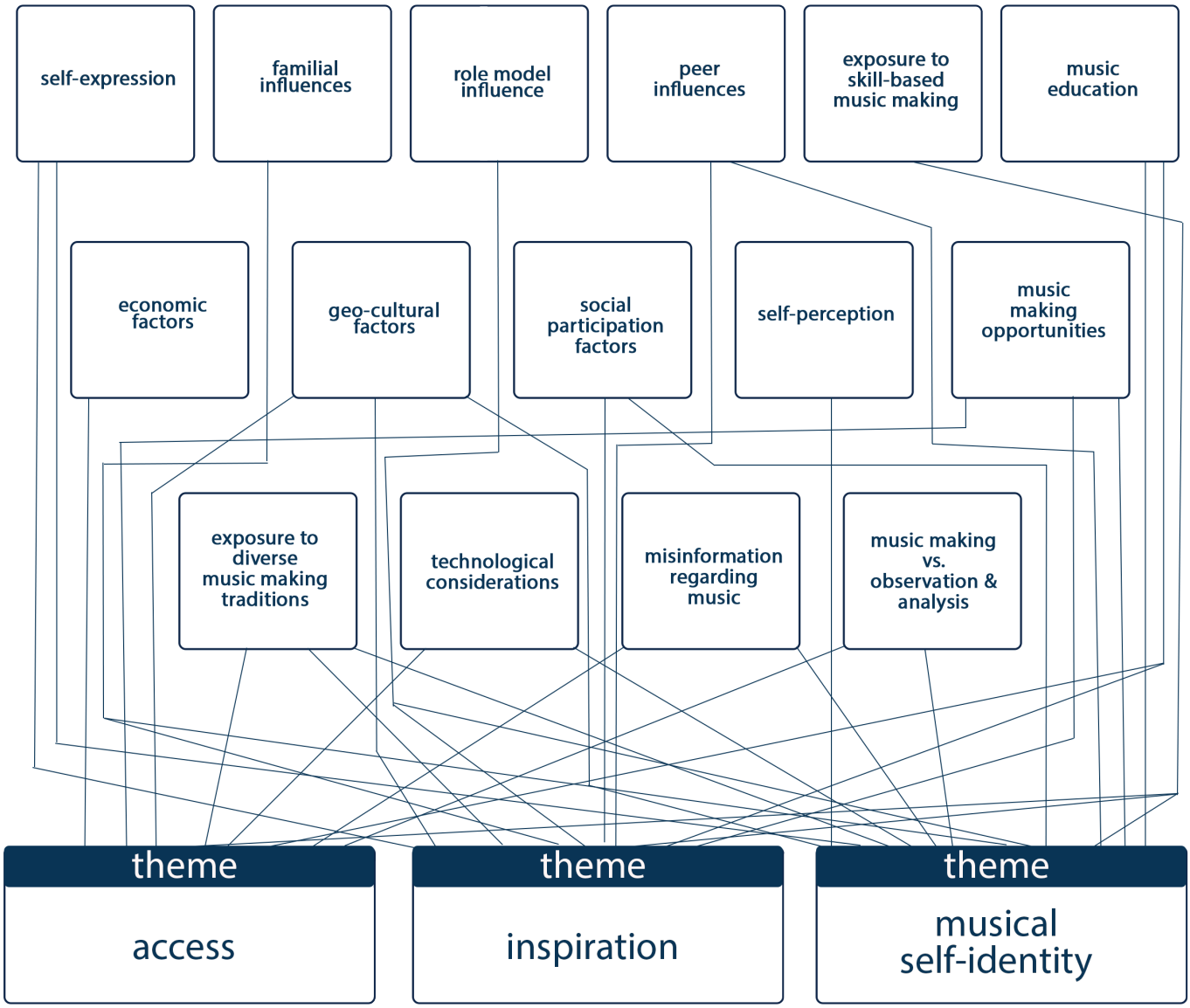
The above graphic provides examples of open codes and corresponding selective codes which make up the main category of "music making vs. music observation and analysis". Initially this group fell under "misinformation regarding music making", it ultimately developed into its own self-standing category as it is not necessarily based in inaccurate or misleading information but instead a particular point of view which had an influential effect on the informants. From the perspective of the informants, in their experiences the concept of music consumption (i.e. people listening to or otherwise consuming music) was frequently grouped together with those who created music. Furthermore, and more frequently, the act

of analysing music which had been created or the behaviours of those whom created it, was confused with the act of creating music itself. This category is based on the previously noted definition of music participation as that of making music rather than a musicological or sociological approach of studying those who make music and the creations which they make.

The final main category is described below and is the category of "self-expression" which encompasses the many varied ways in which the informants experienced and experience the impact of their own self-expression within the context of music-making participation. This included self-evaluations, self-comparisons within a peer or social group, fundamental fulfilment stemming from the act of musical expression, meaning-making in understanding one's own position within a society and community and many others.

open codes	selective codes	category
music lifestyle, music participation passed down through generations, person's view of themselves through music craft, framing of one's origin	music as a part of one's identity	**self-expression**
shared experiences shared through music making, connecting to one's own "truth", connecting to ancestors no longer living, finding one's place in community.	connectivity in music making for the individual	
finding one' voice, expressing one's point of view, giving meaning to life experiences, story-telling from an individual, fulfilment in contributing to a larger social conversation	platform for expressing one's experience	

Finally we see in the below graphic a visual representation of all the final main categories and how they fall under each of the emergent themes. The themes are 1. Inspiration 2. Access and 3. Musical Self-identity. We also see the complexity of relationships among the main categories and the themes as indicated by the connective lines.



All of the above represents a demonstrable chain of evidence in the methodology of this study. From here we are able to consider the analysis of the data, the emergent themes derived from the data sets, and how these themes interact to form a music participation theory.

Validity

Qualitative research and methodologies require validation similar to quantitative studies but in ways which are specific to the subjective nature of the qualitative data gathered and the methodology used. In the case of this study the use of a grounded theory approach has dictated the type of validation necessary. In this study a constant comparison to existing literature, critiquing of analysis and conclusions from the informants, and a corroboration of evidence from numerous sources were all used to ensure credibility and validity. The process of constant comparison against existent literature as well as against incoming data (until theoretical saturation) provides validation (Corbin & Strauss, 2015; Glaser & Strauss, 1967). Furthermore, member checks (Lincoln & Guba, 1985) were utilised throughout the data gathering process for this study to ensure trustworthiness and confirmability. In addition, an audit trail has been created in the form of interview transcripts, audio recordings, and field notes which are timestamped. Finally, the coding process has been reviewed for consistency by colleagues with relevant subject knowledge.

Sample - The Informants

Here is a list of the informants who participated in this study. Pseudonyms have been used to maintain anonymity and some details have been changed or excluded. As mentioned eight informants were chosen to participate and were then interviewed on multiple occasions throughout the analytic process. In this way the data led the analysis in a reflective way by use of constant comparison.

- Sam (age 51) is a professional music manager working with national and international musicians. He previously owned and operated a successful record label, music management company, and publishing company in the Northeast of England. Sam is from a working class background.
- Ella (age 42) is a professional singer from the Northeast of England living and working in London. Her career has been mostly in the Jazz and pop music arenas. She is from a working class background.
- Sarah (age 37) is a music educator and administrator as well as vocal specialist and singer working in the Northeast of England.

- Jimi (age 23) is a song writer, singer, and guitar player from a working class background.
- Nina (age 36) is a hobbyist wind instrumentalist and singer participating in community music. Her primary career is not based in music.
- Billie (age 58) is an amateur singer and music venue management volunteer particularly interested in Jazz music. She is a high level professional in her primary career (non-music related).
- Melba (age 19) is a student musician seeking a Bachelor of Music degree from a Northeastern university. She sings and plays a wind instrument primarily in modern contemporary idioms.
- Curtis (age 37) is semi-professional wind instrument player who studied music at college. His primary career is not music related.

All of the informants were interviewed multiple times, on average approximately three separate sessions each, resulting in highly enriched data and ultimately and importantly, given the relatively small sample size, theoretical saturation. Most interviews lasted between one and three hours amounting to approximately 70-90 hours of interviewing.

Because of my own placement within the musical eco-system most interviews transpired initially as a casual conversation about mutual experiences within the eco-system. The nature of the interview was then guided by the experiences of the informants as we delved into the specifics of the their participation.

Observations were carried out in a variety of settings including community and academic music ensemble rehearsals and performances, in music-based professional meetings, in casual settings (pubs, clubs, green rooms, cafes, etc.), and professional music performance settings. Approximately 500 hours of observation were carried out.

As described previously in this chapter Theoretical Sampling was used to determine the participants. This is important in qualitative research as the choice of informant is dependent upon the data gathered. As the initial data is gathered I was able to understand the subject matter more clearly and then able to choose specific informants who would be most valuable or rather who could provide the most nuanced and detailed data relevant to the study. The initial informant was chosen based on expertise and access (Spradley, 1979). Thereafter I was able to move forward based on the data gathered in terms of choosing informants.

Philosophical Stance

Before continuing on into our analysis of the data, let us take a moment to consider my philosophical stance in regards to this study. As mentioned previously I am a part of the eco-system which is being studied in this research. Importantly, my own interpretation of the value of music in society is framed by the work of the American professor in music Philip Bohlman, who wrote that music is not necessarily to be considered "absolute" or having meaning that is of its own, but rather something that gives identity to the people and culture making it (Bohlman, 1988). Essentially the current research is an ethnomusicological endeavour looking at the relationships of music within a social group or community. In other words, looking at what music is and what it means to those making it.

The approach used in this study is interpretive in nature and presumes that reality is a social human construct, which in this case includes the nature and meaning of music participation (Elster, 2007; Walsham, 1995). This approach is founded in the idea of subjectivity giving meaning and truthfulness to reality, or rather understanding meaning through the behaviour and interactions of people in culture and society. (Whitley, 1984).

My own fundamentally interpretive stance, within the current research, as to the meaning and value of music and music-making is underpinned by a rejection of the formalistic approach of music value. Furthermore, while my own value or understanding of music and its value from a music aesthetics point of view is not formalistic it is neither expressionistic as described by Meyer (1956). In fact, it is more accurately described as having meaning/definition and value being derived from its ability to describe and connect the human experience within individuals and groups in both form-based ways and expression-based ways, which underpins the philosophical starting point for this study.

The modernistic approach is based in bias towards a western European framing which only considers the aesthetic value of music based in western European ideals or criteria (Graycyk, 1992). As such I have adopted for this study a much more post-modern philosophy in regards to music and its value. The theories of Kant and other 18th century philosophers are not a viable way to understand the meaning of music as it applies across cultures throughout the human experience from a basis of Interpretivism. The post-modern philosophies of Shusterman, Baugh, and Davies align much more accurately with my lived

experience of contemporary music which underpinned my own placement within the eco-system being considered in this study.

The American scholar Richard Shusterman's concepts of somaesthetics is particularly important to the interpretive philosophical framing of this study. Somaesthetics is a line of philosophical inquiry which considers that bodily experience can be cultivated, that pragmatic examination and practical implementation of bodily disciplines should take place in research, and employs critically analysing the experiences and conventions of producing and listening to sound as well as discusses the relationship of sound to the environment, culture, social practices, power, and norms (Shusterman, 1999, 2008, 2012). It is from this standpoint of interpretively constructed reality that I have framed the current study and understand my own participation in the musical eco-system of the Northeast of England.

The application of Charmaz's qualitative constructive grounded theory approach provided the necessary framework, based in the above described philosophical underpinning, for this study. This allowed me to generate new theories through inductive analysis from data gathered from participants rather than pre-existing theoretical works.

Ethical Issues

This study was carried out with the permission of the University of Sunderland's ethics committee, as approved via the Online Ethics Review System. Prior to the research commencing I created and disseminated an information sheet regarding the study and a consent form which all informants received, signed, and returned to me. The information sheet outlined the study, the methodology and methods that would be used to gather and analyse data, and the process which would be used for interviews and observations. Additionally all of the informants were made aware that their identities would be anonymised. In the study all names and identities have been altered. Certain details, however, were not changed as they were pertinent to the study. Gender, social class, job and employment status were not changed.

The subject matter of the interviews was always outlined prior to the interview and the informants were aware that they could refrain from answering or end the interview at any time for any reason. Any subject areas which were deemed too personal were avoided throughout the interviews, although in practice this did not occur. Any observations during

the interviews which were deemed important were then described back to the informants for discussion.

Any information or data gathered not originating from the informants has been sourced from public domain sources. Due to the specific nature of this study, as it is considering a specific geographic location, entities such as organisations, institutions, schools, universities, and others have been referenced specifically.

Positionality

It is necessary to describe in some detail the position I am originating from in regards to this research, the research questions, and the following analysis. I have approached this research with the intent of understanding the participatory behaviours of people who have and are participating within the music making eco-system. Rather than starting from a position considering a specific factor such as political leanings of the current government or a specific historical precedent, I have begun from the participants themselves and through iterative and reflective practice attempted to understand the ways in which participation happens. In this way, it is the intent of this research to more clearly understand factors contributing or obstructing participation as they exist in respect to the participants. As has been shown in Chapter II, vitality and health of the eco-system is directly related to participation and it is my position that understanding the nature of such participation is critical to the maintenance and protection of the aforementioned vitality and health.

The use of grounded theory allows for a certain amount of objectivity to be ensured within the research as the data itself directs the nature of further data collection and analysis. As this study uses eight case studies of individuals within the eco-system the resulting theory and analysis is based entirely on the data gathered from these case studies. As such, this study is focused on the lived experiences of individuals within the eco-system. While many factors affect the participation of the individuals it is the perspective or filter of each individual which this study is focused on. Importantly, rather than assuming that certain socio-cultural factors are affecting participation, this study is looking at that which has impacted the understanding of actual participants' participation in their own views. Further connections may well be inferred and the connection between individual experiences and wider socio-cultural and

political factors would likely be a very beneficial subject for other research projects and studies.

Summary

In this chapter we have discussed the methodology and process used for this study as qualitative multiple case studies using grounded theory underpinned by the work of pioneers of grounded theory Glaser & Strauss, and further developed by Charmaz. The methods used were qualitative interviews and observations which were validated by use of constant comparison and corroboration with the informants as well as by professional colleagues with knowledge of the subject matter.

Theoretical sampling was used to choose the informants. Interviews and observations were conducted and then after significant analysis, further interviews were conducted with the process repeating until theoretical saturation was achieved. Open coding was used which informed selective coding, which then informed minor categories. The minor categories were then grouped into major categories which then emerged as the three main themes: inspiration, access, and musical self-identity.

Chapter IV: Analysis

Introduction:

Upon extensive analysis of the data sets three definitive themes were detected. With multiple sub-categories being subsumed, the primary themes emerging from the data were as follows:

1. Inspiration
2. Access to Musical Eco-system and Resources
3. Musical Self-Identity

Each of the themes will be discussed individually and then considered in relation to each other. The theme of inspiration was strongly referenced by all informants both within and without their experiences centred around music and music participation. For the purposes of this study, inspiration was defined operationally via the Tripartite Conceptualisation (Thrash and Elliot, 2003). The Tripartite Conceptualisation identifies and describes the three core elements of the state of inspiration as evocation, transcendence, and approach motivation. In this construct evocation is the event of inspiration being evoked by someone or something rather than being generated within the individual themselves. This idea states that external stimulus is responsible for the movement into and the sustainment of an inspired state. While in the state of experiencing inspiration, the individual becomes aware of previously unknown possibilities, outcomes, or ideas which are transcendent of commonplace and regularly occurring events and considerations. The new possibilities and ideas take on an element of realistic application which move beyond the scope of self-generated ideas or concepts. From this state the individual will feel compelled to realise, express, and/or bring in some concrete way to existence the new ideas. This last step is known as approach motivation. The state of inspiration is defined by these three specific elements or events. It is from this starting point that this study considers inspiration as a fundamental component of music participation.

Inspiration

Each informant brought forth experiences of inspiration as integral to the decision making process leading to their music participation. All of the experiences fell under one or more of the following categories:

- Role models
- Familial influences
- Social or cultural forces
  - Pre-existing ideas about music and its role in society
- Peer-related
- Exposure to a single or multiple events within the musical eco-system
  - Live music performance
  - Recorded music experience
  - Recording session
  - Learning experience centred in music
  - Music-based event (such as an awards show, etc.)

We will consider each informant's inspiration experiences. Sam (Informant 01) experienced inspiration leading to his decision to participate initially in music within the categories of role models, familial influences, social forces, and significant exposure to musical events as described above. His first influences of inspiration came from a musical event. With surprising clarity the informant could recall his first listening of a recording of a particular American Funk and Soul band. The recording was played by his mother who was responsible for exposing the informant to a great deal of recorded music from an early age. The informant described a feeling of fascination upon his first hearing of the recording and of being inspired to listen to more. It is possible that this experience was entirely fundamental in the initial formation of the informant's musical taste, ultimately contributing to his music self-identity which we will explore further later on. The experience inspired Sam to learn more about the record and how it was made. During the interview process, this specific experience was mentioned multiple times:

"But one day she bought a record with…a song called 'Running Away' by Sly and the Family Stone on it. And I had never heard anything like that in my life. And and I just remember like, loving it, loving the sound of it loving all..loving how it felt".

On a separate occasion the experience was referenced again:

"the first sound I remember loving, like really loving was a song called "Running Away" by Sly and the Family Stone. And there's a there's a combination of horns on that, which I didn't know what they were, I think, trumpet and something, but, but I love that sound. It was like a really unusual sound to me."

This initial self-described fascination inspired Sam to learn more about the records and the sounds he had heard. He describes then going on and purchasing records and consuming the knowledge held within from the liner notes.

'I think I was brought up in that kind of, I was interested in, I think, when I first bought records, I used to have a look on the labels and see who it was. It was interesting to me. Somebody else had written a song instead of the guy that was performing it. I used to devour record labels the information on labels.' ,

"I always kind of was fascinated by the record. So I was fascinated about how the sound got onto the record. And what happened to make that happen, and how many people had to be involved in the musicians and then somebody else wrote it. And another thing called an engineer, and there was producers, what the fuck? All that stuff really interested me quite early when I was really young."

From this initial inspiring experience Sam described further inspiring events. These, however, fall into multiple categories simultaneously. In one particular experience he remembers being exposed to music through older cousins who he admired. This experience falls into several sub-categories of inspiration; familial influence, role-model influence, and exposure to a musical event.

> "the second thing I remember hearing, because my, I've got I've got older cousins. And they would like and they were hippies. And one of them. One of them was a model for Biba or something. And they were like, and they were proper lefty so they would always be playing like Hendrix and Donovan and all this sort of stuff. So then they would play they play…they made me go in their room and make me listen to like hippy music like King Crimson and stuff like that."

In this experience, Sam uses specific language to describe a foundational moment in his development of musical identity. The use of the word '*made*' is worth noting, in so far as it alludes to the idea the he didn't choose to participate in joining his cousins to listen to the music, when in reality it is very unlikely he was physically forced to do so. This implies a pre-existing notion about the participation as something that he already knew he didn't want to be a part of. At some point prior to this moment he associated negative feelings with participating with his cousins in listening to this type of music. The power of pre-conceived or pre-existing concepts and ideas is something that emerged throughout the analysis of the data which we will discuss later in the self-exclusion section. In this case with Sam the experience appears to have been transformative. It was clearly impactful for him as he recalls it specifically and during the interview I noted the nostalgic way in which the story was delivered. The outcome of the experience is now

open codes	selective codes	category
initial exposure to musical art, framing of musical tastes, uses of music for expression, vehicle for connection to first relationships,	parental influence	**familial influence**
hero worship of close family, initial development of music appreciation outside parental relationship, further musical exposure, initial musical autonomy	wider familial influence on musical taste	
initial listening experience, initial conceptualisation of music, exposure to music performance, exposure to music instrument, formative music education experience	initial access to music familial performance participation	
developmental influences on the inclusion of music in one's identity	initial framing of personal relationship with music/music-making	

Table showing codes contributing to the Inspiration Theme

regarded positively by Sam. He was inspired to seek out and listen to music of a similar style and from similar sources. Continuing to explore inspirational moments in musical participation for Sam, he recalled his first experience participating as an audience member in a live music performance.

> "The first the first thing I remember seeing is, is being taken to a gig at the City Hall., to see 'Free' play, by an older cousin or something, wasn't my mum or dad…never. I can't remember them ever taking me to any shows. And and that was the first time I was ever in a kind of rock and roll atmosphere or atmosphere where there was a venue and it was live music and everybody is going crazy. I just thought that was it. That was it. That was just like, everything. Then next thing I wanted to be in a band and I wanted to, you know, I got... my auntie went to Spain for a holiday and she'd been asked to to bring me back, because you used to be able to buy cheap acoustic guitars for… the action was like that (gestures very large) they were unplayable really when I think back. But yeah, that was that was the first that's the first time I really remember seeing proper live music. But I must have been taken to see somebody playing a pub or something. I've got no memory of it."

open codes	selective codes	category
"be like my hero" concept, development of own identity based in exposure to respected role-model, impressed by abilities of role-model	role-model as source of inspiration	**role-model influence**
following in footsteps, similarity of circumstances to role-model, admiration of role-model's influence and popularity, role-model provides example of pathway	role-model as blueprint for participation/behaviour replication	
role-model provides access to previously unknown music, role-model's role model, analysis of role-models craft	role-model as a vehicle for exposure to new ideas, sounds, traditions, musicians	

Table showing coding process for inspiration derived from exposure to music performance

In this example Sam experiences a powerful state of inspiration deriving from a live performance experience he had as an audience member. When broken down into component parts we can see that this experience is made up of several overlaying inspirational elements including Role-model influence, Exposure to Music event, familial influences, and moving outside of the inspiration category and into the Musical Access category, specifically access to education and access to a music event. Furthermore we see that Sam clearly moves through the three phases of the Tripartite Conceptualisation, ending in approach motivation where he persuaded his aunt to purchase from Spain and deliver to him a musical instrument which he intended to learn to play therefore transitioning from consumption participation to education and creation participation. We have a powerful example of the overlapping of forces necessary to facilitate musical participation in this fashion. Interestingly, by convincing his aunt to provide the instrument he created his own path way to Musical Access in the form of access to a musical medium or instrument. Similarly, Ella (informant 02) described an experience that was not unlike Sam's.

> "When I went to this concert hall to see Tony Bennett, I remember it was very emotional. I remember my dad being like, fixated and Tony's voice at the time, you know, like, I mean, he's still got a good voice but his voice was breathtaking. And I remember he he does this trick with Fly Me To The Moon where he turns off all the mics. It's the thing he does on every concert, he's like "we turn off all the mics." And he sings Fly Me To The Moon just A cappella with his voice, the bel canto singing and he, and he... You know, I think at that moment, I was like, oh, I want to do that. You know, like, what I want is to be on that stage. That's what I want to do. This is moving me so much in ways that is blowing my mind that I want to be able to do that myself. "

Interestingly, in Ella's experience there is an overlaying of influencing factors very similar indeed to those of Sam. This experience falls under the sub-categories of familial influence, of exposure to a musical event, of role-model inspiration, and of musical self-identity (which we will describe and define later on), and logistical access. As expected Ella was appropriately inspired as described again by the Tripartite Conceptualisation. She then began searching for opportunities to consume more music, to learn music, and to actively participate in musical behaviour. This moment of inspiration was a critical point in her

journey in music participation. Prior to that moment she had been unaware of the possibility of performing music as a career/lifestyle. Ella would go on to become a professional musician. It is worth noting that from the data another ancillary theme emerged: participation classification. By participating in music the participants develop a semi-defined but widely used framework of classification with the role of 'professional' typically being defined as being of the highest skill level, participating in music as one's primary source of income, and being versed in the nuanced language of music-making. The participation classifications do not seem to be strictly relegated to the working life of the participants but frequently appear to crossover into the personal and often personality of the participants. Therefore it is more accurate to not refer to music-making in a traditional 'career' based context but instead more from a personality/lifestyle point of view.

Back to Ella's experience, after which she redefined what would be her approach to musical participation. The experience left her motivated to attempt to create a future for herself centred around music participation. She went on to participate in multiple formal education settings, professional or income-generating settings (not to be confused with the participation classification category), and to make personal sacrifices in an effort to achieve the future that she had envisioned at the Tony Bennett performance. This theme of a "participation flash-point" is widely described by all of the informants as we will discuss.

Not all moments of critical inspiration are based exclusively in live performance, although the data suggests the majority are, some happen around recorded music as mentioned previously in Sam's early examples. Sarah (Informant 03) experienced such a moment.

"I think it's probably like, some, like mom would listen to things like like Barbra Streisand or whatever. And what and I, and I really liked that even though, you know, the actual style of it is, is kind of like super produced. I love the voice behind it. And she would cover kind of Great American Songbook stuff, some sometimes and I used to love those those things, whatever it was, was probably the lyric and it was probably the voice. And then from there, like, I seem to remember Mom going oh, well, this is Louis Armstrong and I seem to remember we were listening. We were given like a bit of Louis Armstrong, but we had a CD and she put that on you know, and and so and, and then that's a voice and a half isn't it? So then you're like listening, you know, you're like, you're hooked then and then the songs are so well, beautifully constructed and written that the melody doesn't leave you. So you know that

you know, it's in your mind. You can't forget it. It's so clever. So something about that had happened, whatever that kind of was that and I had the obsession".

open codes	selective codes	category
understanding what music is, music art vs. business, role of music within communities, elements of music, imbueing meaning in music	the concept of music making	**exposure to skill-based music making**
identifying sounds/musical structures, understanding music participation connectivity, example of music making pathway with which to follow, contextualisation of music	access to music making pathways	
new skill sets giving acces to further learning, interconnectivity with other music makers via skill/ability, more performance opportunities due to advanced skills/knowledge	ability leading to opportunity	
ability to participate opens gateways to aural/oral tradition, ability leads to understanding external traditions, keeping tradition alive with authenticity.	aural tradition participation	

Table referencing exposure to musical events as part of the accessibility theme

Here again is an example of the inspiration state being achieved but in this instance caused by listening to a recording as opposed to a live musical event. Sarah then decides to further pursue music, or as she says she had the obsession. This experience like the others mentioned exhibits the hallmarks of the following classifications: Exposure to a recorded music event, familial influence, and moving from the inspiration super-category into the logistical access super-category, Exposure to a musical event (logistical access) and educational access. We see the multi-layered nature of this event as providing both inspiration and logistical access for the informant thereby creating a powerful catalyst for potential future music participation. Another example of the power of the achieving the music-based inspiration state comes from Jimi (informant 04). He is a musician who writes, records, and

performs original music. When asked about his earliest memories of music he offered the following:

> "I think I've always been sort of surrounded by music, it's always been in the background, I think I've got a really early memory of being in the back of my dad's car. And he had a Rolling Stones, like Greatest Hits CD on. I just remember like, that feeling this... waiting for the next song to come on, you know. And it was I think, probably from a really early age, I was kind of reciting lyrics I knew all all the lyrics to like, these old like rock songs you know"

We have an almost identical situation of early memories of fascination centred around the hearing of a recording, in this case The Rolling Stones. Once more it exhibits the traits of familial influence, role-model influence, Exposure to a musical event (both from the Inspiration category and the Logistical Access category).

In the preceding four examples it is worth considering a somewhat less than obvious concept. We've already discussed the similarities among the informants, from their own perspectives but if we consider these experiences as purely factual or historical several important concepts can be seen. In each example the experience is centred around a specific musical identity, a person. Each of these individuals are professional musicians and in each case, whether it was a live performance or a recorded one, it was indeed a performance. Secondly, it was a performance of exceptionally high musical standard. Furthermore it bears considering that in each example the music being played and then consumed, creating the inspiration state, is from the Afro-American musical paradigm or tradition. Certainly it is not feasible to conclude that only Afro-American based music can propel listeners to inspiration but it is worth noting that in these examples it was in fact music from this tradition. Continuing on, Billie (informant 06):

> "I'm trying to think about what I started listening to, I suppose. Yeah. My gateway must have been, I think, Nat King Cole, he was my gateway drug to singing,"

Billie (Informant 06) recalls specific instances of hearing recordings of Nat King Cole and being fascinated with the sound of his voice.

With Melba (informant 07) we see a somewhat different experience that not surprisingly leads to a very different approach to the informant's music participation. Melba seems to have very little in the way of memories of being inspired in a specifically moving moment borne out of a musical performance event. Having said that, what Melba did have was significant musical exposure via her family. Unlike the previous informants her primary motivating experience appears to be her family and siblings, all of whom play musical instruments. In her own words she didn't choose her instrument it was chosen for her. There was an existing context and expectation of musical participation for her.

> "Well, my siblings all play instruments. So I kind of lived that line of playing the piano and then playing a brass instrument. uh I didn't pick the trombone. It was kind of like, like, we don't have a have a trombone player. So you, play trombone, because they thought I was gonna have long arms because I was a really tall child. But then my arms didn't really grow that much. So I can't really reach seventh. But that was kind of how I started playing the trombone."

Melba was born into a rich familial context of music participation and was therefore exposed to music from birth as well as a pathway towards enriched participation. She describes family concerts being performed annually with her own performance happening once she had become old enough. Her musical motivation appears to be founded in her relationships and identity within her family rather than from an outside inspirational source or event. When asked about her contemporary choices to participate in music we can draw some conclusions as to how her inspiration experiences or lack thereof continue to affect her. She is at the time of writing a university student studying music but with a somewhat tentative grasp on her commitment to continuing her musical growth.

> "I ended up doing three music grades in two years, like I started sixth form grade 7 trombone. And then in grade seven, singing… no, I don't think I had my grade seven trombone. So I did that in, in year 12. And I did my grade eight singing, and I did my grade five music theory. So I could do ABRSM grade 8 trombone in the next year. But because I was doing so many music grades, I mean, I couldn't…I was always in music lessons, getting taken out school, out of lessons to like…and it kind of impacted the rest of my grades. So it's

kind of like 'why am I putting so much effort into doing this', because I want to get these grades and do well. There's kind of like, I kind of saw doing a degree (music degree at university) as that was kind of worth the stress of doing more, because I…I might as well not do them if I'm not going to do a degree. I don't know if it was the right choice to do it like that. Like, like, it was kind of the only choice at that point. But I don't know if it particularly, because I don't have like the years of like, wow, I love music. Like I do love music. But I don't relate to a lot. I think a lot of the uni students are like, wow, this is…I've always wanted to do this. It was I Oh, I kind of do, like I'm always playing music like, and I enjoy it. But I've never felt like, I was never competitive with playing trombone about, like being the best or growing up learning it. So I don't I think it doesn't really, like carry on into my degree, necessarily not for the best reasons."

In Melba's own words her motivation is more deeply rooted in expectation rather than stemming from a source of inspiration. She appears to be viewing her own participation from the perspective of "I should" rather than from the perspective of "I want". The motivating factors at play in her experience are similar to the other informants but from a different perspective. There is certainly role-model influence at play from informant 07's family, but instead of creating a sensation of transcendence as required by the Tripartite Conceptualisation, a state of fulfilling a pre-existing expectation takes place. As a result approach motivation is never achieved for Melba. This presents the question of whether or not her motivation would have been different if she had in fact experienced an inspirational episode similar to the other informants. Rhetorically, if having achieved the state of approach motivation would Melba be inclined to engage in her own musical journey with more conviction? Would this be powerful enough to alter the trajectory of her overall approach to music participation as it was for the other informants?

The power of inspiration or the lack of experiencing inspiration seems to be evident in the development of each of the informant's musical participation. The theme of the effects of inspiration on the journey and progression of each informants musical participation is clearly evident in the data and apparently integral to each of their experiences and decisions to continue or dis-continue in musical participation. Additionally, inspiration seems to act as a tool or prism for focusing the trajectory of the music participation in each informant's experience. Furthermore, it is evident that continuous inspiration has been particularly

influential in the participation of the informants. Sarah describes her journey into advanced vocal pedagogy participation in this way:

> "There's a real, as in the northeast, we are behind or we were a lot further behind than we are now. But we are behind where other institutions are nationalised. So for example, this stuff (vocal physiological pedagogical technique) was embedded into colleges in London, it was embedded into Royal College of Music, it was embedded into Brit school, it was embedded because the practitioners were coming through those models. And…that was embedded in the knowledge. And they looked for that when they employed people. we were much later in that. And so I started my voice pedagogy journey quite late compared to some, and I didn't start really looking into it. So I explained last time that I did that PGCD, because I sort of felt like I should develop teaching them and I did my MA, and if I'd have known about voice pedagogy I probably wouldn't have done the MA because I was just stag... I felt stagnant teaching in secondary school, I was like, I thought, This is not right. And I went down the MA route as a cultural manager. And if I'd have known about voice pedagogy at that time, 2000, I would have gone down that route much sooner. But even at the late stage that I went down that route, when I went in trained in voice pedagogy, started going to conferences and started reading and started attending training events. And everything was in London, I had to go down to London for absolutely everything. And so you, by default, have to have a disposable income in order to do that, or a pot of money that you can invest in your own CPD. That's not fair is it and so then nobody in the northeast can really afford that because everyone is you know, a freelance musician in the northeast earning £12,000 or something. So like people don't have that cash to invest in their own CPD No matter how much they want to and so that really pissed me off. And then you bring you have in order to make a difference there you have to you have to bring that knowledge up. So I went on like a residential and I took my two singing teachers from University on that residential with me and I made them do it. And that, and that, because they and they came on that course with me to learn that. So that's how not late to the party I was regionally, I felt like I was really late to the paddocks. Everyone in London, in America was already working in this way and understanding this, but regionally. I was not."

In this example, Sarah is describing how she, at a later point in her musical journey, was inspired to not only learn new techniques in vocal performance for her own practice but also to create an organisation which helps to effectively disseminate the technique/s that she learned later in her musical journey. Her exposure to her own perceived stagnation inspired her to seek out further musical development. Upon finding new previously unknown musical elements she was inspired to learn these techniques and was further inspired to pass them on. In this example she describes even further logistical elements that are part of the Logistical Access category of our developing participation theory. We can see here that not all inspirational experiences are necessarily based in feelings of awe or adoration or even positivity for that matter. In this example the state of inspiration is borne out of a sensation of not meeting an expectation of fulfilment. But where did this expectation come from? The nature of Sarah's continuous inspiration is cumulative. Her expectation of fulfilment in music participation can be sourced from her original inspiration to participate as well as the resulting knowledge and experience in music participation. Her teachers, musical peers, experience listening to recordings, attending live performances, other lived experiences such as lectures or conversations regarding music had informed what would become her own expectation of what she wanted to feel and achieve via music participation. This is a critical element of the Inspirational Category of the developing music participation theory; continuous cumulative inspiration as described by the Tripartite Conceptualisation is a foundational factor of music participation. Informants 01, 02, 04, 05, 06, 07, 08 all describe similar continuous cumulative inspirational experiences. Sam (Informant 01):

"my dad got a promotion, he bought a record player or instead he bought a Music Centre, instead of the record player. We'd all sit around and listen to the records… I have a real love of radio, which I think comes from that because when I was a little kid, I mean, little little kid, there sitting around, instead of watching TV, they would have the radio on while we had Sunday lunch and stuff. And, and my dad really liked comedy on the radio, like the goons and sort of things like that, and things that came after that. And so I loved listening to the radio. And on the radio, you would hear quite a bit of music on the radio. My mum was like…Her older sisters were really into Elvis and stuff, when she was really into the Beatles. So when I was little, my mom would buy me like a Beatles plastic rig and stuff and like, try to close it. She was just mad on the Beatles. So she would buy all the Beatles records. She would also and my dad was really into the Rat Pack. So he would buy a lot of Sinatra and all that

sort of stuff. But But now looking back on it, he was actually always trying to find more unusual things. So he would listen to Nancy Wilson and Vic Damone and there were it wasn't always the the obvious stuff. It wasn't all. Tony Bennett, Sinatra it was like, you know, I mean, he was in love with Nancy Wilson. So, so listening to, to kind of where it went from jazz to blues and all that kind of stuff."

Here Sam describes the early musical environment of inspiration regarding recording music. His experience further evolves to a point where building upon the previous inspirational experience mentioned above he describes the moment of inspiration when he chose to pursue a music industry career.

"then I got offered this job. My dad was like, That was amazing. I was gonna go down to live in some place called ******, and be a marketing trainee for a company called *****. Who did what the fuck, I have no idea what it was. But it was a job. And I just thought, I can't do…I can't do this kind of job. That's something not good. So yes, I just, and I was in the pub thinking about this job that I was supposed to be starting in a month's time or whatever it was. And I just thought I can't do it. So I went back to my, to my room. My flat I was in and I just pulled my records out and found a one that had addresses on the back of the record, records had addresses to the record label on them. And I just wrote to them all…saying I'm desperate to work in the record business. Yeah. I don't care what I do. I'll make the tea. I'll do anything. I'll you know, do anything."

In this example we start with multiple moments of inspiration for Sam surrounding his musical experience and participation culminating after many more experiences in a further moment of inspiration to participate in music as a career. This example clearly outlines the process of continuous cumulative inspirational experiences in relation to music and music participation. One can draw connections from each episode of musical inspiration to each following episode of inspiration building upon the preceding experiences. As the informant's musical journey evolves and more knowledge is gathered the sequential episodes of inspiration are predictably more nuanced.

Based on these experiences we can see the impact of inspiration in the music participation theory. The state of inspiration, as described by the Tripartite

Conceptualisation, occurring in a cumulative and continuous way outlines one of the three foundational thematic tenets of the emerging music participation theory. Importantly, the lack of inspiration within music participation appears to result in negative participation or an increase in the frequency for an individual to make the choice to disengage in music participation.

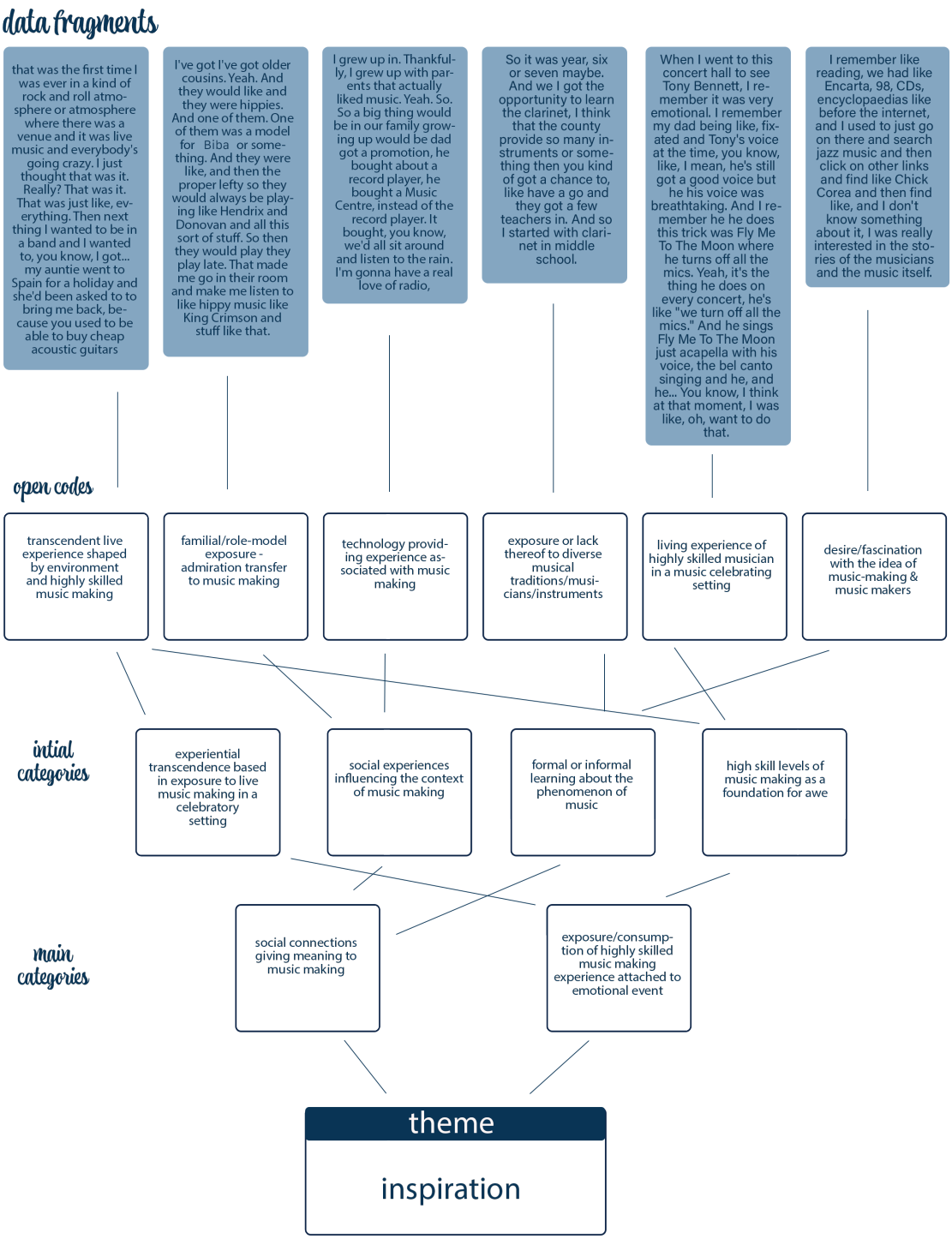


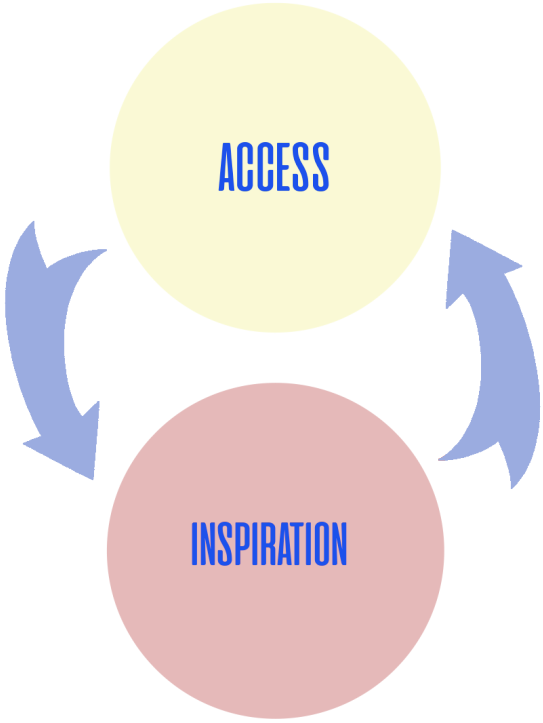
Table showing the data-driven pathway leading to the Inspiration Theme

Access Within Musical Eco-system and Resources

Now that we've described the analysis of the first major or foundational theme derived from the data, let's turn to the second theme or category: Access to Musical Eco-system and Resources, abbreviated to be called the "access category". In scouring the data the researcher immediately noted the representation of access (having it or not) as an important and unanimously included element in all the experiences of all the informants. From this initial analysis, a more detailed look at the issue of access for the informants proved essential in providing a critical infra-structural understanding of how and why the informants did or did not participate in music. This study is labelling this category as Access to Musical Eco-system and Resources and is defining the term/category as follows: the ability and opportunity for an individual to be exposed to, have physical contact with, or have an unobstructed pathway and/or view of some element of music, music participation, or music-based activity. In other words the category of access refers specifically to individuals being in the near proximity of music and music-making, as well as, having the opportunity to learn and understand those same elements of music and music-making without obstruction. Examples of this would be having the ability to be taught music from a music educator. A geo-social obstacle might be a lack of music educators in a particular area. Similarly, not living near a music performance venue would constitute an obstruction to access. Conversely having opportunity to see, hear, and touch a musical instruments at an early age is an example of having access. Other examples might include access to musicians or music makers via television, radio, or online platforms such as Kathryn Tickell's programming on BBC Radio 3 or the latest studio recorded album from artists such as Sam Fender streamed online.

As mentioned in the previous section, inspiration appears to be a critical foundational element of music participation but without access, as defined in this study, it is not enough to explain and or adequately describe music participation. Where inspiration intersects with access we find that participation becomes a more viable outcome. Additionally, it is important to understand, as indicated by the below graphic representation, that these two categories continually influence each other in the journey of any given individual. They are indeed symbiotic in a way, as the access category provides the opportunity for inspiration to occur and the inspiration category often leads the individual to search out more access.

In a very similar way to the Inspiration category, the Access category also appears to be continually relevant to the participation of the informants. As shown above, the state of inspiration is continually present in the experiences of the informants as they participate in music and as we'll discuss having access is similarly continually present for the informants in their experiences of music participation. Whether that participation is a maintenance of existing participation or an advancement or a reduction of participation access is still continually present in the form of people, knowledge, space, safety, equipment, infrastructure, experience or otherwise.



For each informant in this study they had access to the following elements at the outset of their initial music

open codes	selective codes	category
tech in music and costs associated with it, knowledge surrounding music technology, hardware/software/internet access,	access to technology in music making	**technological considerations**
interconnectivity of specific music traditions with tech, acoustic/electric/digital music making, aesthetic effects of tech on music, generational divisions around tech in music	intersection of technology and music traditions	
effects on the evolution of music/musicians/music-making/social roles of music, development of new styles/-genres/traditions through tech, dissemination of music through tech	innovation in music through technology	

Table showing coding process referencing accessibility to music making technology

participation:

- Sound recordings and the appropriate devices to play the recordings
- Individuals with more knowledge and experience about some element of music than the informants themselves possessed.
- A culture with music having some level of value (to be discussed in more detail later)

Curtis (Informant 08) was born into a family of musicians, specifically his father and sister. Listening to music was a fixture of daily life from birth. His father played as a hobbyist in their church. Melba (Informant 07) similarly was born into a musical family with all family members playing instruments. Listening and performing was a part of her family's life. Billie (Informant 06) grew up listening to the famed American singer Nat King Cole. When she began to participate in the making of music later in life she had access to music teachers and beginner music programs at local educational institutions. Nina (Informant 05) describes listening to music early in life with her family and had music education opportunities, including access to music educators, through her school. Jimi (Informant 04) recalls specifically hearing music as a very young child and having a family member who played guitar. Likewise, Sarah (Informant 03) was exposed to recordings of a variety of musicians including Barbara Streisand and Louis Armstrong at an early age. She also had access to music educators and written resources about music and musicians. Ella (Informant 02) was introduced to recordings from her earliest memories by her mother and father. Her father being an avid music fan, imparted musical knowledge from an early age. Finally, Sam (Informant 01) was exposed to recordings at a very early age by his parents and family. As consumers and fans of music, he gleaned previously unknown musical information and experiences from his family and his peers. While his family and friends were not professional musicians or educators they had further knowledge than he had at the time simply because of their life experiences and their own ongoing access. Furthermore all of the informants are British and live within British cultures, which have varying levels of value associated with music. These levels of value include but are not limited to economic value (as seen in the cost of a recording for sale or a live performance ticket), social value (traditions of music performed at specific occasions), and communal value (music and the experience of music being used to solidify cultural identity). The element of cultural value is important in this context because it provides a pre-text to participation. It also infers pre-existing forces at play in the world around the potential participant.

Cultural value as a pretext of access to participation

In each informant's experiences the effect of musical cultural value is acutely evident. The fundamental forces which determine cultural value have been described in part as the following by the informants:

- Social acceptance or lack of acceptance
- the perception of contribution to the cultural fabric or identity
- economic success or lack thereof
- nostalgic connectivity to family, community, region
- perception of gender, ethnicity, and socio-economic roles within the community

Each informant was affected in both positive and negative ways by the aforementioned forces within their communities and culture.

The forces which shape the cultural value of the musical eco-system provide a spectrum upon which each member of the community appears to determine their own individual value assessment of music, music participation, and the musical eco-system. It is within this communal-appraisal spectrum of the musical eco-system that each informant has been born into and it is within this context of value that each participant drew their first influences about music and music-making.

open codes	selective codes	category
music traditions passed down within family/community, oral/aural traditions of cultural identity, preservation of cultural history/authenticity	generational heritage	**geo-cultural factors**
role of music in community, intersectionality of roles in music-making, music knowledge, perception of music traditions/cultures within community	pre-existing music mythology	
gender in music making, classism/elitism/racism in music making, music crossing over social boundaries, music used functionally in social circumstances	social roles affecting music making	
non-homogenous ethnicity in geographic regions, cross-heritage/ethnicity influences on music making, access to non-present traditions via digital media, music as an expression of varying communites	varying types of cultures in geo-social regions	

Table showing some of the codes referencing cultural forces exerting influence upon music participation within the eco-system

The cultural valuation of music in the Northeast of England provided both support and obstruction to all of the informant's journeys into music participation. Specifically, a major

pervading cultural force affecting participation in each of the informants was the idea that music or music participation was not a serious endeavour to pursue in one's life, certainly not as a career. Sam, despite having expressed deep interest in music participation throughout his childhood, was encouraged vehemently by his family and community to pursue another education/career path that was considered more "secure" or "acceptable". The power of this encouragement was so strong that Sam completed an entire college course in an unrelated field and was even offered employment in that field before making a last minute and quite dramatic decision to pursue a career in the music industry. This example illuminates the conditions that at the time surrounded music participation, which is to say that it was perceived to have less value to one's life than most other professional endeavours including academia, manufacturing, marketing, law, medicine, engineering, building, finance, etc.

The power of the familial, communal, social, and peer pressures to not participate in a serious way in music is difficult to describe and quantify. Having said that, we know from the work of Demorest and others that the single most powerful influencing factor on young people to participate in music is the approval or lack thereof of their parents and immediate family members (Demorest, 2017). We also know that the second most influencing factor is that of peer pressure. So perhaps we can understand how important and influential the forces of one's family were and continue to be in regards to pursuing music participation as a primary activity in one's life and work. It appears that without the support of these fundamental individuals the likelihood of one's music participation decreases significantly.

By virtue of Sam's own testimony we know that this initial struggle to overcome the negative influencing factors of his family and community was one of the most challenging obstacles he faced if not the most challenging in his journey to participate in music. The theme of overcoming negative influencing factors in the form of familial and/or communal pressures was found throughout all of the informants experiences.

As a further example of the power of the pre-existing cultural valuation of music participation Ella's (Informant 02) experience is worth considering. While experiencing a very similar cultural context to Sam, Ella had to make a situational transformation to continue on a meaningful music participation journey. She had to leave the Northeast of England to be able to continue her journey in music, as there simply wasn't enough opportunity and too many obstacles for any kind of progression to occur from her perspective. The eventuality of an aspiring artist of any kind being forced to relocate to a

more art-inclusive environment, typically less rural, is nothing new but important none-the-less and speaks to the point of making sense of the contextualisation of music participation in a given cultural paradigm.

Ultimately, the data gathered from the informants, and relating to the pre-existing cultural valuation of music and music participation, points to a series of obstacles that prevent, discourage, and make more difficult the endeavour of music participation in the Northeast of England. Additionally, we can see further indicators of a negative cultural valuation for music participation in the Northeast of England, specifically in the form of the English Baccalaureate as mandated by government legislation in 2010 (DfE, 2023). The EBacc, as it is commonly referred to, is a way of assessing the success of a school in the eyes of the government. The learners are judged to have achieved an EBacc if they complete seven GCSEs in the following subject areas: English language, English literature, maths, double science or biology, chemistry and physics, history or geography and a language. What is quite conspicuously missing is arts and, in particular, music. This sets up the premise that music (and other arts) are not as important or vital to the youth and therefore the society and culture as the aforementioned subjects. If we then overlay this concept on top of a context of an educational institution with limited resources and funds, a pattern of subject-hierarchy emerges with music being the bottom priority. As it turns out this is then implemented into policy and even further resources and considerations are taken from music education. If a school's success rate is in some way measured by the amount of students achieving the EBacc, then certainly there is pressure upon school administrations to fulfil the mandated numerical obligation of 75% of students studying the EBacc approved subjects by 2022. The opportunities for students in these types of situations to participate in music will almost certainly be reduced.

As a point of fact the English Baccalaureate has had a negative impact on music education as determined by the 2018 study from the University of Sussex (Daubney, 2018). This presents a significant obstacle for a young person to overcome in a journey to music participation. The possibility that the only opportunity for a young person to consider music participation is in school suddenly brings forth the reality of an outcome where the young person will never participate in music, and raises the question how frequently does just such a thing happen in England? Perhaps more specifically, how frequently does this happen in the Northeast of England? While only one of the informants participated in the English music education system after the Ebacc was implemented, it is not difficult to see how this is

affecting music participation within the education system. Furthermore it is worth considering the wider implications of the exclusion of music in the EBacc. From the perspective of a parent whose child might be attending a school which focuses its students towards an EBacc and away from music it must appear that in fact music is not important nor a worthy endeavour worth putting time and energy into. If the government and the school administration all make the claim in statement and in action that music is less important and not deserving of any resources, then why should a parent support a child's journey into music participation? As mentioned previously this presents a significant obstacle for a young person to overcome on their way to music participation, and the obstacle comes from the low cultural valuation of music making as a human endeavour.

In considering the power of the cultural forces at play affecting an individual's perception of the value of music, the musical eco-system, and of their own participation in music a unique outcome presents itself; self-exclusion. Self-exclusion, like other obstacles to access, can be understood to be that which blocks an individual from participating in music. Unlike other obstacles, self-exclusion is imposed by the potential participant as the name implies.

open codes	selective codes	category
pervasive unfounded tropes surrounding music participation, stigma in music participation, uninformed policy-making, unfounded assumptions	music participation mythology	**misinformation regarding music-making**
lack of historical contextualisation, fiction surrounding music tradition origins, inaccurate connectivity of traditions, biased framings of music history: white washing	inaccurate/incomplete historical knowledge	
incomplete or inaccurate understanding of music-making, lack of skill sets, underdeveloped music making skill-sets, lack of ability in tradition-specific techniques, mislabeled or named participation	inaccurate knowledge of skills/craft	

Table showing coding process referencing possible cultural forces affecting the participation of music within the eco-system through misinformation

The question of why one would exclude one's self from participation intentionally is a nuanced issue indeed. As other studies have shown peer pressure is a fundamental factor in young peoples choices to participate in school music programmes, and while this information is important it seems to not explain the nature of how peer pressure functions in this way. Self-exclusion illuminates this process. An individual's perception and connectivity to the

preexisting cultural valuation of a specific musical participatory action can heavily influence the individual's likeliness to self-exclude or not. Again, we see the power of the cultural context regarding music participation we are all subjected to.

An example of this can be seen with Jimi (Informant 04). Jimi describes himself as a professional musician and music-maker. His primary focus is making music, which includes his efforts in making music his professional focus. He has experienced the evocation, transcendence, and approach motivation of the Tripartite Conceptualisation and has been compelled to participate heavily in music, additionally he experienced cumulative continual inspiration and access, however his participation has been influenced by the pre-existing cultural valuation. While he has had access, via the internet and other recorded media/ mediums, his participation in music-making (in this case writing songs) has been limited to a specific regional tradition despite having access and exposure to multiple sophisticated and influential traditions/idioms. This is explained via self-exclusion. Jimi has willingly chosen to not participate in traditions/genres/styles that his culture has valued as less worthy of his attention or his inclusion. His songwriting is focused exclusively on the tradition of popular music found in the north of England. This is evidenced by his use of harmony, melody, rhythm, orchestration, lyrical content, production format, instrumental roles, and emotional aesthetic. An example of this is the use of groove in his songwriting, it is exclusively 'straight'. Straight refers to the treatment of the division of the pulse or beat. The division of the beat happens at a perfect mid-point between beats, as opposed to a variation of the very common swing feel. With the prevalence of a variation of the swing feel, where the division of the beat happens at some point after the mid-point of the distance in time between beats, in much of modern popular music and with Jimi having ample access to this style/technique its exclusion in his songwriting is conspicuous. The motivation for excluding this technique is that it is not held to have as much value as the traditional regional approach to groove from Jimi's perspective. In other words, he believes his music would be affected negatively by using this technique because it is not as widely appreciated in his cultural, geographic, social location. Importantly, Jimi makes the definitive choice to not participate in the appreciation, use of, and learning of swing-based groove patterns and traditions. This is clearly an example of a self-exclusion obstacle to musical access within the larger classification of *Access to music and resources* category.

As we have found, the data suggests that having access to diverse and sophisticated musical ideas, performers, traditions, instruments, sounds, education and techniques directly

affects the participation of possible participants. Returning to Ella's (Informant 02) experience as mentioned above, she did not have enough access to musical opportunities, including education, in her hometown and was forced to seek them out elsewhere. Her statements regarding her current state of knowledge and musical skill level gives important insight into how she feels about how her lack of access to adequate contemporary musical education in her earlier life and how that has affected her career as a professional music-maker. This is a common thread through much of the other informant's experiences. Ella continued to describe her feelings on access,

> 'The thought of going to a music establishment, for me would have been amazing. But I wouldn't have even thought of applying because I had absolutely no qualifications. But I think now you would actually have the awareness that you could go on to a music. course, this that these things exist, you know, even as a singer or something, you can go and do a university course now. And then I was just of the impression like, unless you were like, grade five. And you've been practising since you were five years old, that there's just no way that you would ever be able to take that course. So I didn't even contemplate it'.

Here she is describing a music establishment as a music education institution and her experience that more recently she believes there is broader general knowledge around the existence of higher education institutions teaching music-making in some way that is somehow more applicable to a working class person interested in higher musical education. We will look more closely at this issue in later sections.

The informants all strongly referenced the following categories of access as significant in their music participation journey:

- Specific music education
- Access to music events including performances, gatherings, meetings, etc.
- Access to diverse instruments, traditions, genres, styles of music (recorded, notated, performed)
- Economic access including costs associated with the above mentioned categories as well as transport costs, non-instrument equipment costs such as attire, and space costs including rehearsal and practice space.
- Access denied because of self-exclusion and discriminatory exclusion (elitism, classism, misogyny, racism, Queer discrimination, ageism, ablism, and others)

Access within the Musical Eco-System Category: Music Education

Let us now consider each of these access-based elements. Starting with music education as defined by The Independent Society of Musicians,

> "Music education encompasses all sorts of learning and situations. Some of this musical learning goes on in the classroom in the form of weekly music lessons and at other times in the school structure, for example singing assemblies, nativity plays, celebrations, choirs, ukulele groups and throughout the extra curricular programme." and continues, "Music education also happens outside school in a variety of places and situations. Children learn from their friends and family, the radio, music groups they attend, the Brownies, music theatre groups, churches, in fact there are so many situations in which music is present that it is difficult and unnecessary to work out where our musical learning comes from!" (ISMTrust.org 2022).

Although the latter statement is certainly something that is debatable, as it could be entirely necessary to work out where musical learning comes from and possibly short-sighted, the definition is broadly accepted in England. Perhaps a less ambiguous explanation would be helpful, definitions.net states,

> "Music education is a field of study associated with the teaching and learning of music. It touches on all domains of learning, including the psychomotor domain, the cognitive domain, and, in particular and significant ways, the affective domain, including music appreciation and sensitivity. The incorporation of music training from preschool to postsecondary education is common in most nations because involvement in music is considered a fundamental component of human culture and behavior. Music, like language, is an accomplishment that distinguishes us as humans. (Definitions, 2023)"

As the ISM website states, music education happens not just in schools but in a variety of environments including familial, community-based, socially informal settings, and many others. All of the informants spoke at length regarding their experience of music education and suggested that the educational elements of their musical experience framed the trajectory and velocity of their music participation. Certainly the idea that music education is

important in the development of musicians and musical skills, including music appreciation, is nothing new or ground-breaking, however it is important to understand the level and scale of importance and to underpin the emerging theory surrounding music participation with a nuanced grasp of how and why and to what degree music education is important in reference to music participation. To that point the data show that 100% of the informants were fundamentally affected by their experience with music education. Additionally, each informant referenced in retrospect elements lacking from their music education and in some cases, such as with Ella, how the lack of valid education opportunities were the defining reasons behind paradigm shifting choices made by the informants. 87.5% of the informants reported that the lack of access to accurate and enriched music education opportunities negatively affected their participation in music and in fact is viewed as an ongoing obstacle in their current music participation. Furthermore, all informants agreed that diverse, historically accurate and informed, practice-based music education is fundamental to curating a productive, vibrant, and long-lasting approach to music participation within individuals. When asked specifically about what they viewed as important in music education the following items were the most mentioned.

Access within the Musical Eco-System: Music Education Sub-Category: performance opportunities within music education systems

All of the informants spoke about the impact that having or not having the opportunity to perform in a music education setting had on them and their musical trajectory. Additionally many of the informants spoke about the lack of opportunity to perform and how if there had been more opportunities for them their journey in music participation would have been significantly enriched and more efficient, inferring that their musical goals could have been achieved more quickly and more accurately. The informants also spoke in depth about the lack of diversity in their performance opportunities within a music education context. Many of them had little or no formatted ensemble-based performance opportunities in any tradition or genre, and therefore no chance to learn how to participate in music in this way, authentically. Importantly, it is worth noting that a fundamental element of music participation in the western art music tradition and in the Afro-American music traditions (the latter of which is fundamental to most modern western popular/mainstream music) is in

ensemble performance and ensemble performance technique. The lack of contextualised large formatted ensembles within the music education experience of each informant is a conspicuous theme within the data. The National Curriculum as dictated by the UK government specifies that music tuition is required at key stages 2, 3, and 4 within the public school system (National Curriculum, 2023). It also states that this tuition might be delivered in individual instruction and/or in a group setting, referred to as "whole class ensemble teaching". The National Curriculum, however, does not specify the inclusion of tradition-specific formatted ensemble learning in music education. Furthermore, the difference between a so-called "whole class" music lesson or "whole class ensemble teaching" and a large formatted ensemble in a specific tradition is significant. "Whole Class Ensemble Teaching" or WCET is not necessarily centred around a tradition of performance, but instead can be centred around the teacher's ability or knowledge level. For example, a teacher might be able to play guitar and therefore teaches the whole class to play guitar. In the larger musical eco-system and in the music industries there is no such ensemble as a 'guitar ensemble'. This would be an ensemble that has been created out of context as an educational tool, for no educational reason other than lack of ability/knowledge in the teacher and/or lack of access to appropriate instruments. This format would be disconnected from the musical ecosystem outside of the educational context with the teacher who can play guitar. In other words, the National Curriculum does not require there to be any music education in the public school system that is tradition-specific in regards to ensembles such as concert bands, Jazz ensembles, orchestras, salsa bands, etc. and in fact allows for the exclusion of these foundational ensembles. What this means, and as the informants have corroborated, is that many students who have experienced music education in schools will have or will have had no experience in fundamental ensemble settings. As mentioned the tradition-specific ensembles are critical foundations of many music traditions and cultures. Without the aforementioned ensembles a student is in fact not accurately learning the music in question. Additionally, and as mentioned above, the lack of tradition-specific ensemble opportunities in the public school music education system means that the music education system is entirely disconnected and non-representative of the larger musical eco-system as well as the music industry. Should the student wish to pursue higher education and ultimately music as a profession, they would be unfortunately ill-equipped as they might not necessarily have had any exposure, experience, or education in commonplace ensemble

formats in prolific music traditions such as Afro-American music, Afro-Cuban music, Afro-Caribbean music, and indeed western European art music, as well as many others.

The issue of diversity is especially worthy of consideration. All of the informants spoke about the lack of diverse performance opportunities in their music education experience. Specifically, seven of eight informants indicated that their education-based performance opportunities, both individually and in groups of some kind, were solely in the western art tradition. Occasionally western art music is colloquially and inaccurately referred to as "classical music" or being "classically trained". By definition classical music refers to western art music that was composed in western Europe during the classical period, between 1730 and 1820. In recent times it has become a catch-all phrase for western art music that is typically instrumental or orchestral. 75% of the informants stated that the overwhelming majority of their experience in music education was based in western art music traditions and excluded other more prolific traditions and genres, specifically Afro-American music. The remaining 25% stated that while they had experienced elements of music education which were not based in the western art music traditions not more than 50% of their music education was based in western art music traditions. In other words even the informants who did learn music other than western art music, still learned western art music in significant quantities. The informants noted that the music education they had participated in had been very much euro-centric and the performance opportunities they were afforded through that education were likewise euro-centric in format, style, and tradition. In fact the public music education system is fundamentally Eurocentric as indicated by the forward from the 2021 Model Music Curriculum: Key Stages 1 to 3 document by the Minister of State for School Standards, Nick Gibb (Gibb, 2021). In no uncertain terms it illuminates the underpinnings of British music education,

> "The Model Music Curriculum is designed to introduce the next generation to a broad repertoire of music from the Western Classical tradition, and to the best popular music and music from around the world."

This statement clearly places the value of WEAM tradition over that of others as no other traditions are mentioned by name but instead grouped into vague and very broad categories of pop music or music from around the world. Furthermore the Model Music Curriculum also indicates that a primary focus on western art music is preferential in a music

education setting. In appendix 3 of the Model Music Curriculum a list is provided of recommended listening, by way of comparison pre-1950 western art music pieces number 200 while Afro-American compositions number 40 despite the fact that Afro-American music was hugely prolific in this time period. Importantly, the Model Music Curriculum does indicate that formatted ensembles might be a part of the students music education but doesn't delve into how these might be set up and rather bluntly suggests in footnotes that a class brass band (the type of brass band is not indicated) is equivalent to a string ensemble, jazz big band, or rock band. It is a rather simple exercise to determine that these ensembles are not equivalent and are based in fundamentally differing approaches to music. In fact, the mere suggestion that these ensembles are the same begins to bear the marks of white-washing their respective cultural traditions. As an example, there is no form of improvisation in the British brass band tradition, but contextualised improvisation is fundamental to jazz (Afro-American music) and can only be authentically experienced in it's full context in the jazz ensemble setting. The experiences of participating in these two respective ensembles are not similar and therefore should not be equated as they are in the Model Music Curriculum Appendix. Primarily, as indicated by the informants responses and also by review of the literature, we see that in fact the music education system of England is underpinned by a prevalence of western art music over other more diverse types of music and music traditions. While indeed others are included in the curriculum, music traditions and idioms other than western art music are by far in the minority in quantity of inclusion and in the level of accurate detail which possibly illuminates an undercurrent of western European superiority within the system.

Access within the Musical Eco-System: Music Education Sub-Category: aural skills training/ear training in a structured format:

As with access to specific and systemic music education performance opportunities access to contextualised and systematic ear training was a prevalent theme in the testimonies of the informants. While a minority of the informants did indeed have access to ear training of some kind in their initial music learning, it was in retrospect, less than sufficient from their own perspectives, with the exception of one; Sarah (Informant 03). Furthermore, the majority of the informants did not have access to any form of formulated and methodical ear training. From the informants points of view (with the exception of Sarah) the lack of access to enriched ear training made their journey in music participation more difficult and less

inclusive. Additionally, many of the informants faced and continue to face obstacles to music participation, as a result. Certainly one of the most prevalent of those obstacles is the lack of ability as perceived by the informants themselves. The idea of not having the appropriate ability level to participate in a music opportunity presents a significant obstacle to participation. The feeling of having inadequate abilities was frequently mentioned by numerous informants as a rationale for not participating in opportunities throughout the informants musical journeys. Additionally, the reality of not having necessary skills and abilities due to lack of education and/or exposure is common throughout the informants experiences. As a point of fact much of the musical eco-system is based around the idea of skill level being a prerequisite for participation, simply consider the commonplace structure found throughout the musical eco-system: the audition. This leads to the realisation that, by and large, the informants found their access to ear training less than sufficient in their education and in comparison to their national and international counterparts. More specifically, they articulated that they lacked access to education steeped in aural skills pedagogy and with robust methodical technique applications. By comparison, the ear training opportunities for the informants who had any, were demonstrably less robust than those of their international counterparts. As an example, typically Americans who study music in Higher Education receive a minimum of 4 semesters of methodical and contextualised ear training (DataUSA, 2023; College Factual, 2023; Johnson, 2014). This amounts to approximately 280 hours of in-person (face to face) staff-led ear training throughout the degree/diploma compared to 40 hours that is typical of UK-based Higher Education institutions. The University of Edinburgh appears to not offer any ear-training or aural skills as of 2020 (The University of Edinburgh, 2020). The University of Cambridge music programme on the music performance degree offers 2 semesters of what is referred to as,

> "tonal skills and general musicianship" which teaches a combination of "basic harmonic skills at the keyboard, aural work and writing music in a range of historical styles".

A small sample (at the time of writing) of Higher Education institutions with no application fee and their corresponding aural skills training options:

Middlesex University London: 1 class containing ear training 30 credits

University Salford Manchester: no ear training

University of Edinburgh: 1 module (1 semester of ear training)

University of Brighton: no ear training

Goldsmith's University of London: no ear training

University of Birmingham: no ear training

University of Surrey: no ear training

University of York: 1 module with ear training elements

Queen's University Belfast: no ear training

University of Northampton: BA Popular Music: no ear training

University of Southampton: BA Music: no ear training

University of Sheffield: BMus: no ear training

Newcastle University: no ear training

University of Sunderland: no ear training

There are a number of higher education institutions in the UK which do offer significantly more ear training or aural skills development: music conservatoires. There are eleven in the UK (www.conservatoiresuk.ac.uk, 2023). These institutions typically focus more intensively on the craft of music-making, have a more rigorous performance audition system, and exponentially fewer places available for potential students than university music programmes. According to whatuni.com there are 933 music degrees offered from 137 universities in the UK (IDP Education, 2023). All of the mentioned differences between the conservatoires and the university music programmes, of course, are obstacles for gaining access to structured and focused ear training for learners/participants. Here we see an interesting socio-cultural obstacle to music participation in place, the most advanced educational institutions in music making in the UK have what amounts to a monopoly on foundational skill building in music participants, which is exceptionally exclusive. There are 148 institutions offering music degrees in the UK, meaning that 137 are not conservatoires, and likely offer little if any ear training despite the fact many more music participants are going to universities rather than conservatoires. It is important to note that the audition process by its very nature will favour those participants who have previously had a more robust education/training experience. This could potentially result in the favoured participants having a higher chance of gaining one of the coveted places at a conservatoire. Typically, due to governmental removal of funding in music education, public or state schools have less robust music education programmes than private schools (Savage, 2019). This could result in those individuals with more economic resources being more likely to being given

space at a conservatoire. All of the above describes an acute lack of access for participants in music education, specifically surrounding ear training.

Access within the Musical Eco-System: Music Education Sub-Category: Access to a form of practically-applicable music theory

(western art music theory, jazz theory, Arabic music theory, etc.):

As above, the majority of the informants described their experiences in music participation as having little or no access to a practical version of music theory or education in any version of the many existing forms of music theory in the modern world. While a minority did have access and only one informant described their experience with a version of music theory as adequate or more than adequate, in retrospect. As with access to ear training and aural skills education, the typical access at institutions of music education in England appears to have been limited in the experiences of the informants. Also, based on data gathered from a number of HE institutions across the UK, of those institutions that do offer music theory as part of their educational programme, the vast majority offer a version that is based solidly in the western European art tradition. Only a fraction appear to offer music theory based in the Afro-American music tradition, and even fewer offer education in music theory in other forms such as from traditions in Indian and Central Asia, or Middle Eastern cultures. Importantly, it is worth considering the applicability of specific traditions of music theory. As of 2022 Afro-American based music (or influenced/derivative; keeping in mind "pop" music is Afro-American derivative) makes up the vast majority of the UK music industry (BPI, 2023). Furthermore, Afro-American music has internationally reached into every nation in the world in a way that no other musical tradition has (IFPI, 2023). With this in mind the applicability of music theory from the Afro-American music tradition, commonly referred to as "Jazz Theory" is clearly very high and yet seemingly isn't the primary form of music theory taught at music education institutions in England. Again, perhaps an underpinning of white cultural superiority is at fault. Certainly the tradition of teaching western European art music-based music theory is long held but this doesn't necessarily speak to the merit of the tradition or the reason for which its held in comparison to other traditions.

Access within the Musical Eco-System: Music Education Sub-Category: Access to historically or traditionally informed contextualisation of music:

All of the informants described an acute lack of music tradition contextualisation in their experiences. Perhaps surprisingly, they even described a lack of contextualised understanding of the musical traditions from their own ethnocultural backgrounds, with the exception of one tradition of music, that which is referred to as "Folk". In this context, "folk" music is referring to the British variations of non-liturgical roots music or in other words music of and from people not within the aristocratic class or court. Although two of the informants described having access to historical/contextual information regarding so-called "folk" music, it appears that the actual knowledge they were taught or were exposed to was misinformed in many ways. While Jimi (informant 04) and Nina (informant 05) felt as though they were versed in the contextualisation of "folk" music, the reality was that their knowledge of the history and social context surrounding the development of this musical traditional was less then complete. Jimi described being versed in the music of the region, referencing "folk music" but when asked about the musical structures that make up "folk music" he was unable to describe or explain them or how these elements were similar to other forms and cultures of music. When asked specifically about harmony and the use of chord progressions in his music (written in a "folk style" and underpinned with a "folk" aesthetic) he admitted that he didn't really understand the harmonic application, how to notate it, describe it to other musicians, or how it functioned within the composition itself. In truth the use of the harmony he was speaking about was arguably based more in Afro-American traditions than in English "folk" traditions. This is indicative of the previously mentioned inaccuracies of the contextualisation of musical traditions that were accessible to Jimi.

All of the informants spoke of their frustration with the lack of access to information regarding the origin and nature of various highly-influential musical traditions. The core knowledge base of the history and culture of musical traditions that the informants had access to was either non-existent, negligible, or inaccurate. As an example, Sam (Informant 01) told a story about vinyl records that his mother purchased and played for him which were in the Afro-American musical tradition, specifically R&B, but as he explains these were not the original recordings due to the fact that the originals couldn't be sold at the time in England and so were recreated by non-authentic musicians copying the style of the original

creator/musician. This means that Sam's first exposure to this tradition was a secondhand account and not necessarily a stylistically/culturally accurate one. Furthermore, music and musical cultures are nuanced and have deep historical elements which underpin their meaning and practice of the art form. Without this knowledge a truly comprehensive understanding from an insider's point of view cannot be achieved and an individual music participant's practice will reflect this lack of access to understanding.

Access within the Musical Eco-System: Music Education Sub-Category: Access to instruments or music producing equipment for learning purposes

The informants unanimously mentioned access or rather lack of access to musical instruments in their interviews. Even those who would go on to primarily participate in music via the medium of voice or singing or even in a non-performance fashion mentioned an acute lack of access to music instruments. While several of the informants participating in this research did have access to musical instruments the trend of not having access appears to currently continue to be an issue in England.

In 2018 a Making Music survey report showed that 70% of respondents believed that lack of access to musical instruments was a significant obstacle to music participation (Making Music, 2018). For the informants the common theme of having no access or limited access to musical instruments (acoustic, electric, or digital) was clearly articulated as having a profound effect on their level of music participation.

Jimi (Informant 04) was exposed to a family member's guitar from his earliest memories and as a result only ever considered playing guitar. Sam (Informant 01) had no access to instruments, but after being taken to a concert, convinced a family member to purchase an inexpensive guitar for him because, as he explained, it was the first time he had seen such an instrument played live. Melba (Informant 07) was born into a family of music participants and was given access to brass instruments as a result. Her siblings all played brass instruments at the behest of her parents. Her continued music participation is currently focused primarily on playing brass instruments. Similarly Curtis (Informant 08) was born into a family of brass players and so he was exposed to brass instruments from his earliest memories. Curtis also continues to participate in music primarily through his playing of brass instruments. Importantly, all informants describe the powerful effect that exposure and close proximity to

musical instruments had on their development and continued commitment to music participation. Perhaps unsurprisingly this illuminates, from the perspective of the informants, a critical component of the emerging participation theory. Having access to particular instruments affects the choices of the potential participants moving forward with their participation. Consider for a moment if each of the informants had access to dozens of instruments from many multiple musical traditions. It begs the question how would this have affected their music participation choices? Would the informants who are now brass players still have chosen brass instruments if they had had exposure to more instruments? Would the guitar players still have chosen guitar if they had had exposure to wind instruments or percussion instruments in the same culturally/socially contextualised way with which they had the guitar? Furthermore, the informants were all exposed to Western versions of musical instruments as opposed to instruments from other musical traditions giving an indication as to the diversity or lack thereof within the participation choices and opportunities available to them.

Frequently in the aforementioned contemporary research and literature the issue of access to musical instruments is framed via access to musical tuition on particular instruments. Throughout the informants' responses to the questions of access, they each referred specifically to the access to instruments and separately to access to educators. They appeared to make a strong distinction between the two issues, or rather they made the following point: for tuition one needs an instrument and conversely without the tuition the instrument is less effective. In terms of conceptualisation, this is a nuanced idea which is important to the participants and to their perception of their own journeys. Rather than having a single obstacle to overcome on the path towards further and more sophisticated musical participation the informants indicated that in fact the issue is two separate obstacles both of which require specific solutions not necessarily coming from the same source.

Of the eight informants only one had access to both a musical instrument and tuition through the school programme, Nina (Informant 05). Her musical journey has also been directly effected by the instrument she was exposed to, ultimately chose, and the opportunities for performance with that instrument which she was afforded.

Access within the Musical Eco-System: Music Education Sub-Category: Access to educators from a variety of traditions/genres/ musical cultures with a high level of skill and knowledge.

As with access to instruments, informed musical contextualisation, practical music theory, and ear training, the informants unanimously agreed and described the importance and influence that informed educators had on their musical participation or conversely the increased difficulties, lack of opportunities, and slowed progress that a lack of access to informed educators presented in their early music participation. They described their access to educators in a number of sub-categories:

- non-existent
- lacking or low technical skill/experience
- mis-labeled as music educators
- non-diverse/elitist
- competent but without resources
- effective/knowledgable

The first, non-existent, is fairly self-explanatory but provides a basis for understanding that access to educators of any quality is not necessarily guaranteed in the Northeast of England's musical eco-system. Several informants described their experience with educators who fit into the next category: Lacking or low technical skill/experience. This group appears to be defined by the lack of knowledge as perceived by the informants. Examples include educators with only limited knowledge of music theory, ear-training, historical context in multiple musical cultures, performance on one or more instruments, stage craft and other practice-based skill sets and educators who had inaccurate or intentionally non-diverse approaches to music education. Other examples might include educators with some level of practice-based musical skill/knowledge but who have had no performance-based experience and therefore offer no insights into the application of music practice.

The next grouping, Non-Diverse/Elitist, is based on the idea that the educator rejected necessary, beneficial, and commonplace practices based on ideological beliefs or cultural elitism. A number of the informants described experiences with educators whose fundamental underpinning of their educational approach was from a position of bias. An

example might be an educator who teaches only WEAM tradition in music because of a commonly held belief that this tradition is superior to others.

In real examples, a number of the informants had multiple experiences with educators who rejected any tradition of music except for WEAM to the point that requisite skills such as contemporary popular ensemble performance skills were not taught. Similarly, Curtis (Informant 08) described his experience at music college as, "pointless" because the educators had no knowledge of musical technique and context outside of their understanding of so-called cover band playing on specific limited group of instruments (guitar, bass guitar, keys, drums, and vocals).

His own knowledge, he explained, was so far more enriched than that of his educators that he passed his final exams and performances with no preparation. He was so affronted by the 'hypocrisy', as he calls it, of the music college system that he stopped participating in music for a number of years after graduating. Curtis tells the story of his final playing exam when he was asked to sight read a passage of music on a notated score in the incorrect key and clef. When he asked the educator what clef he would like the piece to be played in it became apparent to Curtis that the educator didn't know the difference between clef, key, and transposition (fundamental elements of instrumental playing). This example is one of several that outline the common experience shared by many of the informants, that experience being access to effective and diverse educators not guaranteed and the lack thereof something which the informants consider an obstacle to music participation. The issue of having access to information which propels the participants' musical journey is an important one.

The next education sub-category described by the informants is "competent but without resources". The educators in this sub-category were described as knowledgeable and inspirational, also as devoted, but that their ability to teach and pass on the critical information necessary was somehow limited by a lack of resources, time constraints, and infrastructure. The informants described a limited number of educators that fit within this sub-category. In particular, Curtis, Nina, and Jimi told of experiences which included what they thought of as good educators in difficult situations who were without the proper resources to fully deliver effective and efficient music education at varying levels thus creating a lack of access to knowledge in music participation.

The next sub-category, "effective and knowledgable" represents what is clearly the smallest group in all of the informants' described experiences. This sub-category is made up of educators who were effective, knowledgable and were perceived as removing obstacles to

music participation for the informants and defined as providing full access to robust education in an effective way by the Informants. Typically these are described as educators who provided opportunities of exposure to knowledge, traditions, performances, venues, musical eco-system infrastructure, and more. Importantly these were educators whom the informants described as being skilled musicians or music makers themselves.

If we take a moment to go back to the first sub-category in the larger category of Access - music education - educators - non-existent, the data suggests another strain within this group that is important to consider: mis-labeled or inaccurately defined educators. This particular group appears to be mostly present in the higher education settings of the Northeast of England based on the testimonies of the informants. The informants mention educators, lecturers, and professors within the university system who are titled as music educators and whom teach within a music degree programme but don't educate within the definition of music making in the music eco-system. Instead these are educators who lecture, research, study, and teach human behavioural studies around the phenomenon of music but not the actual components of making, creating, and participating within music. The informants see these educators as non-music educators but whom take up space within the music education system while not providing education in the application, creation, or craft of music making. As an example Melba (Informant 07) tells of an experience she had at a regional university in the music programme. She had signed up a lecture described as studying Jazz, with the title of "Jazz Studies". In reality the module had no elements of learning or studying how to play within the idiom of Jazz or Afro-American music but instead was centred around discussing a number of books written about the perception of the art form from a point of view that was decidedly not Afro-American. By definition this type of education is not within the musical eco-system as it is a more anthropological or sociological endeavour studying human behaviour rather than studying music making and the craft of music. Perhaps it is more accurate to describe this as not a study of music but instead a study of behaviour with some link to elements of music made by others.

For the purposes of this study we consider this type of education to be only tenuously connected to music education and not in fact a part of the musical eco-system of participation. In other words the educators in the mis-labeled category are more aptly described as people who study *people* making, creating, disseminating, and consuming music in specific geo-cultural contexts, rather than people who study music and the craft of music with the intention of participating in the art form. In some circles the mis-labeled educators

might be considered sociologist or ethnomusicologists but as previously mentioned they are not considered within the musical eco-system by the data or the present study.

Access within the Musical Eco-System Category: Music Events (performances or otherwise)

Moving on from our considerations of the access to music education sub-category, the next sub-category of Access to Music Eco-System and Resources is Access to Music Events (performances or otherwise). This sub-category is specific to those events that are not part of an established education system or music-based events which happen outside of the education system context. This might refer to live musical performances at venues which are purpose built for musical performances or more casual settings such as outdoor gatherings or parades. This category includes performing in, being an audience member, working as a non-performing member of the production team, being a volunteer, or any other role that would be in close proximity to the musical performance.

Seven out of eight of the informants specifically described exposure to musical events such as performances as critically important to their understanding of music, the musical eco-system, their own musical identity, and how they might conduct their own music participation. Furthermore, all of the informants described that ongoing cumulative access to music events was and is inherently critical to their ongoing participation in music. Importantly, as a part of the Access category, the sub-category of access to music events is described by most of the informants as a priority which is entirely foundational to their participation. Additionally, the sub-category also contains non-performance events such as social occasions with musicians/music-makers, lectures, conventions, instrument making/maintenance sessions, networking events, and others.

Conversely, the data suggests that lack of access to music events reduces the likelihood of music participation. All of the informants ascribe to the idea that if they were unable to have access to music events their participation in music would be vastly reduced and indeed could possibly have never started. The insistence that the informants all displayed regarding access to music events not necessarily associated with education was powerful indeed, as the mention of musical events was recurrent throughout their testimonies.

As we previously noted, the development of inspiration is critical for music participation and likewise access to the moments of inspiration (ie. performances in some cases) is also critical. If the informants had all been denied access to the moments of inspiration they had experienced in their musical development it is very likely, from their own testimony, that they would have discontinued participating or never entertained the idea of starting to participate.

Access to the Musical Eco-System Category: Access to diverse traditions, genres, instruments, performers, and styles

Access to diverse musical traditions at an enriched level, such as access to music performance and education, is described in the data as essential to participation. All of the informants unanimously agreed that having continuous cumulative access to a wide range of diverse musical experiences has been important to their own development in music and to the direction and velocity of their musical participation.

The experiences range from exposure to performers and recordings from a diverse array of traditions/genres to exposure to varied instruments within a specific genre (i.e. all of the instruments in a standard Afro-American big band) and from across genres/traditions (i.e. instruments from Indian folk music, African traditional percussion, digital music interfaces/software). We have discussed the necessary access in regards to music education systems and have determined that access to diversity in music-making from within the music education system is essential based on the themes derived from the informants testimonies and the analysis of the data. Outside of the music education (formal or otherwise) system in England and specifically in the Northeast of England, access to diverse traditions, genres, instruments, performers, and styles is also foundational to the experiences of the informants, and is a pillar of the developing theory. In other words, diverse exposure beyond music education in the larger musical eco-system is also very important and at the core of the music-making experience.

As with the other emergent themes, all of the informants shared similar experiences of diverse exposure in musical traditions, techniques, content/repertoire, instruments, and performances. Ella (Informant 02) spoke at length in regards to her experience in diversity in music-making. In this example she spoke about the diverse technical and repertoire choices that one could be exposed to by attending so-called jam sessions (informal, improvisation-based, performances typically in Afro-American musical traditions).

"if we're talking about jam sessions, then you're watching so many different artists and musicians getting up on one night that you're taking in quite a lot of different ways of playing, good ways, bad ways. "Well, I wouldn't want to do that or Oh my god, I'm impressed by that". You see somebody, you're coming from, like oh he's been turning up every week and he's amazing or like watch him (gesturing to another player) and they'll get on the piano or whatever it is like all over it and you know that they're going to be doing good things in a few years and then you've got amateurs who just want to come along and play. And I think that, that helps you too, to develop what you want to be, what you want to sound like, who you want to play with, and what you like, what you don't like."

Ella had learned by attending these types of performances the value of learning stylistic variations, repertoire-based variations in the idiom, and performance-based inspiration. In this particular idiom/traditions (Afro-American) there is an underlying informal process at work in that the art form is in its origin an oral tradition being passed from generation to generation authentically in an oral and aural process.

Similarly, other informants also spoke of their experiences in diversity within music-making. Sarah (Informant 03) spoke at length about the diversity of her early musical journey and participation. In her description she explains that she was exposed to music which was not, in origin, from the region or community she was born into.

"And she would cover kind of Great American Songbook stuff some sometimes and I used to love those those things, whatever it was, was probably the lyric and it was probably the voice. And then from there, like, I seem to remember Mom going 'oh, well, this is Louis Armstrong' and I seem to remember we were listening. We were given like a bit of Louis Armstrong, but we had a CD and she put that on you know, and and so and, and then that's a voice and a half isn't it? So then you're like listening, you know, you're like, you're hooked then and then the songs are so well, beautifully constructed and written that the melody doesn't leave you. So you know that you know, it's in your mind. You can't forget it. It's so clever. So something about that had happened, whatever that kind of was that and I had the obsession, the obsession with the lyric and the obsession with the voices I used to sit with like I used to love Bob Dylan. And I used to sit and transcribe, I used to sit and pause every line

and write the lyrics out to Bob Dylan songs. And, and just like, write that line, it was just pages and pages of that Dad went, "You know, I've got a book of Bob Dylan lyrics, you don't have to write them all out, you could just read the book". And I was like, it's more fun, I used to just sit and annotate lyrics to I don't know why, maybe I'm maybe yeah, I don't know. So yeah, it was the lyric and the voice itself. Like, I just was obsessed with that, and the way that they could tell the story, I guess, and that did it. And then when I when I went to Maria, she had obviously, being engrossed in that jazz performance world and studied it. And so she was able to whatever seed that was was able to kind of help, like, help it flourish and go like, Listen to this. And so and I remember there's this there's songs I remember that she's together on tapes, I don't I don't know who the by I've searched for ages for them. The voices were just so brilliant, you know, and on these on these cassettes that she would have lent me and given me or whatever else. And, and we would learn them. So I'm like, there's a scat solo on one of them and we'd learn the scat solo. And I'd have a go and I didn't really know what I was doing. But at the same time as well, she's she's teaching me how to vamp chords on a piano."

Here Sarah describes her exposure to music that was not related to the region she was born into (i.e. English folk music, Northumbrian folk music, WEAM) but instead Afro-American music and the powerful influence this had on her trajectory into music participation. The very nature of this experience was based in diversity even if the participants weren't at the time aware of it.

Conversely, Melba describes a different journey which was based in a lack of diversity in terms of exposure to traditions and cultures. Her introduction into music participation was via her family playing primarily British brass music and within the Western European Art music traditions. While she invested significant time in music participation this was admittedly mostly due to the familial expectation. In fact, Melba suffered a crisis of participation during her university years due to the lack of diversity that had been present in her music participation up to that point. It wasn't until she re-focused her participation in previously unknown traditions/genres that she was able to find her motivation to continue with music participation. In her experience the lack of diversity was an existential issue in terms of participation.

In considering the concept of diversity within each informant's experience it is worth describing the nature of diversity within this context. As one of the emerging themes, all of

the informants experienced the effects of diversity (or lack thereof) not just from the music-participating individuals with whom they came into contact, but also in the types or traditions of music those individuals performed or engaged with. Likewise, the sounds the informants were exposed to were affective via their diversity. Diverse instruments (or lack thereof) played an important part in all of the informants experiences as well as diverse ways in which the instruments were played. As described here by Sam this sound-based instrumental diversity had a profound effect:

> "the first sound I remember loving like really loving was a song called "Running Away" by Sly and the Family Stone. And there's a there's a combination of horns on that, which I didn't know what they were, I think, trumpet and something, but, but I love that sound. It was like a really unusual sound to me. (Also) I loved Jimi Hendrix's guitar. Because I've never heard anything like it. But I was really drawn to bass guitars really like, basically. So when I started playing music, I started playing bass guitar in a band. And I liked... and then I was drawn to more unusual bass guitarist like Jaco Pastorius people like that, people that really could play"

The song Sam refers to is a Black American Music song written and recorded by the Rhythm & Blues and Funk band Sly and The Family Stone. This particular song uses brass and wind instruments or as they are otherwise known in professional musician's lingo; a horn section. Black American Music, as the name suggests, is from African American communities and music-makers as opposed to British music-making cultures. Sam points out that this particular sound was something that was unique to him at that point in his life. The captivating sounds thus inspiring him to become invested even further into this music ultimately framing his music participation from inception to a long term professional/life-based participation. In this situation the informant had experienced instruments (the horn section with saxophone and trumpet) with which his culture and region are familiar but in a way that is not based in his own culture. Additionally, when referring to Jimi Hendrix's guitar sound, he is describing being influenced by an instrument not native to his region or culture. The electric guitar was invented in the United States specifically for Jazz (Afro-American) based music specifically being played by the Big Bands of the era and clearly not from the England or the Northeast of England. Finally, Sam refers to electric bass guitar. Again, this

is an instrument not originally from the region or culture which the informant exists in. In this example from the data, diversity of genre/tradition, diversity of music-maker/creator (Sly and The Family Stone, Jimi Hendrix, Jaco Pastorius), and diversity of instruments (the horn section, electric guitar, electric bass) are all present in the foundational experience for Sam.

Access to the Musical Eco-System Category: Economic Access - funding for education, instruments, performances, recordings, performance-related costs, rehearsal-related costs, etc.

Without question economic access is certainly an important element in understanding music participation. The data reflects this reality clearly. All of the informants were affected fundamentally from their individual experiences of economic access to music participation. Frequently the informants described the lack of access due to economic constraints as formidable obstacles in the journey of continuous and more-educated musical participation. In the case of Jimi (Informant 04), when describing how he was able to independently release a recorded album (without financial support from a record label or other established commercial entity), he explained that it was due to financial help from an independent charitable organisation called Help Music. Without this support the album would not have been released.

> "We managed to gain some funding to be able to release. It was in height of the pandemic, really, it was Help Musicians…we'd more or less finished the recording. And then we had sort of a year's worth of work booked, to pay for its release, really. And then, obviously, that all went down the toilet. So we're kind of stuck. So luckily, we managed to secure some funding to get it out there."

Furthermore Jimi describes his journey towards music participation as being inspired by a close family member and various recordings his parents played for him, and perhaps critically, as being framed by his access to a guitar. His access to an instrument of good quality (at the very least, quality enough to be played) is certainly a statement of economic access. His family had enough financial stability to provide a musical instrument in his childhood home. Let us keep in mind that this is not necessarily true for many families in the Northeast of England based on the previously stated unemployment statistics and general

economy of the region. Similarly he had access to musical education in the form of individual lessons which were paid for by his parents showing further economic access.

Of the eight informants involved in this study, six were able to afford or lived in families whom were able to afford access to a musical instrument of some kind. The remaining two were singers both of which who ultimately were able to afford some access to private music education (music education not associated with a formal school system). In other words, every one of the informants had economic access to musical participation to varying degrees.

When considering that each of the informants at the time of writing are continuously participating in music this is a robust cross-section of participatory access and its importance to the concept of continuous participation. The issue of economic access is a foundational theme coming from the data, whereby all informants' experiences were framed and in many ways directed by economic access. When access is limited or removed entirely the amount, type, and longevity of participation is heavily affected or removed entirely. The general trend in the informants' experiences can be described as directly connected to economic access, meaning that more economic access typically meant more participation in a more robust way, with the reverse being equally true.

Without economic-based access available the informants described less participation in a less enriched and robust way in their music participation journeys. Examples of this include not participating in large formatted ensembles from various traditions/genres, meaning that the communities from which the informants are from did not have the economic ability to provide large ensemble opportunities for the informants resulting in the informants not having the opportunities to do so. Alternatively the informants were limited to participating in solo music making endeavours or very small ensembles such as duos, trios, or quartets. Another example is the lack of diversity within the informants participatory experience. In this case we are considering the exposure to diversity in all aspects of music participation. In terms of authentic opportunities to be exposed to diverse elements of the music making paradigm the informants' experiences were relatively infrequent. Primarily all of the informants had a mostly one-dimensional participatory experience, in the formational period of their music participation journey. In the Northeast of England the vast majority of music participation, according to the informants' formative and/or music education experiences, has been based in WEAM and its derivative traditions/formats. Following WEAM, the next most prevalent musical tradition has been English/Northumbrian folk music. And in the third spot is the English-interpretation of the Afro-American Jazz/Blues-derivative; Rock &

Roll. In this case the term 'Rock & Roll' is specifically based in post-1960's radio-broadcast popular music ultimately evolving into a genre commonly called "indie rock". Importantly this does not include the many various derivative genres/style of Afro-American music such as Soul, Funk, R&B, Jazz, Fusion, Hard Bop, Bebop, Hip Hop, Disco, Salsa, Blues, Boogie Woogie, etc. The preceding two examples give a small picture of the influence that economic-based access or lack thereof has on the participatory experience of the informants.

Based on the Informant's responses we can determine that for their music participation journey the following elements were necessary:

- Instruments
- Space (for practice and rehearsal)
- Knowledge/education
- Recordings of music
- Performance opportunities
- Music-making opportunities with other music-makers
- Transportation

Each of the aforementioned elements carry a financial burden which must be paid in some way for participation to have taken place in the case of our informants.

As a final point regarding economic access we return to access to instruments and consider that availability of specific instruments had a profound effect upon the informants. In fact, the access each informant had to specific instruments was a determinative factor in the kind of participation which the informant would go on to partake in. In other words, the participants could only participate based on the instruments with which they had access to. In many cases this determined the kind of music the informants were able to participate in. We spoke previously of Jimi and his participation being framed by his access to a six-string acoustic guitar. Likewise, Sam (Informant 01) had access to a bass guitar and therefore his initial participatory endeavours were framed by that instrument. Ella, Sarah, and Nina participated as vocalists for reasons some of which we shall look at later. Nina, Melba, and Curtis all participated via western wind instruments which were in proximity to them.

In the case of Melba (Informant 07), her family was steeped in playing brass instruments and thus provided her with the necessary instrument to partake. Likewise, Curtis had a very similar experience in that his family played brass instruments and so included him in that activity. Nina (Informant 05) was provided a wind instrument based on the education system in her community which was steeped primarily in WEAM traditions and instruments.

Had any of the informants been exposed to traditional Latin American music and instruments (for example) they likely would have had a different participatory experience framed by these instruments as opposed to the instruments which ultimately did frame and shape their experiences.

Additionally, a possible enlightening inquiry might be one which looks at the likelihood of an informant such as Jimi, shifting from a music experience based in western guitar playing to one based in, as an example, Balkan brass playing traditional Balkan brass folk music simply by being in proximity of that musical tradition and the instruments which make up that tradition. In a similar way if any of the informants had not had access to the recordings which they describe as fundamental to their music participation journey would they have taken the initial steps on that journey in the ways in which they did?

Finally, in the intersection of access and inspiration the informants were universally affected fundamentally. For many of the informants experiencing live performance in realtime was a foundational experience in their music participation journeys. Typically these live performance experiences were framed by variables of access such as ticket price, geographical proximity, and time investment. Without access to the live performance experience noted individually by each of the informants the transcendental moment of inspiration could not have happened for the informants and would have, in the words of the informants, fundamentally changed the trajectory and the very nature of their musical participation.

Access denied: Discriminatory exclusion and self-exclusion

In the final section of the Access Category we will discuss the nature of exclusion from musical participation via discrimination and self-exclusion. In nearly all cases each of the informants experienced participation exclusion. Please keep in mind, this research is not forming or describing a model of participation but instead is developing a theory of participation grounded in the experiences of the case-studies conducted. First we will look at discriminatory exclusion.

Primarily the informants experienced class/elitist-based discriminatory exclusion. This happened typically in the form of music education exclusion for those not from the higher social classes. Informants were not given the same educational opportunities as others because they were not from the "appropriate" socio-economic background. Likewise, some

informants were not given opportunities because they hadn't been able to develop skill levels in certain musical craft-based abilities, largely in part because they couldn't afford to pay for the education that would allow them to learn about and then develop those abilities and skills. As an example, being given aptitude tests around ear-training which then determined whether or not an informant could progress into further more-enriched education was experienced by multiple informants. If the informant hadn't, up to that point, had any ear-training they would be at a distinct disadvantage in passing the aptitude tests. This form of participation discrimination was common in the experiences of the informants.

Gender discrimination was also typical in the experiences of the informants. Some of the informants identify as male and therefore were subject to less gender discrimination in access to music participation, however all witnessed it in their musical experiences and found those experiences impactful in their music participation journey. Primarily the issue of gender discrimination was one of music roles, i.e. which gender "should" do what within music participation. As an example, the sentiment that women "shouldn't" play tuba or drums, and men "should" play guitar or brass instruments was a type of gender discrimination commonly experienced by the informants.

Additionally, most of the informants were subjected to or witnessed gender discrimination in the form of male privilege. Specifically, instances where opportunities were given more freely and potentially undeservedly to males over females without evidence based rationale, were common in the experiences of the informants.

Likewise, the lack of viable female role-models played an important role in the perception of music participation for the informants. The socially accepted gender-bias of the culture provided less encouragement for the female-identifying informants, acting as a kind of 'shadow' or indirect discrimination.

Importantly, all of the above mentioned discrimination types were experienced by the informants in an intersectional way. Furthermore the discriminations experienced were not necessarily connected to specific genre or tradition, nor to specific participation contexts such as, for example but not limited to, in formal education settings or community music settings. It would be more accurate to describe them as being experienced across settings or in multiple settings to varying degrees simultaneously. These experiences, as with all of the experiences described by the informants, were coded and analysed with the requisite rigour for theoretical saturation in the coding and analysis phase of this research.

As mentioned in previous chapters, this study, and the analysis within it, are for the purposes of developing grounded theory as opposed to creating a model which describes the current participation. Discrimination in participation is incorporated into the developing theory as part of the Access category/pillar. In the experiences of the informants as considered in each of their case studies discrimination represented obstacles to access in participation.

Moving on to Self-Exclusion, the data shows that the informant's were frequently engaged in exclusion of music participation which they imposed upon themselves. Largely, this was due to a conformation to pre-existing stereotypes and accepted roles (as we've just mentioned) in a social context. In other words, informants frequently excluded themselves from possible participation based on concepts of inadequacy as dictated by social norms. Specifically, music education was curtailed by individual informants because of an idea that persons from specific socio-economic groups "should not" participate in music education meant for members from a higher social class or echelon. Commonly described as the idea of thinking of oneself in a more favourable way than one should as determined by the collective social norms. This is typically framed via the following question posed colloquially, "who do you think you are?". The inference being that it is arrogant or egotistical to think of oneself as more capable than one's social class allows for. Ella was so convinced that she wasn't from the appropriate class to seek out music education that it never occurred to her that she could have applied for higher education and studied music in an efficiency superior format. Her music education journey became one of inefficiency taking demonstrably longer than her contemporaries who were engaged in more (so-called) formal approaches.

Similarly, Sam engaged in extensive self-exclusion in music participation, particularly in regards to music-making skill knowledge and direct music-making participation. His music participation journey became predominantly indirect to music-making as he became a professional music facilitator for other professional music makers. This journey was initially rooted in the concept of self-exclusion. He chose not to maintain consistent music-making participation based on the idea of "not being good enough" or "not having musical talent" as well as adopting a framing of "instead of playing I like being an idea's person", despite the demonstrable reality that a person is capable of both making music and having creative ideas or functioning in a business-related way.

Jimi (Informant 04) displayed another variation of self-exclusion based in misunderstandings or lack of knowledge surrounding music-making participation. When

asked about the motivations behind his song-writing process he exclusively referred to his connection to his locale (a small region of the Northeast of England) despite his frequent and heavy use of Afro-American musical formats, techniques, and musical traditions. He insisted that he didn't perform or write in those traditions because he wasn't from the deep south of America or from an Afro-American community. As a result of this deeply held but flawed view he repeatedly excluded himself from participating in Afro-American-derivative music participation experiences. We will look at this further in the next section regarding musical self-identity. In a similar way Jimi also excluded himself from musical opportunities based in idioms or traditions which are a part of his heritage, including WEAM. While this exclusion isn't necessarily ethnically based, it is class based with his understanding of WEAM as being something for the higher or upper social classes, and not for him as he proudly pointed out he belongs to the 'working class'.

Nina (Informant 05) expressed experiences of self-exclusion as well. She framed her entire instrumental musical participation journey on not understanding contemporary music and so never took advantage of the many opportunities available to her throughout her life. She mistakenly determined that popular music was not for her because it required making music without the use of some form of notation. This is fundamentally inaccurate and easily shown to be as much, but Nina held her beliefs about modern popular music so tightly that she excluded herself from ever participating despite evidence readily available demonstrating the error of this thinking.

Overall the informants frequently framed their music experiences with inaccurate, misunderstood, or omitted knowledge. As a result, they excluded themselves from a more enriched and diverse music-making participation experience. The motivations behind self exclusion likely lie somewhere within the intersection of psychology and sociology and are outside the scope of this study. This does, however, illuminate the need for accurate musical exposure and education within the context of musical participation.

Musical Self-Identity

We now come to the third and final categorical theme identified in the data, Musical Self-Identity (MSI). This category and its intersectionality with Access to the Musical Eco-system and Inspiration makes up the framework which underpins the musical participation of the informants. For the purposes of this study when referring to musical self-identity we are considering the way in which the individual in question considers themselves in regards to music, music-making, and music participation. This concept can be framed by the following questions:

- What opinion does the individual have in regards to music in general?
- Is that opinion positive or negative?
- Is that opinion centred around a specific moment, tradition of music, or music-making group or person?
- How does the individual view others who make music? Is this positive or negative?
- How does the individual feel when participating in music?
- How powerful are those feelings?
- What language does the individual use when describing their own participation in music?
- What emotions are expressed by the individual when referring to future music participation?
- Does the individual experience a sense of achievement when participating in music making?

We have previously discussed the nature of categorisation from the point of view of the participant. The primary groupings as described by the informants are student, amateur, hobbyist, semi-professional, and professional. In previous chapters we have discussed the factors that make up each of these groups. While these groupings are important in terms of how the participant views themselves from a functional framing there are other important framings worth considering which have a powerful effect upon the musical self-identity.

First we will look at tradition. In this case the term tradition refers to a specific and particular type or style of music making steeped in a collective history and aesthetic. As mentioned previously sometimes this is referred to as genre. The term genre seemed to be less accepted by the informants, who instead preferred 'tradition' as it implied a historical

contextualisation which imbued the contemporaneous participation in the music with specific nuance that would be otherwise unnoticed. Typically the informants were very specific regarding the tradition within which they participate and participated in music making and framed much of their musical self identity upon the tradition within which they participate.

Jimi, as an example, frames himself as a folk musician with very strong connectivity to the location he is from. To that end his value of regional folk music is very high which he associates with the historical legacy of his family within the region. As such, his own value in participation and how he views himself is high within this context. In other words, because he views regional folk music favourably he views himself as a regional folk musician in a positive light. This allows him to accept the costs (financial, social, temporal, and otherwise) of music making participation willingly because it gives him value by virtue of a kind of behavioural/cultural osmosis. Similar to how young people are influenced to play football because it is favourably viewed by other members of their community and family, and therefore makes the player more valuable within their own community. This perception of one's identity is not always based in fact and is frequently skewed based on the generally accepted narrative of the surrounding community. Jimi is a good example of this, he plays Afro-Diasporic music (music from the traditions of those communities of the African Diaspora such as African Americans) but is unaware of that fact. His music is primarily Blues-based in structure and form being directly related to American popular music of the 19th, 20th, and 21st centuries. His music is founded in the sounds of an American rhythm section: a drum kit (invented/created in New Orleans specifically to play Jazz) along side electric guitar and bass guitar (amplified specifically to play in American Jazz bands). Despite these facts, Jimi still considers himself a regional folk musician as opposed to a blues or contemporary musician working with the Afro-American musical traditions creating music specific to the Northeast of England (in this case we are referring to the American Popular Music tradition and not to the citizenship of the informant when using the term 'American'). When asked if he would ever consider creating music in another tradition or perform in an ensemble from another tradition such as Afro-American groove-based music he categorically replied that he wouldn't. His musical self-identity has fundamentally shaped his music making participation. Similarly, all of the informants' participation has been profoundly affected by their own musical self-identity. Each in their own way felt connected to a particular idea of what it is to be a music participant and found meaning in that operational definition regardless of its accuracy or lack thereof.

Ella built her musical self-identity around her familial relationships (her father was an avid music consumer) and her prescribed social status (working class). As a result her foray into advanced and efficient music education was curtailed by her insecurity of participating in educational processes deemed appropriate or meant for social classes above the working class. In this case, Ella believed that higher education in the form of university and conservatoire level leaning was not accessible for her.

Similarly many of the informants' music participation journey has been framed in some way by their perception of their own skill levels within a musical context. Many of the informants at some point in their journey believed that they didn't possess the necessary skill or ability levels to participate in specific music performance, education, or production opportunities. This is important because it illustrates the power of the individual's musical self-identity. As mentioned previously many studies have shown the power of a positive attitude towards music in music participation contexts (McCarthy, 2019; Mizener, 1993; Yoo, 2020). Furthermore, the acquisition of a positive attitude towards music is frequently framed via an individuals understanding of a musical culture and their own place within it. The positive attitude in question is curated through the analysis of many contributing factors including peer group acceptance, role models, proximity and amount of exposure to a music tradition, and many others all resulting in the development of an identity in music participation.

As seen through the analysis of the data, this research has found distinct connections between inspiration/motivation and musical self identity (MSI). Those participants who developed a strong and positive MSI were compelled powerfully to engage in the act of music making, music learning, music performing. They were inspired to participate as a way of engaging in their own authentic expression of self within their family, social groups, professional world, and larger culture. The informants' MSI allowed them to justify the investment needed to achieve applicable levels of participation. As an example, the time investment in any high level music making skill acquisition is large and by its very nature requires certain sacrifices including spending time elsewhere and with others. A positive MSI validates to the informant the enormous amount of time needed to acquire the required skills to participate for the informant. Without the strong sense of self and purpose coming from the MSI, the informant would likely not be able to justify the time investment required to achieve the goal of participation. This same concept can be applied to financial investments. Typically, musical participation has an economic element attached to it. Musical instruments

cost money, education (in the UK) has a cost associated, travel to the locations of music participation has a cost associated with it. A strong sense of MSI, from the data gathered from the informants, results in justification of these costs for the informant, which in turn allows them to remove obstacles of self exclusion in participation.

By contrast, Nina (Informant 05) displayed a very rigid MSI which allowed for only very specific participation types: hobbyist-based community ensemble participation. Nina's MSI was generally positive but only within a pre-established context. Her framework was based in avoidance of specific types of encounters including skill level requirements beyond a specific hobbyist-based level and experiences associated with high amounts of expectation or pressure such as auditions. With circumstances such as those mentioned being an intrinsic part of higher level 'professional' or 'semi-professional' music participation, Nina specifically discontinued her participation journey based on her idea of her own value within music and the value of music participation to her, or in other words her MSI. It simply wasn't worth the effort (or at the very least her understanding of the effort) needed to achieve the skills to cope with situations such as auditions or more advanced levels of music-making. Her MSI was further framed by some foundational misunderstandings of the musical eco-system regionally, nationally, and internationally. In the capitalist-based society of the UK and England the value of money as a contributing force in the perceptions of one's identity cannot be understated. In the case of MSI, Nina believed in a common myth that making a 'good living' as a musician is very rare and therefore unlikely and unstable. This is of course an oversimplification of the issue of financial gain in music-making but ultimately framed her understanding of what professional music-making could be, however incomplete that understanding might be. She therefore precluded the possibility of progressing her participation to the next level of commitment and complexity showing, again, the powerful nature of MSI within the context of music participation.

The issue of accuracy and authenticity in generating MSI becomes very apparent when considering the experiences of the informants. Throughout the period of data gathering for the present study, frequently an informant's MSI was framed with an incomplete or inaccurate understanding of music culture, systems, and history. The misunderstandings contributed to the development of MSI within the informants which was unnecessarily limited. This is particularly true in considering or framing the structure of music traditions inaccurately. As a typical example, WEAM was considered 'elite' by many of the informants which is of course inaccurate (certainly without any operational parameters to define the

term ‘elite’), and led to either an effort to frame all music participation through this one tradition or removed WEAM as a viable musical tradition within which the informant might participate. Likewise, an incomplete or inaccurate understanding of the evolution of particular traditions of music-making led to self-imposed limitations or rejections of participation opportunities specifically for Sam, Ella, Sarah, Jimi, Nina, and Billie. Misconceptions regarding music-making and making/selling recordings, incomplete understandings of genre history, and biased conceptualisations of music-making techniques all directly contributed to the placement of limitations upon their participation for the informants throughout their music participation journeys.

In the next chapter we will consider how all of the above analysis relates and compares to existing literature and practice in the current musical eco-system. Specifically looking at the practical applications of the emergent theory.

Analysis Summary

As we conclude the analysis chapter let us summarise the emergent theory. There are three primary thematic pillars of the theory: Inspiration, Access, and Musical Self Identity. Each of these pillars represents a cumulative and continuous experience. The emergent theory stipulates that when all three pillars are present for a potential participant, in a meaningful and positively framed way, music-making participation has a higher chance of occurring for the individual.

The **inspiration** pillar can be described and defined by its several subcategories as listed here:

- Role models
- Familial influences
- Social or cultural forces
  - Pre-existing ideas about music and its role in society
- Peer-related
- Exposure to a single or multiple events within the musical eco-system
  - Live music performance
  - Recorded music experience
  - Recording session event
  - Learning experience centred in music
  - Music-based event

The **access** pillar is described and defined by the subcategories as listed here:

- Access to music education
- Access to music events including performances, gatherings, meetings, etc.
- Access to diverse instruments, traditions, genres, styles of music (recorded, notated, performed)

• Economic access including costs associated with the above mentioned categories as well as transport costs, non-instrument equipment costs such as attire, and space costs including rehearsal and practice space as well as others.

• Access to participation opportunities in formatted traditions-specific contexts

• Access denied because of self-exclusion and discriminatory exclusion (elitism, classism, misogyny, racism, Queer discrimination, ageism, ablism, and others)

The **musical self-identity** pillar is described and defined by the following sub-categories:

• Musical participation categorisation (learner/student, amateur, hobbyist, semi-professional, professional, and others)

• Musical role in one's community and tradition

• Understanding, accuracy, authenticity of music and perceived musical roles

• Perception of one's musical ability (self-exclusion)

Referring to our original research questions: 'Why and how do people participate in music-making in the Northeast of England', we can, as a result of the participation theory, posit that music-making participation in the Northeast of England is framed by achieving a state of inspiration, having various forms of access to opportunities for participation, and having a positive MSI. The 'why' element of the question is answered via the inspiration and MSI pillars while the 'how' is answered by adding the access pillar into the equation of understanding this phenomenon.

A Theory not a model

It is important to note that the emergent analysis has concluded in the development of music participation theory rather than a music participation model of the participation behaviours in the Northeast of England. Framing how one looks at or considers music participation within the region through the filter or prism of the three pillars (inspiration, accessibility, and MSI) is not merely describing participation behaviours in a mechanical fashion but instead illuminating how and why they occur and the way in which they might occur as perceived by the participants. This acts as a template for understanding the various

types of music participation behaviour and potentially might be used to understand music participation behaviour in other eco-systems.

Additionally, all three pillars of the theory exist within the social constructs of the eco-system and are of course subject to those forces. As an example, looking specifically at the Access pillar, accessibility of elements such as formal education, government funded performances, or bursaries for financial support of participation is clearly framed by the political circumstances found within the eco-system. As described previously, if governmental bodies remove legislative and financial support of music education, as in some cases they currently have, then such education reduces and consequently access to that education reduces as is described in this study by the informants. Other examples might include the effects of socio-political conditions such as Austerity. This clearly has an effect on the Access pillar and to some lesser degree the Inspiration pillar. The specific effects from those specific elements require further research outside the scope of this current study, as we have looked at the participation behaviours of actual participants from their own point of view, with a grounded theory framing. In other words, while such socio-political elements may not have been specifically mentioned by the informants, their experiences were certainly affected by them and these specifics would be further illuminated by specific research asking questions such as, what are the specific effects of austerity on music participation within the Northeast of England?

In the next chapter we will look at what this could mean for the musical eco-system of the Northeast of England.

Chapter IV: Discussion

Introduction:

In this chapter we will look at how the derived music participation theory relates to existent literature as well as some of its practical applications. Additionally we will discuss the inherent shortcomings of the theory as well as concepts in need of further research and input. Importantly we will look further at the current state of the musical eco-system of the Northeast of England as it might be filtered through the emergent participation theory.

Several concerning issues emerged from the data and into the resulting theory that are worth having a closer considered look at. These are specifically as follows:

- Prevalence of mis-information or lack of base-line knowledge surrounding music making
- The lack of sustained, progressive, and cumulative pathway opportunities to participation
- A distinct lack of connectivity within the musical eco-system at all levels from individual to large-scale organisations.

Misinformation and its effects

The data collected and analysed in this study has shown that inaccurate, incomplete, and misunderstood knowledge directly impacted the music-participation behaviours of all of the informants in significant ways. The effects of wide-spread misinformation or inaccurate understanding is certainly not a novel concept, not unique to music participation and something that has been widely accepted in academic circles, the scientific community, and in general throughout most societies. In recent events, the galvanised use of misinformation strategies in political arenas is well-known and discussed across media platforms. Interestingly, it appears the concept of misinformation and inaccurate information has not been applied academically to music participation concepts. No literature could be found considering or discussing the effects of inaccurate information or misinformation within a music eco-system.

With that in mind, there are some pertinent findings that are connected to this line of inquiry. Take, for example, the 2014 article "Blues Tonality" by Ethan Hein of Montclair State University. His argument is that modern western harmony education is insufficient for handling Blues tonality and harmony (Afro-American contemporary popular music). His analysis of the importance of Blues-based music in modern music indicates that in fact western European tonal harmony education is insufficient. "Growing up in America's popular culture enculturates us with a quite different sense of what "natural" harmony is. For example, DeClerq and Temperately (2011) shows that the ♭VII chord is vastly more prevalent in rock than in common-practice classical music. To a rock listener, B♭ may well sound more "natural" in the key of C than B does." (Hein, 2014). Here, Hein is making note of the present assumptions in music harmony teaching (in the Western world) and is explaining that those assumptions are not sufficient to fully encompass the complexity of Afro-American musical traditions. In other words, the knowledge held within the school of thought around western European tonal harmony is incomplete and inaccurate in the context of Afro-Diasporic music. Furthermore, the underlying assumptions that western European tonal harmony is capable of accurately handling The Blues is incorrect. We have discussed already the tendency in the experiences of the informants for music theory education to be framed entirely from a WEAM point of view to the exclusion of other more appropriate framings. This is a form of misinformation within the music participation eco-system of the Northeast of England. How this might apply to our theory can be seen through the realisation that much of the music made and participated in within the Northeast of England is in its origin Afro-American music and founded in The Blues tradition.

Indeed, much of the testimony of the informants can be understood through the premise of Hein's words. Blues-based harmony was largely excluded from many of the informants' experiences (with the exception of informants Sarah 03 and Billie 06) and therefore coloured their understandings of this foundational element of modern popular music. As a result, they were less inclined to participate and understand The Blues and Jazz-derivative traditions happening around them, their skill levels were affected, and their expectations of what these art forms are was inaccurately framed. There was a direct effect on the participation of the informants due to inaccurate information. From a commercial point of view, these informants were less marketable and therefore not as able to generate revenue because their skill sets were negatively affected by their understanding (or lack

thereof) and framing of Blues-based music harmony and their access to accurate knowledge of it.

Other examples of the effects of misinformation or incorrect information, as discussed previously in the analysis chapter, were very much evident in the experiences of the informants. Specifically important is the framing of varying cultural music traditions and the representation of those cultures as origin points for music participated in contemporaneously. The data gathered suggests that the majority of music education avenues for participants in the Northeast of England have either incorrect or incomplete information regarding the representation of the varying types of cultural musical traditions within the contemporaneous musical eco-system in Britain. In terms of listening or consuming music, it appears that the categorisation of musical tradition heritage is mostly ambiguous or even incorrect. A 2022 YouGov poll showed that 43% of British adults listen to pop music, 37% listen to rock music, 25% listen to R&B, and 23% listen to Classical music. Oddly, these figures don't seem to account for origin or inter-genre relations or, in other words, don't account for the fact that pop music, rock music, and R&B music are Black American art forms and direct derivations of Blues/Jazz. It would be far more accurate and acutely important to frame these genres as they are. Furthermore, the genre of "pop" is ambiguous at best. As seen in the above poll, rock is indeed popular, R&B is indeed popular and in fact both are more popular than WEAM music. Pop music is, as Steven Feld states, "a euphemism for Afro-American popular musics", (Feld, 1988). Thusly, is it far more accurate to describe all of these types of music as Afro-American Diasporic or Blues/Jazz derivative and note that less than a quarter of the adults in Britain listen to classical music while nearly all listen to Blues/Jazz derivative music.

When framed this way the nature of the British musical eco-system takes a much more authentic position and calls into question the nature of the privileged position which WEAM takes within the music education systems, such as they are, and the prioritisation within the public funding structure. The prevalence of the impression that WEAM is more popular than it is within the society and culture directly affects the journeys of the informants in this study. We see that the effects are found not just in the logistics of participation such as access to funds or accurate education but also that it affects the very nature of how the informants viewed their own musical self-identities. All but one informant questioned the validity of engaging in non-WEAM participation, thereby creating a foundational obstacle to participation.

In addition to the above effects of misinformation around the popularity/importance of WEAM in the eco-system of the Northeast of England, we see that the lack of priority and focus on the authentically more present and popular music traditions (specifically Afro-Diasporic groove-based music) creates a culture of missing knowledge and less advanced skill within the participants throughout the eco-system. Because less focus is given to the fundamental principles of the art form less resources, including time, is given generally to master and understand the art form. It is relegated to a position of inferiority by not being given the systemic prioritisation that is due given its prolific presence within the eco-system. The knock-on effect, as corroborated by the informants' experiences, is that the music participants have a more difficult time attempting to learn, understand, incorporate, and master the skill sets necessary to participate in the musical tradition/art form. This is certainly true from the perspective of the informants interviewed and observed within this study.

Another example of misinformation or inaccurate information that has proliferated the musical eco-system of the Northeast of England is the concept that access to knowledge or education is in any way based on social class standing. Of course, historically in England advanced education has been reserved for the upper classes and, in fact, this trend is still very much a part of the English education system as shown in a recent study from the Institute for Fiscal Studies (Farquharson, 2022). From the perspective of the informants their own experiences, and resulting choices and behaviours, were immeasurably affected by the on-going pervasive belief that higher education is reserved for the upper classes. In the informants' experiences, rather than pursue knowledge and skill through the efficiency of formalised education in higher education institutions, they chose or rather felt compelled to choose to either remain uneducated in these subjects or learn in significantly less efficient formats which were seemingly available to the so-called lower classes. This is an example of a text-book definition of an obstacle to participation in music in the eco-system of the Northeast of England, particularly given the social and economic conditions within which most of the people of the Northeast of England exist. It appears that although many institutions have implemented some form of classism-countering policies the overriding understanding within the eco-system is still based in untrue concepts such as class-based rights to music education.

Misinformation within the musical eco-system of the Northeast of England can also be found in practical concepts. In all of the informants' testimonies there were significant

experiences based in a concept of division between music makers reading notated music and playing by ear/memory. This is an unfounded binary concept embedded deep into the fabric of the musical eco-system of the Northeast of England. The basic premise is that either a musician can read some form (typically WEAM) of notation or they have the ability to play "by ear", but not both. Examples of cognitive dissonance occurred for some of the informants when faced with the reality that, in fact, most professional musicians globally train and master both skills. As it turns out the idea of this binary division between musicians who can read notated music and those who play "by ear" is commonplace (Woody, 2012). Furthermore, the prevailing idea that to participate in music a potential participant will need to *either* read music *or* play by ear is entirely false. As early as the 1830's the father of the American music education system, Lowell Mason, based his educational structure on the concept that learning to play or create musical sound aurally was a powerful tool in helping to learn to read notated music (Scanlon, 1942). Mason's ideas were based on the teachings of Johann Pestalozzi, the Swiss pedagogue. Likewise, the prominent British music educator James Mainwaring who studied and taught the importance of playing by ear in formal music education contexts (Mainwaring, 1951). Mainwaring said in his research that music learners should "proceed from sound to symbol, not from symbol to sound". Importantly and in spite of Mainwaring's research, the current concept as indicated from the data, specifically in the Northeast of England, promotes a division that is detrimental to the enriched and progressive participation necessary to maintain a healthy and vibrant music eco-system.

To truly understand the nature of the misinformation around reading/playing by ear, more research into the level of saturation within the eco-system this myth has embedded itself must be done. While there will almost certainly be individuals within the eco-system who have a more accurate understanding of the relationship between reading and aural music making, the question becomes a numerical one. How many music making participants in the region have an accurate understanding versus how many do not? In terms of our informants, many choices regarding their participation have been influenced by the concept that one might only be able to read music and therefore would be precluded from participating in music-making that is founded in aural skills and conversely, one might not be able to read notation and would therefore be precluded from participating in music-making founded in notation. Either point of view presents drastic obstacles to music making participation. Upon reflection we can see that this is an issue of how the potential participant views

themselves and their music-making abilities and is thusly framed as part of the individual's musical self-identity.

Looking closer at the system of music education in the Northeast of England we discover further examples of misinformation or incomplete information underpinning the framework of the system. An acute lack of large formatted ensemble-based music participation within the curriculum at secondary schools, further education institutions, and higher education institutions has created a void in the experience of the next generation of music-makers. Not a single informant had access to large tradition-specific regularly occurring ensembles or ensemble programmes which were viewed as important enough to be included in the curriculum of the educational institutions the informant attended. For the sake of clarity, examples of such ensembles would include WEAM symphony or chamber orchestras, wind ensembles, marching bands, concert bands, brass bands, or others. Examples within the Afro-American Diasporic tradition would include Jazz bands, Big Bands, Jazz orchestras, Swing bands, Salsa bands, Samba bands, Mariachi bands, Mambo bands, New Orleans Second Line Brass Bands, Blues bands, Rhythm & Blues bands, Soul bands, Gospel ensembles, Show bands, Show choirs, Rock & Roll bands, and others. Exactly none of the informants were ever exposed to the foundational ensembles of any of the above mentioned traditions within the curriculum of their respective schools. Without the immersive experience of these art forms within the intended context, education is muted at best and entirely incomplete.

The ensembles represent a most visceral form of knowledge and education transmission within the musical art form they come from (Gaunt, 2020). The fact that these quintessential experiences are and were lacking from the educational experiences and that they were not considered important enough by policy-makers to be codified curriculum, speaks to the point of misinformation. In the example of the ensembles, neither is the system complete in that it does not fulfil the necessary requirements to adequately educate in the traditions nor are the participants given fully accurate information about the traditions and the practicing of these traditions. This allows for a continued proliferation of incomplete and inaccurate framings of important traditions/cultures of music making. In 2022 the government's National Plan for Music Education, music education was mandated as compulsory in primary schools and this document dictates that a minimum of one hour a week be spent in music education (National Plan for Music Education, 2022).

> "For schools following the ambition of the Model Music Curriculum, key outcomes schools should be looking to achieve by the end of primary school include that pupils:
> • sing with accurate pitch in unison or harmony with attention to phrase and dynamics
> • are capable of playing a simple melody on an instrument in an ensemble and to learn it from, for example, staff notation
> • are able to create short phrases of new melodic music
> • demonstrate knowledge of music from a range of musical traditions
> • increasingly enjoy both their music lessons and taking part in the wider musical life of the school"

As noted above, while music education in primary schools is compulsory, it is not particularly well defined and is entirely ambiguous in terms of contextualised participation within the National Plan for Music Education. While this policy was made outside of the Northeast of England the education system within the region is obliged to follow it. In terms of ambiguity, take as an example the first key outcome, 'sing with accurate pitch in unison or harmony with attention to phrase and dynamics'. A number of questions arise. Within what context is this meant to happen? Should it be in a solo/a cappella context, accompanied with piano or other instrumentation, or within a vocal ensemble format? What is meant by 'with attention to', does this mean the participant is expected to sing in a phrase-based way while employing dynamic volume changes or simply to understand that one *could* use these mentioned techniques? This may appear to be pedantic, but the reality is that while a trained musician and/or music educator might understand this expectation as it is written not all primary school music teachers are trained musicians or music educators and therefore cannot be expected to understand nuanced implied meanings (ISM Trust, 2023). In the Northeast of England and throughout England, as noted in a recent survey from the Incorporated Society of Musicians, there are a number of primary school educators delivering music education whom have no experience or training in music and music education. Furthermore, by using the terms phrase and dynamics this statement is implying that the music being sung is some kind of a composition, which begs the question what is the composition and from which music-making tradition does it come?

Likewise, the second key outcome also raises questions specific to the issue of ensembles: "are capable of playing a simple melody on an instrument in an ensemble and to learn it from, for example, staff notation". How is 'simple' defined? Which instruments are being referred to, as no two instruments require the same approach to learn to play? What kind of ensemble is being referred to? All ensembles are not the same and require very different

approaches to participate in. The non-specific term 'ensemble' leaves much to consider. Technically an ensemble could be made up of two participants which is in fact vastly different from an ensemble made up of thirty, for example. Ultimately, we can conclude that even within the National Plan for Music Education for primary schools, ensemble playing is misrepresented and undervalued, as shown by the ambiguity it is given. This amounts to misinformation or incomplete information available to participants around the critical concepts and experiences necessary for music participation.

Similarly, if we look at the National Plan for Music Education 2022 and its provisos for secondary school, we find incomplete or inaccurate framing of music education regarding large tradition-specific formatted ensembles. In fact, the plan for secondary school music education is even less specific than for primary school music education. Within the key outcomes there isn't even mention of ensembles for secondary school music education. Importantly, music education is not explicitly compulsory for secondary schools within the National Plan for Music Education 2022.

> "For schools following the ambition of the Model Music Curriculum, key outcomes they should be looking to achieve by the end of key stage 3 include that pupils:
>
> • sing or play with sufficient control to be able to perform or compose with purpose, expression and musical understanding, including when using music technology
>
> • perform with connection and co-ordination when making music with others
>
> • can use a system, e.g. staff notation or tab, to learn and perform music appropriate to the instrument and musical style
>
> • demonstrate knowledge of Western classical music and music from a range of musical traditions and understand some of the context that brought the music to being"

Again, we find more ambiguity and as a result more questions arise. Why is music education not explicitly made compulsory in this plan? This lack of compulsion undermines the value of music education within the system, the institution, and the culture. Why is there no mention of the critically essential experiences of formatted tradition-specific ensemble participation (Morrison, 2001)? Additionally, why is 'western classical music' mentioned by name while all other more prolific traditions are grouped together and remain unnamed? Again this speaks to the point of undermining the perceived value of these art forms in the education systems and within the wider culture. This framing is inaccurate when compared

to the reality of music-making within England and specifically the Northeast of England musical eco-system, as discussed in previous chapters.

Moving on to GCSEs, A-Levels, T-levels, and any further music education beyond key stage 3. The National Plan for Music Education 2022 makes no mention of the inclusion of large tradition-specific formatted ensemble participation, again underpinning the lack of priority given to these essential experiences within music education. The implication within the eco-system is, of course, that such ensemble experiences are unnecessary and irrelevant. This is fundamentally misinformed and inaccurate as ensemble participation is foundational to music-making (Lebler, 2013; Hunter, 2006).

The Ofqual document, GCSE Subject Level Conditions and Requirements for Music as found on the British government website stipulates the following in regards to requirements for GCSE music assessment;

> "30 per cent of the total marks available for the qualification are made available through tasks which assess a Learner's knowledge, skills and understanding in relation to performance (the 'Performance Assessment')" (Ofqual, 2022).

Additionally, the document indicates that the performance assessment must,

> "require each Learner to perform at least two pieces of music, with a combined duration of at least four minutes, one of which must be a performance of at least one minute in duration as part of an ensemble".

In this sentence we find the only mention of ensemble-based playing held within the document and therefore the only mention of ensemble-based playing in the assessment of GCSE music applicants. Furthermore, there is no defining of the term 'ensemble' or any contextualisation. There is no mention of tradition-specific ensemble performance at all. This of course implies that by passing the assessment and receiving the GCSE qualification one has achieved a notable and advanced level (for this age group and as the culmination of all the music education up to this point) of understanding and skill in music-making, which is potentially devoid of large tradition-specific ensemble playing experience. Here we see a further example of misinformation within the music education system. Standard levels of ability and understanding cannot be achieved without large tradition-specific formatted ensemble playing experience as previously mentioned.

The requirements for attaining an A level in music is much the same as stated above. In the Department for Education's official statements regarding assessment for A levels in

music we can see that ensembles are mentioned a single time and as with the GCSE assessments are entirely undefined and non-specific (Department for Education, 2015). The supporting document, Music GCE AS and A level Subject Content, states the following:

> "make use of musical elements, techniques and resources to interpret and communicate musical ideas with technical and expressive control and an understanding of style and context. This must be achieved by one or more of the following means: playing or singing solo or in ensemble, improvising, or realising music using music technology".

We can note that an ensemble could be in any tradition and of any size to fulfil this requirement, which does not necessarily result in the learner/participant having gained the necessary experience in tradition-specific formatted ensemble playing that would be needed as a standard of music participation for this learning and age level. The learner, similar to the informants in this very study, might be led to believe they would in fact possess the necessary skills and experiences for music participation at the standard implied by achieving an A-level. This, again, results in a fundamental misunderstanding within the structure of the music education system.

In summary, regarding the preceding paragraphs and the issue of misinformation/ inaccurate information within the British music education system, the British government has no specific requirements in any of its music education mandates up to A-level certification for inclusion and experience of tradition-specific large ensemble playing or singing. The implication being made that to have enriched music education and music qualifications one does not need any experience in large tradition-specific ensemble playing. Furthermore, this implies that such experience is valued so little that it is not needed to achieve a music qualification such as an A-level. As we have discussed this as a concept is inaccurate and misinformed. The lack of such experiences within the education structure also helps to proliferate an inaccurate narrative about music participation to those engaged in music participation. The result is a culture of misinformation regarding music participation not just in the education system but also disseminating out into the larger community and musical eco-system. This is evidenced by the experience of each of the informants within this study.

We can conclude this section of the discussion chapter with an understanding that the analysis yielded by this study has shown that in fact a significant amount of misinformation is affecting the musical eco-system of the Northeast of England in a negative way. We can also conclude that the existent literature is unable to provide evidence to the contrary.

Pathways to participation

In addition to the significant presence of misinformation or misunderstanding within the musical eco-system of the Northeast of England a further element became clear with the development of this theory: a lack of distinct pathways to cumulative participation. In this section of the discussion chapter we will look at what this study has shown and how that compares to the current literature and precedent within the practice of the musical eco-system in the Northeast of England.

The experiences of the informants within this study suggested that a notable lack of distinct and accessible pathways to music making participation was present within their experiences initially and has been continually present up to the writing of this study. The spectrum of participation pathways range from no pathways (and therefore the informant had to forge new pathways) on one end to unobstructed and unavoidable pathways (potentially resulting in participation that was not chosen by the participant) on the other end. The majority of the informants' experiences fell much closer to the 'no pathway' end of the spectrum than to the unobstructed/unavoidable end.

In considering music-making participation pathways in the Northeast of England, we can divide these pathways into two, sometimes overlapping, categories: school system-based pathways and non-school system-based pathways. As we have looked at the school system in the previous section we will similarly begin with this grouping.

As noted previously, in regards to the National Plan for Music Education 2022, only in state or public schools is there a requirement for music provision. Furthermore, only in educational key stages 1-3 is there a requirement, as opposed to a recommendation in key stage 4, for music education/participation provision, ages 5-14 are required to receive music education, 14-18 are not (National Curriculum, 2014). This has been the governmental requirements since 2012. Approximately 6.4% of English school children attend private or independent schools (Independent Schools Council, 2023). This means, by contrast, 93.6% attend state or public schools. So we have concluded that 93.5% of young people 14-18 years old have no music education provision **required** in their educational pursuits. This represents a significant chasm in the music participation pathway. In all fairness, there may be music provision provided for this group of young people, but it is not required and so may just as easily not exist, and in many educational institutions does not, specifically in the

Northeast of England. At the time of writing, as an incomplete example, Benfield School and Walker Academy in Newcastle Upon Tyne have no music provision for key stage 4 students. The much larger and therefore more impactful issue is one of curricular content. Before we move into the curriculum let us summarise the school-based participation pathway as discussed thus far. There is potentially a significant gap with the lack of governmental requirement at key stage 4. This presents the very real possibility, as noted in the above mentioned schools, that a student could reach key stage 4 and have no school-based music participation pathway. Simultaneously this hypothetical student might also lack access to any non-school based music participation pathways, which we will discuss later in the chapter, resulting in a complete lack of music pathways available.

As mentioned previously, the more imminent issue present in the school-based musical participation pathway (or lack thereof) issue is one of content or curriculum. The current governmental protocol allows for each school to determine for itself the curriculum it teaches and how it is taught. As per the National Plan for Music Education 2022, there is no statutory curriculum for music education in England. This creates the possibility of an immense gaping hole in the music participation pathways for young people. Without specific stipulated guidelines for music education there is little to ensure that pathways are open, informed, diverse and efficient. The effects of the lack of statutory curriculum can be devastating to the development of a vibrant musical experience and almost certainly effects the pathways for music participation in a negative way as shown by the informants' experiences. Additionally, without nationwide foundational requirements for curriculum there can in no way be parity among the young people across the country as each school will inevitably have differing versions of necessary musical curriculum as determined by the individual educators and their own experiences, should they have musical curriculum at all.

Let's have a look at the curriculum of a particular school in the Northeast of England to illustrate this point. In this example we will consider the curriculum of year 7 age group (www.callertonacademy.org.uk, 2023). During this academic year, as indicated in the school's online music curriculum overview, the education is divided into three terms. In term one, the students will study what is called "Samba" and "Blues Music" over a 12 week period. In this case the students will receive one hour per week of music tuition resulting in 12 total hours over the term. The assessment of this term will be based on the forming of a "successful Samba band" after the four weeks rehearsal period. Blues Music is not mentioned in the assessment. The key skills that will be learned are as follows: ensemble rhythm work, tempo

keeping, master drumming, performance, instrument specific skills, improvisation, playing chords, ensemble playing, Blues melodic composition, song lyric structure. To begin let us note that Samba is a more than 100 years old tradition foundational to Brazilian culture and involves complex and sophisticated Afro-Diasporic rhythmic concepts that typically take years to master. Likewise, The Blues is an Afro-American (and the musical origin of modern popular music) foundational tradition underpinned by Afro-Diasporic musical concepts and having been borne out of the socio-cultural context of the antebellum Deep South of the United States of America in the 18th-20th centuries in Afro-American communities. Again the complexities of The Blues typically take years to master. Interestingly, what is not present is the foundational performance format for The Blues, or an ensemble formatted for playing The Blues. Going back to the Samba Batucada Band, we note that this type of ensemble is entirely made up of percussion instruments. This means that pitch and harmony will likely not be a significant part of the contextualisation of the performance within this group. Likewise, while specific Samba-based rhythms will undoubtedly be a part of the learning, other rhythmic concepts which are not part of the Samba tradition will likely not. Furthermore, it is entirely unrealistic to expect master drumming abilities after four weeks of practice. If the purpose of the exercise is to contextualise rhythmic performance technique, a broader "Rhythm Class" would be more appropriate, one which is not necessarily tied to a specific rhythmic tradition such as Samba. This might be a class which looks at basic rhythmic concepts as they are applicable in many multiple forms of music and on a wide variety of instruments. Given that Samba rhythms can be played on any instrument, reducing the experience to only percussion instrumentation presents a gap in the participation pathway for those young people who play instruments other than percussion. Additionally, given the limited amount of time available to study music related subjects, engaging in only one type of instrument such as percussion, significantly reduces the amount of progress made on the students' instrument of choice. Appropriately, this brings us to the notion of a rhythm-based element to curriculum for all secondary schools which would provide a standard of education for all students. If there were such an element which was made statutory for all secondary schools and their music programmes, which approached a broad understanding of the nature of rhythm across many multiple traditions and form of music, and was applied practically in a formatted context of multi-instrumental ensembles would this not be a stronger foundation upon which to build further musical engagement? We can see from a cursory appraisal of this curriculum several inefficiencies, furthermore the nature of

the Samba band is exclusionary in that it only includes percussion-playing in its format. Importantly, the curriculum for this school will not be standardised with the curriculum of its neighbouring schools, other schools within the Northeast of England, or schools throughout England.

Similar issues arise when looking at the second and third terms from the example school's year 7 music curriculum. In the second term the students are meant to learn within a module or class entitled "Riffs". This is described as, "A unit of work intended to allow students to explore their own musical choices. Students will learn to play numerous riffs but the unit is designed in such a way that the students have choice over what instrument they play and what riffs they can challenge themselves to learn to play." Unfortunately, when the idea of a musical motive such as a riff (music-making/industry lingo for a musical phrase) is taken out of context its true purpose is obfuscated. Within the description of the aforementioned module for this particular programme there is not an expectation or mandate for situational contextualisation of the riffs which the students will presumably study and create. In other words, there is no ensemble within which the riffs can be played. The description does state that the students will have a choice over what instrument they play but does not go on to list the possible instruments.

The key skills listed in the course description are as follows: riff rehearsal, performance skills, tab reading, notation reading, guitar riffs. This presents several more questions. What performance skills specifically will be taught, on which instruments and in what formats? Why is tab reading included as it is specific only to guitar players and electric bass guitar players? What kind of notation reading will be taught and learned? Why are only guitar riffs being taught? Furthermore, will the students be given access to multiple instruments across multiple instrument families and in multiple music traditions?

Critically, this term's course appears to suffer from the same issues as the previous term: it is unformatted and doesn't take a broad enough look at musical foundational elements while at the same time expecting the students to gain skill levels that are unrealistic and lack connectivity. Instead of attempting to combine learning performance techniques, learning compositional techniques, and music notation reading perhaps a more broad approach to considering harmony and its intersectional relationship with melody in a contextualised practice-based ensemble would be better suited.

Additionally, the apparent emphasis on guitar-based playing and guitar-based approaches are exclusionary and unnecessarily limiting. While guitar is an important

instrument, and indeed popular, it is not more important than any other instrument and presents a significant problem of diversity within the aural soundscape which the year group will have access to, through the course of the term, and create themselves. Simply put, by allowing an over-emphasis on one instrument, the guitar, a more inclusive and diverse musical experience for the students will be unachievable. Furthermore, this does not represent a real-life model of music-making. The vast majority of music-making happens in ensembles throughout most musical traditions, and those ensembles are infrequently made up entirely of the same instrument. The emphasis on guitar playing in addition to the tab reading implies a prevalence of a particular style of music, modern rock-pop based idioms. While this certainly represents an important idiom it seems limiting to focus solely on this idiom or group of idioms as the rock-pop framework is primarily focused around a limited number of types of instruments. Again we come to the conclusion that the emphasis of one instrument within one tradition of music-making is simply not appropriate at this stage of learning because it is not representative of real world music eco-systems and it is exclusive.

As with the first two terms for the year 7 age group, the third term curriculum is limited and exclusionary. This term's curriculum focuses on the study of a modern popular song from the Soul/R&B genres of Afro-American music. The limited instrumentation of the chosen song, Stand by Me by Ben E. King, presents an obstacle to inclusion. Spending twelve weeks considering/learning this one song, which consists of percussion, upright bass, guitar, backing vocals/choir and an orchestral string section, might not be as useful to the students as considering or studying a number of songs/compositions in varying related styles or traditions. Furthermore, this particular song is not necessarily quintessential to the idiom or tradition it comes from. There is potentially much more appropriate repertoire from artists/composers which are far more influential and prolific within the tradition, such as Marvin Gaye, James Brown, Otis Redding, or Aretha Franklin to name a few. As we have seen in the preceding analysis of the year seven music curriculum from this particular school, there is simply not a broad enough approach in the third term.

The use of a multi-instrumental ensemble studying and learning a number of compositions from a variety of traditions with historical contextualisation might be more effective and certainly less exclusive. In basic terms, spending 12 weeks working on a piece that does not have brass instruments, reed instruments, non-orchestral stringed instruments (such as banjo), and many other instruments cements an exclusive framing of music participation. As we can see from the "key skills" section, chord playing is an expected skill

outcome. Interestingly, the only chord playing instrument in the recording of Stand By Me is the guitar. Does this imply that all the students will be playing this song on guitar? As we have mentioned giving one instrument such an elevated position over all others is indeed problematic.

Returning to the original concern, the above is only one school's approach and it is in no way held to a standard which might be shared by its counterparts in other schools in the region and country. In terms of the participation pathway in the school music education system we have disjunct and potentially misinformed participation pathways. As noted above, a young student playing trumpet or saxophone will have a significantly less robust experience than a guitar playing student, potentially resulting in lack of participation due to a less engaging participation pathway. Students will almost certainly be less inclined to participate in music with diverse instruments in the above described curriculum as their instruments are being treated simply as not as important as other instruments in the school music programme.

Concluding our brief look at the school-based participation pathways discussion, let us consider that in the Northeast of England a number of secondary schools offering Sixth Form provision do not offer music provision, such as Walker Academy. Indeed some schools do not offer music GCSE qualification or Music A levels. Again, this creates a very large gap in the music participation pathway within the school system. Furthermore, local colleges and university programmes also constitute gaps in music pathways. Newcastle College, for example, has a gap in the knowledge and skill being taught which directly affects the music participation pathways. There is not, at the time of writing, any single music notation reading course, module, or class at Newcastle College (Newcastle College, 2023). Notational reading skills are a vital part of the music participation experience within an eco-system as noted by the informants of this study, as well as prominent music psychologists (Sloboda, 2004).

Let us now consider the existent *non-school based music participation pathways*. We will classify these as either organisational or non-organisational. This means that they are either based in an organisation (non-school affiliated) or not. Examples would be community-interest organisations (not necessarily underpinned by the ethos of the aforementioned community music movement) or projects centred around music-making or charity-based organisations. Non-organisation based pathways would be centred in, as an example, familial connections. This might be a long-standing family tradition of playing music as a family, or following in the music-participation footsteps of older family members or close friends.

Starting with the non-school based organisational pathways to music participation in the Northeast of England let us have a look at possible gaps. In this portion of the discussion we will not consider music education hubs as they are mandated as a part of school-based music education by the government, even though they are extra-curricular or perhaps better described as curricular adjacent. There are several organisations within the Northeast of England's music eco-system which provide non-school based organisational pathways to music participation. Below is an incomplete list:

Sage Gateshead/North Music Trust

The Jazz Coop at The Globe

Kaleidoscope NCL

We Make Culture

Generator

Queer Youth Music/Curious Arts

Helix Arts/Real Voice

GemArts/East by North East

These are all institutions/organisations which work within the music participation eco-system of the Northeast of England. They all represent some version of music participation for participants in the region. Most, with the exception of North Music Trust which we will discuss lastly, offer specifically specialised versions of music participation opportunities and so contribute to the music pathway pipeline in non-holistic ways.

Before going on to discuss some of the individual organisations present, as indicated by the data derived from the informants and the analysis of that data, let us consider the nature of the community music movement within the Northeast of England and its place within the eco-system as indicated by the informants and their experiences. Interestingly, the community music movement as a distinguishable concept was not highly present within the description of the experiences of the informants. As a point of fact, at no point did any of the informants mention or use the term "community music" or "community music movement". This is particularly noteworthy as the majority of informants did participate, at some point in their experiences, in community music movement-based music-making (as defined in chapter 2), even if they didn't identify it as such or even realise this was the case. In other words, while the organisations the informants engaged with may have been founded in the community music movement or underpinned the informants' own framing with the ethos of the community music movement, the informants did not consider their engagement within

a community music movement framing or consider themselves community musicians. The informants framed their own participation from a number of other positions, primarily from an economic one: professional versus non-professional (hobbyist/amateur). Furthermore, their own framings of their participation was categorised primarily in the tradition of the music and the skill sets necessary to participate (i.e. being able to read notation, being able to play by ear, etc.)

Further research into the perception and understanding of the community music movement within the musical eco-system of the Northeast of England from the perspective of the participants would likely be enlightening. As this study is founded on the data derived using a grounded theory methodology with the intention of building the theory from the ground up, and therefore based on lived experiences of participants, research into the perception of the community music movement within the eco-system was outside the scope of this study.

Returning to the non-school based organisations, The Jazz Cooperative is a privately run cooperatively-owned limited company which offers Afro-American/Black American music workshops (Jazz CoOp, 2023). While this is a noble endeavour and of course engages a number of individuals by providing access to Jazz-based knowledge it is extremely limited in the amount of knowledge and the type of experiences provided. Irregularly occurring workshops, by their very nature, simply do not provide the necessary amount of time to study in depth the subjects being taught. The length of the sessions and the frequency is insufficient to provide any kind of a foundation for a musical pathway. Furthermore the workshops are one-off events which focus on elements of "Jazz improvisation" and are only for those aged 16 or older. As with school-based music participation pathways, the issue is one of lack of scope. For Afro-American music based improvisation to be fully understood an immersive experience is necessary. This would need to include hours of critical listening and analysis, Jazz-based music theory (as opposed to WEAM theory), historical contextualisation, ear training and transcription, and hours of ensemble playing in varying styles. The point being made is that consistent and intersectional practice-based education is required amounting to many hours of learning/practice for there to be foundational learning. Typically a 2-4 hour workshop would be most beneficial in the context of contributing to a months or years long programme based in an immersive educational context surrounding the art form. In this case the Jazz Cooperative, while certainly adding access to a stream of knowledge within the eco-system, that which is offered is simply too small in scale to provide

the basis for significant pathway-based contribution. Furthermore, the outcome of the workshops are singular. Once the workshop experience is over, the knowledge has been transmitted and the experience ends. There is no further steps to take within the organisation to further the participants experience or to connect the participant to further experiences outside of the organisation (Jazz Coop, 2023). Thusly, the pathway stops.

Let us consider the organisation, Generator. There are a number of ongoing projects within the organisation of Generator at the time of writing which contribute to music-making pathways. They are as follows:

- Generator Live Fest
- Release Yourself
- NExSW
- Trans_Formation: Power in Community with I. JORDAN
- First Notes
- Create:Collaborate
- Create:Live
- North East Music Industry Meet Up
- Residencies & Masterclasses

Firstly, let us look at these collectively and then we will consider some of the above projects individually. The premise of Generator as described on the company website is, "To support and enable musicians, artists, and those working in the creative industries to reach their full potential in their chosen career path, right here in the North East."(Generator, 2023).

In terms of music-making participation and the pathways associated with it, Generator is exclusively working with those musicians whom are participating in music-making as a career choice as opposed to the entire participating eco-system. The nature of the format means that Generator as an entity only affects pathways for a relatively small group of music participants in the Northeast of England. While this isn't necessarily notable, it does means that Generator is contributing to a very thin section of the participation pathway in music-making from the outset and only in a very specific context, that being the short-term entry point into the music business industry for a relatively small number of career-building musicians. In fact, from the above list, very few of the programmes offered actually deal in the progressive or cumulative learning of music-making. Most are either performance opportunities for those musicians whom already have practiced-based knowledge and

experience or are music-business related events dealing with the logistics of releasing recorded music, networking with industry professionals, or marketing-based learning opportunities (Generator, 2023). The underlying assumption being that all the musicians Generator works with learned music-making from someone else in some other pathway, but not through their own programmes.

The performance based programmes are indeed important in-so-far as those musicians who already possess the requisite skill and experience will be in need of performance opportunities, of which this programme would provide a limited number annually. Likewise, NExSW provides a similar opportunity for professional performance. Create:Collaborate is a programme that is focused on pairing emerging artists with producers over a year to produce musical content meant for commercial consumption. The current cohort at the time of writing is three individuals. Not only is this programme focused on the music business rather than music art form and craft, in other words music-making skill sets, it is also lacking any explicit educational content regarding craft-based music-making (i.e. the process of making intentional music in real-time). Additionally, as implied previously, the scale of the programme is so small it is rendered negligible to the music participation pathways in the Northeast of England. Create:Live is a programme working towards training music promoters rather than music-makers (musicians) and is therefore not relevant to this discussion. Ultimately, Generator is connected to the overarching musical eco-system in such a limited way that its affect on the musical pathways of the region is negligible. In this case, if we analyse the structure of Generator for gaps in musical pathways it becomes evident that the gaps happen prior to Generator programmes and fundamentally around those same programmes as they are intended for such a limited number of participants.

The final institution or organisation which we will look at in this section of the discussion is North Music Trust or Sage Gateshead (the operating name and the name of the building within which the Trust is housed at the time of writing). This institution, as described earlier, is a massive organisation which absorbs enormous amounts of, mostly, government funding for the purpose of proliferating music education into the region of the Northeast of England (North Music Trust, 2022). While existing under the framework of a charity, much of the operations of North Music Trust are commercial enterprises with the glaring exception of the Royal Northern Sinfonia which is subsidised by the aforementioned funds. For example, the educational elements, currently branded as 'Make Music: Young People', are for-profit endeavours with attached fees for participants in the hundreds of

pounds, despite the 'charity' label under which North Music Trust falls. Additionally, the programme 'Make Music' is a revenue-generating community music participation programme. Similar to Make Music: Young People, Make Music has fees attached to participating in this community programme. Primarily these two programmes represent the music-making participation pathways within North Music Trust. Additional programmes might include an annual Artist Residency which works with between four and six artists (at time of writing four individuals are participating) annually for a number of weeks to develop a particular piece of art, or a mentorship programme which works with regional educators to further their own education base. Again, this represents a limited number of individuals.

Going back to the 'Make Music: Young People' programme, one element of the programme is the CAT or Centre for Advanced Training which is a non-school affiliated learning programme for young people. The fee for participation in CAT at Sage Gateshead/ North Music Trust, is £3000.00 per year, keeping in mind that this institution is a charity described as follows on the Sage Gateshead website (Sage Gateshead Membership & Support, 2023):

> "Sage Gateshead is a registered charity. Every time you make a donation or join one of our membership schemes, you are giving more people within the North East community the chance to listen to and make great music."

Furthermore, North Music Trust describes its objectives on the Charity Commission for England and Wales website thusly:

> "TO ADVANCE PUBLIC EDUCATION AND APPRECIATION IN MUSIC AND THE ARTS IN GENERAL PARTICULARLY BUT NOT EXCLUSIVELY FOR THE PEOPLE OF THE NORTH OF ENGLAND, THROUGH THE PROVISION AND MAINTENANCE OF THE SAGE GATESHEAD BUILDING, MUSICAL ENSEMBLES AND ORCHESTRAS, PROGRAMMES OF THE FOLK AND TRADITIONAL ARTS, CLASSES, WORKSHOPS, PERFORMANCES, EDUCATIONAL PROGRAMMES AND BY ANY OTHER CHARITABLE MEANS THAT THE TRUSTEES MAY FROM TIME TO TIME THINK FIT." (North Music Trust, 2023).

As indicated by its own admission the purpose of the charitable organisation is to provide music-making participation pathways (including ensembles/educational programmes). We can conclude that part of the funds given to the organisation must be intended for the aforementioned programmes. The significant fees (payable by the participants) attached to the 'Make Music: Young People' programmes represent a very large obstacle or gap in the participation pathway for music-makers in the Northeast of England. The financial implications associated with such fees imply that many music-making participants in the Northeast of England will not be given access needed to continue their journey down the pathway. Some of the fees will undoubtedly be paid with government funded bursaries (particularly from the Music and Dance Scheme) which would overcome the gap for those individuals given the bursaries. The numbers of individuals given the bursaries are unknown at the time of writing as that number is not published by North Music Trust, nor given when asked by the researcher (Sage Gateshead, 2023). It is worth noting that the example programme in question, CAT, has a limited number of places available which also represents an obstacle or gap in the participation pathway for those young people in the region whom are not given a placement in the programme.

In addition to the CAT programme run by North Music Trust/Sage Gateshead there are a number of formatted ensembles within the 'Make Music: Young People' programme. All of which are accessible only through the payment of fees. Likewise the community ensembles within the 'Make Music' programme (not to be confused with the 'Make Music: Young People' programme) have fees attached to participation as previously mentioned. Like the CAT programme this means that there is a significant gap in the participation pathway for those participants who cannot afford the fee costs.

While there are a number of bursaries available for participants to help cope with the costs of the fees, the bursaries represent not only an emotional journey but an extended logistical one which participants must go on before reaching the originally intended destination of music participation. Finally, the amount of bursary money available for possible participants in these programmes is less than the required amount for all of the available spaces in the programmes.

Beyond the financial obstacles or gaps in the participation pathways around North Music Trust/Sage Gateshead, there are further gaps. Most prevalent is the issue of awareness. How aware of the opportunities available at Sage Gateshead is the larger community of the Northeast of England? In the pre-pandemic 2019/20 annual review, Sage

Gateshead/North Music Trust made the claim that 19,500 young people engaged in 'programmes' (Sage Gateshead Annual Review 2019/20, 2020). The source of this number and the methodology used to derive it have not been published nor peer reviewed for accuracy. If we assume that the number is accurate and derived from appropriate methodology, then this represents 3.3% of children in the Northeast having been involved in a programme of some kind at Sage Gateshead. The remaining 96.7% of children in the region did not participate in any programmes associated with Sage Gateshead, which suggests that either there is a significant lack of logistical capabilities within the North Music Trust institution, the children and their guardians of the region are largely unaware of the opportunities that are available to them, or they are simply uninterested. Interestingly, the 2019 report Taking Part 2019/20: Annual Child Report states that 35.2% of 5-10 year old children take part in music across England and that 56.4% of 11-15 year olds take part in music across England. By comparing these numbers we can see that in fact the Sage Gateshead 'Make Music: Young People' programme or Youth Music Programme as it was called in 2019, was markedly underperforming pre-pandemic compared to the national average. Also, bearing in mind that some number of programmes at Sage Gateshead are not necessarily productions of North Music Trust, but instead are funded and mandated by other organisations such as the Department for Education and Arts Council England. In Harmony is just such a programme (In Harmony, 2023). Additionally during that same time period, in contrast, the Southbank Centre reported 40,000 children participating in events and programmes (Southbank, 2020).

Notably, in the Sage Gateshead Annual Report 2019/20 it is reported that some 3211 'Make Music' community classes were delivered, there is however, no mention of the total number of participants outside of the ambiguous claim of "over 10,000 people took part in our Make Music programme." If we compare this to the governmental census data from 2019 (2.657 million people in the Northeast of England) this gives us the percentage of total adults taking part from across the Northeast of England of 0.484%, assuming the participants being referred to are from the Northeast of England and not from outside the region. Again, this suggests that either there are significant logistical problems within the functioning structure of Sage Gateshead/North Music Trust or the vast majority of adults in the region are entirely unaware of the opportunities available to them within this institution. Further research into the effectiveness of outreach from North Music Trust would indeed be

helpful in understanding, with far more transparency, the influence this institution wields over the eco-system.

The above mentioned organisations represent an incomplete list and appraisal of the musical participation pathways within the eco-system of the Northeast of England, however they do give us a window into where gaps exist within the pathways as well as aligning as expected, based on the data and analysis of the case studies within this research, with this study's findings.

Connectivity or lack thereof

In the final section of the discussion chapter, we will consider another significantly evident element emerging from the experiences of the informants and the analysis of the data gathered, that of connectivity within the music making eco-system of the Northeast of England from the micro or individual level to the macro or community level.

The experiences of the informants within the eco-system were all framed in some significant way by the connections between geo-social groups, socio-economic groups, ethnic groups, educational institutions, employment opportunities, performance spaces, and other elements of the eco-system. The connections of these individuals and organisations are directly related to the music participation pathways described in the preceding section of this chapter. As we have discussed, no single organisation in the musical eco-system of the Northeast of England is able to provide a straight pathway of music participation from initial participation to continuous cumulative participation at all levels of progression (hobbyist, semi-pro, professional, etc.). With that in mind, necessary connectivity between individuals and organisations is required for the participation pathway to remain open, functional, and flowing, a music participation super-highway if you will. Importantly, connectivity also allows for an unencumbered sharing of knowledge at all levels regarding music participation. It is within the circle of knowledge sharing that immersive participatory musical experiences are able to occur.

At the time of writing, there was not found to be eco-system-wide overarching structures within which the majority of music participation organisations in the Northeast of England have membership. There was not found to be standards which all music participation organisation are held accountable to in terms of music-based content quality, delivery efficiency/quality, or music participation-based accuracy. In other words, there was not found

to be a minimum standard of unified music participation and education across all organisations and platforms in the Northeast of England. This was well reflected in the experiences of the informants.

If we consider the art of music making as we might consider speaking a language it is evident that there is not a common language spoken by music participants throughout the Northeast eco-system. Even within groups of participants engaging in the same tradition or genre there is not a universal language being spoken throughout the ecosystem. As discussed previously there is little in the way of standards as dictated within music education by the government, furthermore there is no agreement of quality and type of content or delivery infrastructure within higher education institution such as Newcastle University, Northumbria University, the University of Sunderland, and Durham University. Likewise, there are no standards of content and delivery format for private or charitable institutions.

In terms of connectivity there are a number of possibilities for connection between and among individuals, organisations, and institutions including person to person relationships and connectivity via shared framework, format, language, and content. The lack of an agreed upon standard of quality and delivery format means that the latter is not present. At the time of writing there are no connections, of this nature, between many of the larger institutions in the region. As an example, at the time of writing Newcastle University music department has only a commercial relationship with North Music Trust/Sage Gateshead and in no way collaborates in education-based projects. Similarly the higher education music departments of Northumbria University, Durham University, University of Sunderland, and Newcastle University apparently have no codified relationships with each other that could be found at the time of writing. Likewise, North Music Trust/Sage Gateshead severed its relationship with University of Sunderland in 2018 and as a result appears to no longer offer higher education degrees within its programmes.

Charity organisations and privately owned music participation organisations likewise have little in terms of substantial connections with each other or with educational institutions. Newcastle Art Centre has no official connection with any of the Higher Education institutions in the regions nor does it have a connection with North Music Trust/Sage Gateshead.

Interestingly, funding institutions such as Youth Music, provide funds for a number of organisations throughout the Northeast of England. They are listed here (Youth Music Network, 2023):

- Gateshead and South Tyneside Music Education Hub
- Blue Cabin
- GemArts
- Northern Roots
- Sage Gateshead
- Hand of
- World Headquarters Nightclub LTD.
- Curious Arts
- West End Women and Girls Centre
- New Writing North
- Cobalt Studios CIC
- Skimstone Arts
- Generator Northeast
- Helix Arts
- AutismAble CIC
- Maines Beasley Creative Limited
- Beats Bud Records
- Queens Hall Arts
- Kaleido Music UK Ltd.
- Jack Drum Arts
- We Make Culture CIC
- Wearside Women in Need
- The Junction Foundation
- Middlesborough Council
- Hopefields Education CIC
- Tees Music Alliance
- Music at the Heart of Teesdale

While these organisations are all funded in part by Youth Music their practical relationships with each other including collaborations or communication pathways are apparently less than notable with the exception of GemArts and North Music Trust/Sage Gateshead (Gem Arts, 2023). Some of the aforementioned organisations have no relationships to speak of with any of the others despite working in the same sector and acquiring funds from the same source. Furthermore there was not found, at the time of

writing, an organisation within the Northeast of England that has a comprehensive music participation programme with multiple pathways accessing all levels of music participation, nor is there a collection of organisations with robust relationships providing such pathways for the communities of the Northeast. For clarity, by using the term 'comprehensive' I am referring to a fully enriched programme with participation opportunities steeped in the majority of music participation traditions exiting within the region. Additionally, comprehensive refers to a fully inclusive programme with codified inclusivity policies informed by evidence and peer-reviewed research. This includes diversity of not only staff and participants but also of traditions of music-making as well as diversity of instruments and music-making formats. Finally by 'multiple pathways accessing all levels of music participation' I am referring to the ways in which participants might find their way unobstructed to participation opportunities at all levels of skill in music-making. Examples of this might be beginner opportunities to learn to sing in Afro-American Diasporic music traditions or Klezmer traditions. Another example would be opportunities for professional musicians to engage in music-making opportunities in various musical traditions such as modern Big Band traditions. As such, there is at the time of writing no such organisation (grassroots or otherwise) which offers such a programme or programmes in the Northeast of England. Importantly please keep in mind that we are considering the eco-system within the Northeast of England singularly, not necessarily in comparison to other eco-systems.

If we, as an example, look at the experiences of the informants we see that, as mentioned previously, the lack of access to tradition-specific large formatted educationally-based performance ensembles (i.e. ensembles which contextualise music learning in real-time) was a foundational element in the participation of the informants. Looking at the above list of Youth Music funded organisations we see that very few provide such opportunities, we can also see those which do have only limited connectivity to those which don't. This aligns with the experiences of the informants by showing that very few opportunities of this nature exist partially due to a lack of connectivity.

Without robust connectivity between any given organisations within the music-making eco-system there is clearly little opportunity for individuals to create connectivity outside of geographic proximity. Similarly, there is little opportunity for participants in any of the above named organisations to participate in events drawing participation from across the region. Examples of this might be festivals where ensembles from the varying music making organisations perform in the same place or collaboratively around a central theme. Had the

Gateshead International Jazz Festival (or Gateshead Jazz) ever established a youth or community participation branch within its events this would have been just such an experience where region-wide ensembles working in the many derivative styles/traditions/genres of Jazz could have interacted in real-time. North Music Trust/Sage Gateshead canceled the Gateshead International Jazz Festival in 2020 and as of 2023 has no plans to reinstate it (Sage Gateshead Jazz, 2023). At the time of writing there are no commercial festivals in the musical eco-system of the Northeast of England with large scale musical education elements providing performance opportunities for educational ensembles. Durham Brass festival indeed does have music education built into its format but this is limited to festival artists working within regional schools providing short performances and workshops as opposed to bringing together multiple schools or ensembles and therefore does not provide connectivity across the region (Durham Brass, 2023).

If we were to consider how interconnectivity might look from the perspective of an individual participant perhaps we could determine what the average participation pathway within the Northeast of England would consist of. This is outside the scope of the current research study but would be most interesting as the basis for future research. With that in mind, looking at the experiences of the informants we can see that in fact there are startling commonalities. Most participation was centred around family and school. Most families provided only minimal access to music participation and education for a variety of reasons ranging from lack of access to negligible musical understanding. Most school programmes provided only basic music participation opportunities and education which was arbitrary and centred around WEAM. Most school programmes delivered limited musical education past the age of 12. Music participation opportunities outside of school were limited or non-existent. There were limited or no networks of music education or participation opportunities. Modern contemporary music (groove based music of Black origin) was considered of significantly less value than WEAM in the music education and participation opportunities which were available to most of the informants. Most informants connected with others interested in music making participation by proximity and chance.

Discussion Summary

In this chapter we have looked at specific outcomes which have become evident when considering the emergent music participation theory developed in the present study. We have considered three issues which clearly influence and have significant impact on the participants of the eco-system of the Northeast of England:

- Misinformation/inaccurate/incomplete understanding within the eco-system
- Lack of cohesive pathways to continued participation
- Lack of connectivity among organisations and individuals within the eco-system

All three elements when analysed as a collective show significant negative affects upon the vitality of the musical eco-system of The Northeast of England. If we think back to the initial premise for this research and resulting theory, we can see clearly that in fact the eco-system of the Northeast of England is potentially not very healthy or has low vitality based on the obstacles to participation we have now considered. If participation, as we have determined it to be, is a robust indicator of vitality and health then we can see that the emergent participation theory is powerful as a framework of understanding. The theory now illuminates possible causes of the lack of enriched participation and possible solutions or ways to increase participation.

It is important to reflect upon the nature of what this music participation theory provides a framework of understanding for. It describes the nature of music participation of individuals within the eco-system, from a participant's point of view. It shows the fundamental building blocks of the process of participation specific to the experiences occurring within the Northeast of England. The purpose of developing the theory is clear and specific: to frame the health of the music participation eco-system. It is to help understand in practical context, is the eco-system healthy and if not why might that be the case?

In the next chapter we will consider possible options for coping with these elements in a practical way.

Chapter V: Conclusions

Introduction:

The above data and analysis have laid out a theme-based theory of music participation in the Northeast of England from a geo-cultural point of view. The grounded music participation theory can be described as follows with three fundamental pillars (not necessarily in any order):

1. Inspiration
2. Access
3. Musical self-identity (MSI)

When each of these elements are present in the experience of a participant in a continuous and comprehensive way, and framed positively; robust and engaged participation is more likely. The achievement of transcendent inspiration, the removal of obstacles to all forms of access, and the development of positive and diverse MSI are critical factors for all potential musical participants to achieve optimal engagement. This, of course, must be achieved at the individual level before the effects of larger scale participation will be seen across the musical eco-system. As mentioned previously, this is a theory of participation not a model of participation within the Northeast of England. This theory is not intended to provide a comprehensive map of all participation throughout the Northeast eco-system but instead a framework for understanding how participation happens.

The conclusions presented here are based entirely on the derived data and presented analysis from the case studies within this study. The positionality of the researcher is one of applying the presented theory over the context of the eco-system as derived from the informants within this study. Furthermore, cited sources are used entirely to frame this context at the time of writing. This is not a comparative study in its purpose and instead only uses comparison as a way of illuminating particular circumstances and concepts in contrast, rather than inferring value of any kind. Additionally, the conclusions which follow do not in any way ascribe to or are framed by a deficit model of culture, and in fact quite the opposite. It is not the position of the researcher that the culture or cultures within the Northeast of England are in any way deficient. Any lack of vitality or degradation of health within the eco-system appears to be grounded, as indicated by the data and analysis, in hierarchical social infra-structure precedence framed from a historical patriarchal, Anglo-centric, class-

based system which is not inherently originating from the regional and local culture of the participants within the case studies.

Region to region comparison within the UK of musical eco-system vitality would indeed result in illuminating conclusions and framings on the national scale. This research is not framed by such comparisons as this approach is neither a part of the initial research questions nor is such an undertaking within the aforementioned scope of this research. As such, comparative region to region analysis is not presented nor considered here as a judgement of value. Keeping in mind, of course, that this research is based on grounded data and analysis derived from the experiences of individuals within The Northeast of England musical eco-system and not from external sources. This presents the interesting possibility of similar research being conducted from within other eco-systems and then comparative analysis being applied.

Several conclusions can be drawn based on the above derived grounded theory when considered in the practical context of the eco-system of the Northeast of England. They are as follows:

- Diversification
- Large tradition-specific (contextualised) regional ensemble participation opportunities
- Regional full-time musical performance employment opportunities
- A focus on musical tourism

Diversity

The diversification of the music eco-system is paramount for optimal music participation. Based on the above described Theory of Music Participation in the Northeast of England, we can see that diversity across all elements of the musical eco-system is important. Diversity in traditions of music (learned, played, created, and studied), diversity of repertoire (aural/oral and notated), diversity of instruments and sounds (analog, electric, and digital), diversity of participants, diversity of educators and purveyors, diversity of audiences or consumers, etc. are all important parts of the diversification of the music eco-system. Let us briefly consider all of the above elements of diversification within the eco-system. Each of these is critical if vibrancy and vitality within the eco-system is to be fully realised as indicated by the emergent participation theory.

open codes	selective codes	category
holistic understanding of music tradition connectivity, accessiblity to more opportunities, creative influence of multiple traditions	connectivity to larger musical eco-systems	**exposure to diverse musical traditions**
diverse musical skills, multiple applicable harmonic approaches, rhythmic approaches, melodic approaches, diverse musical purposes, access to wider audience	diverse music making skills	
more enriched development of musical tastes, acceptance of previously unknown musical techniques/traditions, one dimensional approach to music experiences vs. multi-dimensional	development of musical self-identity/tastes	

Table showing coding process resulting in the category of 'exposure to diverse musical traditions'

Diversity of traditions of music within the eco-system:

Here we are considering, specifically, the variation of types of musical traditions within the eco-system of the Northeast of England. There are many musical traditions existing within the eco-system which include but are not limited to the following:

- WEAM - Western European Art Music (orchestral music, baroque period, classical period, romantic period, contemporary, opera, etc)
- African Folk Music
- Northumbrian Folk Music
- Afro-American Diasporic Music:

  (Blues, Jazz, Soul, R&B, Rock & Roll, Rock, Funk, Dance music, Hip Hop, Rap, Pop, Country, etc)
- Afro-Caribbean Music
- Afro-Latin Music
- Afro-Cuban Music
- Balkan Folk music
- British/Irish/Scottish Folk music
- Jewish music/Klezmer
- Indian classical music

Importantly, we must consider that although there are a significant number of traditions of music present in the Northeast of England this presence must be framed by how much of

each tradition is present. In other words what portion of music making in the Northeast of England happens within each of the traditions. There has at the time of writing not been any research conducted or data gathered around the amount of musical traditions within the region. In 2014, the Guardian news media outlet published a story about the most popular music by city in the UK (Shendruk, 2014). The article states that in Newcastle Upon Tyne the top ten most popular artists all made music in the Afro-American Diasporic musical traditions. As an aside, all of the cities mentioned in the article had similar results.

As stated earlier in this study the vast majority of music made in England and in the Northeast of England is from the Afro-American Diasporic traditions. British Folk music and British Folk music combined with Afro-American traditions and musical idiomatic devices (i.e. backbeat, afro-based idiosyncratic groove devices, blues-based harmonic structures, the use of electric guitar and electric bass instruments, and the use of the drum kit) are also popular in the Northeast of England and are being made in a significant way. The fact that Newcastle University Music Department runs a Folk Music degree programme makes a strong statement towards this point. The very many folk groups, clubs, and events also shed some light on the popularity. Also evident is the lack of comparative popularity with WEAM, as described previously.

With this in mind we consider the amount of resources which are reserved for the education, creation, and dissemination of WEAM compared to the resources for all other types of music, particularly the most prevalent; Afro-American Diasporic music. The music participation theory which has become emergent with the present study tells us that if there is to be a particularly vibrant musical eco-system with significant vitality then there must be a re-appropriation of resources which is much more representative of the music being made organically within the musical eco-system itself. In other words, instead of deliberately propping up the participation of a less popular tradition which is not well represented in the organic music making of the region, the resources available should be dedicated in a more accurately representative way. If, as a hypothetical example, 75% of music being made is of Afro-American Diasporic origin then 75% of resources, including funding, should be used within or diverted to that tradition and its music making.

If a re-appropriation of resources were to take place in a way which was in fact representative of the music of the people of the Northeast of England we would likely see a much higher level of participation throughout the eco-system. To this point it is the recommendation of the present study to begin a marked shift in how music of the Northeast

of England is perceived, disseminated and taught. Music education for Afro-Diasporic traditions (specifically Afro-American music traditions) should in fact be fully supported as the foundation upon which the vast majority of music in the region is made. Only when a re-focusing of priorities happens will the eco-system itself reach the necessary balance required for true representation and ultimately vibrancy. Furthermore, the structures of formalised music education including, for example, the ABRSM format should also shift to represent a more accurate connection with and representation of the music of the nation and the region.

Diversity of repertoire and repertoire-formats of music within the eco-system:

In the case of repertoire, or transferrable musical content of the traditions of music-making within the eco-system, the analysis of the derived data and the emergent theory has indicated that vitality will be most robust when diverse forms of repertoire or canon are evident and employed by the music makers within the eco-system. Diverse creators of repertoire as well as diverse formats of repertoire are included in this analysis. Creators of repertoire should be from all manner of backgrounds within the eco-system, all genders, all ethnicities, all ideologies, etc.

The format or formats (meaning the way in which each creation/composition is recorded and transferred) of the repertoire within each tradition is equally important to the health of the eco-system. In the case of The Northeast of England this is primarily focusing on both notated repertoire and that which is transferred orally/aurally from one musician to another, or from one to many musicians. At present, as indicated by the informants, there is a division among the major (or most present) traditions in the Northeast of England based on format of repertoire. Given that the majority of music made in the eco-system is from the Afro-American, Afro-Caribbean, Afro-latin traditions and the British folk traditions, there is an imperative to dissolve the division between "playing by ear" (primarily considered to be a popular music skill) and reading varying forms of notated music (commonly considered a WEAM-based skill). Both skills are of foundational importance to the music-makers in this eco-system. Music education must shift to appropriately teach the requisite skills for both formats for all learners of music making in formal, non-formal, or informal (including so-called community music participation) learning structures. More research on the value of both reading notation and performing music aurally/orally would be of value.

Diversity of instruments and sounds within the eco-system:

The current state of the eco-system is partly fuelled by a distinct lack of diversity of instruments (acoustic, electric, and digital) in the varying traditions. The most popular of instruments are piano, guitar, and the voice (Blacklock, 2011; Musiversity, 2022). With other popular instruments including saxophone, flute, clarinet, recorder, and somewhat less popular, the violin. This is problematic for the eco-system of the Northeast. With the vast majority of music makers restricting themselves or being restricted to a certain small number of musical instruments there is an over-saturation of these instruments and the repertoire played on them.

Likewise, there is a deficiency in other types of instruments and sounds that are not as present. This makes for significantly less opportunity for potential music makers to learn to play these less accessible instruments while at the same time making the opportunities available for the more prevalent instruments more crowded. This creates a cycle of extinction for these instruments as over time there will be no one left to teach the instruments much less to inspire others to play them.

The education system, again, would need to shift focus to account for this adjustment. It is apparent that the convenient and inexpensive format of teaching recorder and hand percussion to the early years students, as an example, is contributing to the situation of instrumental non-diversification. It's no surprise that after some number of years of teaching/learning on recorder there are significant numbers of music makers playing recorder, clarinet, and flute, all of which use the same fingering. In the eco-system of the Northeast of England a lack of teachers able to teach the other, less widely known, instruments is at the core of the problem. Teacher training must be addressed at the higher education level. It appears that university music degree programmes are not teaching the necessary skills for music educators to address the issues in their own practice. There would need to be skill learning on each of the major instrument families (woodwinds, brass, percussion, strings, voice, digital platforms) before music educators are awarded degrees, ensuring a base level of proficiency on a wider, more diverse, group of instruments. Globally there are degree programmes in existence which deliver this type of education at the higher education level, for example the American university/higher education system has been doing so for many decades, similarly so has the Canadian university system. Rather than a comparison of systems, this is intended much more as a contrast by which an understanding of potentially missing elements within the British music education system might be

understood. Within the Northeast of England university music programmes/degrees there are not any musical instrument education pedagogy modules, lectures, or classes. In regards to the issue specifically of music educators having the necessary skill sets to teach a wider more diverse range of musical instruments, American and Canadian HE music programmes offer any number of pedagogical courses teaching the aforementioned instrument family groups to students completing music education degrees (Northwestern, 2024; UCLA, 2024). This means that there is a template for a music education system which would deliver the necessary diversification within instrumental teaching/learning.

While it is entirely likely that some of the factors mentioned above are rooted in national framings, the effects of these mitigating factors falls squarely upon the educators and the education systems (formal, informal, or otherwise) of the Northeast. This is especially true if viewed from the perspective of musical participants within the Northeast of England which underpins the framing and the data analysed in this study. Further research regarding the national eco-system would likely provide vital information in gaining understanding of the national eco-system, which is outside the scope of this current research.

Regardless of the origin of these factors, regionally or nationally, the implementation, oversight, and analysis is firmly a part of the regional eco-system and within its education systems and institutions. Ultimately this begs the question of should these factors and elements of the eco-system need changing or evolving, would the educators and music education facilitators be able to make such changes? In the case of the diversification of the instruments being taught throughout the eco-system the answer to the aforementioned question is; yes. The educators and education facilitators are able to introduce robust diversification of the instruments being taught within the eco-system. And as indicated previously in this study, such diversification would lead to more vitality within the musical eco-system, and therefore if higher vitality is to be achieved the education system should indeed do so.

While looking at the diversification of instruments within the eco-system and overlaying this with the diversification of traditions and accurate representation of those traditions we can see that there is direct connection between the lack of instruments and the lack of diverse traditions. In this eco-system, for authentic participation in musical traditions, players/music makers on specific instruments need to be present with appropriate skill levels. Currently, it appears that such music makers are in such low numbers as to be adversely affecting the vitality of the eco-system. If, as an example, we take modern popular R&B/Hip Hop based

music we see that a wide variety of instruments are needed to authentically represent and participate in this tradition. Specifically, so-called horn sections are an integral part of the sound and tradition. Proficient players on these instruments and in this tradition are limited in the eco-system of the Northeast of England and therefore a lack of authenticity is present within the eco-system for the R&B/Hip Hop soundscape. More research would help to confirm that which the present participation theory anticipates, the lack of exposure to instruments being played in the context of this particular tradition and the misinformation surrounding this type of playing on these types of instruments contributes to the lack of their presence within the eco-system. Essentially, there is little in the way of transferring knowledge about these instruments and traditions, indeed there is currently little in the way of role models for playing these instruments this way.

Diversity of educators and participants within the eco-system:

As noted previously, a lack of diversification of people in the musical eco-system presents significant obstacles to eco-system vitality. To this point more substantial quantitative research about the participants in music in the Northeast of England is needed to understand the nature of who is participating as well as how the average music participant might might be described within the eco-system. It is likely that the average

open codes	selective codes	category
how/why is music made, who makes music, what does music do within a community, understanding types of music, craft-based practice	the nature of music within a community	**music education**
music making precedent, historical influences on music, power of music, cultural connectivity through music, authenticity within music making, evolution of music	transmission of oral/aural tradition	
how to participate, pre-existing ideas around who can participate, craft/practice of making music, music traditions knowledge, informed creative output	music-making skills development	
learning sources, cultural value, education efficiency, learning flexibility, understanding learning frameworks, intersectionality of learning accessibility, cumulative learning experiences	types of music education: formal/informal/indirect	

Table illustrating the open codes, selective codes, and category derived from the data analysis regarding the nature of music education within the eco-system

music participant is not female identifying despite the fact that within the Northeast of England there are more women than men (OFNS, 2021). In other words, the participation is likely not representative of the actual demographics of the population. If it were, we should see slightly more female-identifying individuals than male-identifying participating in music. Also, research on the type of participation would be helpful. Understanding what traditions of music are being participated in and by whom would provide a strong basis for further illuminating how music making is being participated in or perhaps better described as musical participation inclusion.

Importantly, the theoretical framing developed in this study is not intended to be a model of the participation within the eco-system. It does not outline or illustrate the entirety of the eco-system as it currently exists, but instead provides a theoretical framework for understanding how participation is taking place within the eco-system. To this point, quantitative research looking into the diversity of music educators in the eco-system would very likely be of much benefit towards the effort to increase eco-system vitality and longevity. The fact that the data derived and analysed from this study, and each of the case studies within it, presents the musical educators of the region as having little diversity is not necessarily representative of the entirety of the eco-system, hence requiring further research. Additionally, this does not necessarily undermine the validity of the developed theory as it is grounded in the qualitative data from the individual participants examined in each of the case studies and their holistic experiences. The conclusion that the body of music educators within the Northeast of England is not necessarily diverse, and that this is having adverse effects on music participation, is sound despite there being space for further research. This particular conclusion is based on the decades long experiences of the individuals studied in each case study. These experiences are valid and should not be dismissed as they illuminate a experiential pattern of non-diversity. At the very least there is evidence of multiple overlapping sections of the eco-system which have low diversity of music educators as indicated in this study and can be considered an indication of a potentially larger issue of non-diversity.

The diversification of music educators must, like all participants, be paramount if vitality is to be achieved. Importantly, educators frequently act as role models and if educators are not diverse there will likely be many less diverse participants or learners, and certainly less diverse ways of thinking around music and music participation. This presents a gap or obstacle in pathways to participation. Furthermore the issue of authenticity becomes

important as well, particularly when considering appreciation versus appropriation of musical cultures. 93% of the population in the Northeast of England is white according the the latest census data from The Office For National Statistics, but 93% of the music participated in is not in it's origin from white culture. This raises the question of whether or not, and indeed to what extent, the eco-system is based in cultural appropriation or cultural appreciation. Authentic representation and practice may very well provide an avenue for ensuring appreciation rather than appropriation. Questions such as 'is participation in music being done in an authentic way which respects and celebrates the origins and history of the tradition?', will need to be asked and answered in a methodical way. Additionally, being forthcoming and truthful about the importance of a particular musical culture within the eco-system and its structures is necessary to have authentic discourse regarding the traditions in question and their place in the eco-system. As an example, for optimal vitality of the eco-system, there would need to be an accurately representative number of educators of the traditions which the majority of music in the eco-system comes from. Furthermore, those educators would need to be teaching entirely authentically with relevant knowledge and expertise.

Ultimately, authenticity and the representative diversification of people, traditions, instruments, and resources is critical to increasing the health and vitality of the eco-system of the Northeast of England as indicated in the present study. A structural framework for delivering this type of authenticity and diversification is needed within the eco-system to ensure that action is made by the varying bodies, individuals, and organisations. Policy-makers and legislators would need to be involved in the process for creating such a framework. Additionally, eco-system wide parity would be required for effectiveness to be achieved.

The above critical analysis of diversification within music education structures (formal, informal, non-formal) applies to the entire framework of music education throughout the eco-system. This, of course, includes those people and processes which are not music makers and therefore not included in the scope of this study, but have direct impact on delivering upon the above mentioned analysis. Specifically, this includes policies and policy-makers which influence the delivery of music education in all of the possible formats. Importantly, it is the purpose of this study to provide perspective to such policy makers so that advances towards eco-system vitality can be realised.

Large tradition-specific regional ensemble participation opportunities

There is clearly a significant need for eco-system wide recognised tradition-specific large formatted ensemble participation opportunities within the music-making educational framework. Ensembles such as concert bands, Jazz Big Bands, orchestras, Afro-Cuban bands, Salsa bands, marching bands, folk ensembles, Soca bands, and others from a multitude of musical traditions are examples of the kind of ensembles that would be needed. The importance of such opportunities cannot be understated. Such ensembles would create a nexus of music-making with parity and connectivity across the eco-system meanwhile delivering an efficient platform for transformative experiences and access to diverse role-models and authentic skill-based knowledge in practice. Furthermore, the necessity for the long term existence of such ensembles is implicit. At the very least such opportunities would need to function on an annually occurring basis. While similar opportunities exist on a national level (National Youth Orchestra, National Jazz Orchestra) these provide far too few opportunities for music-makers from the Northeast of Englands eco-system and are, for many, participants inaccessible. Research into the inaccessibility of the aforementioned international ensembles would indeed be informative should such research be carried out.

open codes	selective codes	category
understanding what music is, music art vs. business, role of music within communities, elements of music, imbueing meaning in music	the concept of music making	**exposure to skill-based music making**
identifying sounds/musical structures, understanding music participation connectivity, example of music making pathway with which to follow, contextualisation of music	access to music making pathways	
new skill sets giving acces to further learning, interconnectivity with other music makers via skill/ability, more performance opportunities due to advanced skills/knowledge	ability leading to opportunity	
ability to participate opens gateways to aural/oral tradition, ability leads to understanding external traditions, keeping tradition alive with authenticity.	aural tradition participation	

Table showing coding relevant to tradition-specific large formatted ensemble participation

Such opportunities exist in other eco-systems, particularly internationally. A strong template for this kind of organisation/ensembles exists in the case of the American "All-

State" and "All-Region" ensemble structures (CBDA.org, 2023). Forming opportunities for music-makers from the Northeast of England after the American format would provide all of the above mentioned benefits and has been proven to be highly effective in the world-leading eco-systems of the United States. Typically these events/ensembles are coordinated and run by Music Educators Associations, something which the eco-system of the Northeast of England appears to lack and which would be needed to facilitate the creation of the ensemble participation opportunities. The benefits of Music Educators Associations would likely be well worth the effort of forming them.

Regional full-time musical performance employment opportunities

If we think again to our ecological metaphor for musical participation we can see that in terms of a food chain pyramid the professional musicians (fully dedicated/invested to music making as only/primary source of employment) are the 'apex predators'. Like with any eco-system if the apex predators cease to exist the eco-system becomes unhealthy and unable to sustain the organisms within it. Without the accessible apex musicians participating in the highest levels of music performance in authentic and diverse ways there is no sustainability for music participation. There is no pathway for the next generation of music makers to access. There is no infrastructure for long term musical evolution. There is no sustainable and growable music economy.

As we have discussed previously there are only very limited full time music performance employment opportunities within the eco-system of the northeast of England. The Royal Northern Sinfonia represents the majority of these positions. Other permanent performance jobs in the Northeast of England include Spark (a percussion ensemble specialising in outdoor march-based performances) and self-employed contract-based freelance musicians. While there is not research yet published looking at the specifics of full-time music performance employment in the region, UK Music published a study in 2020 (UK Music, 2020) which shows that music tourism jobs in the Northeast of England number 662 meanwhile Yorkshire's music tourism jobs number 2918. This shows that per capita, Yorkshire has twice as many music tourism jobs as the Northeast of England. Research into the exact numbers for musical performance employment opportunities is needed to further understand the deficiency within the region. Even without further research it is evident that there are very

limited options in the eco-system for full time music making employment and that this state of affairs is having a markedly negative effect upon the overall health of the eco-system. Therefore it is imperative, if vitality is to be achieved, for a significant increase in full-time employment options for musical performance within the eco-system of the Northeast of England.

The issue of full-time performance employment must also be framed by diversification as mentioned previously. Again, representative diversity must be achieved for vitality of the eco-system. Currently, there appears to be an emphasis within the eco-system for WEAM-based full time performance employment despite its low level of popularity and social relevance when compared to other traditions, specifically Afro-American music. If the eco-system were to become balanced in a representatively diverse way the opposite would be true. We would expect to see a significant emphasis for full-time performance employment within the Afro-American musical traditions (including Jazz, Blues, R&B, Soul, Funk, Rock & Roll, Hip Hop, Pop, etc.). Remembering of course that although the majority of the population in the Northeast of England is white (or identifies as white), the vast majority of music participated in is from black origins. The eco-system must have representative diversification and come to terms with appreciation versus appropriation for vitality to be fully achieved. Likewise, the employment opportunities in performance would need to reflect the nature of the eco-system similarly.

open codes	selective codes	category
music traditions passed down within family/community, oral/aural traditions of cultural identity, preservation of cultural history/authenticity	generational heritage	**geo-cultural factors**
role of music in community, intersectionality of roles in music-making, music knowledge, perception of music traditions/cultures within community	pre-existing music mythology	
gender in music making, classism/elitism/racism in music making, music crossing over social boundaries, music used functionally in social circumstances	social roles affecting music making	
non-homogenous ethnicity in geographic regions, cross-heritage/ethnicity influences on music making, access to non-present traditions via digital media, music as an expression of varying communites	varying types of cultures in geo-social regions	

Table showing relevant coding regarding factors contributing to non-diversification within the eco-system

The most clear option for a large scale increase in diversely representative full-time performance employment opportunities is for a significant increase in performance venues within the eco-system to create and maintain full-time performance employees in formatted ensembles (similar to the maintaining of the Royal Northern Sinfonia at Sage Gateshead). With multiple additional permanent ensembles and the creation of potentially hundreds of full-time performance positions the influx of apex musicians would likely transform the landscape of the eco-system in a very short period of time. Furthermore, the ongoing development of performance events of all scales would likely further enrich the economy of the eco-system and inspire more engagement with the wider national musical community.

A focus on musical tourism

If the musical eco-system of the Northeast of England is to achieve vitality and balanced health as discussed previously, participation is critically important and for participation to be maximised several elements must be present and functioning. For these elements (apex musicians, large formatted ensemble opportunities, representative diversification) to be realised an influx of audiences/consumers will likely have to be curated. The capitalistic format of modern British society demands that commerce take place and the musical eco-system is held to equal account. For this to happen a large body of consumers is needed and while the regional consumer group certainly contributes to this, a larger group from outside the eco-system is likely needed. This is, in other words, musical tourism.

A targeted and specific campaign of re-branding is likely needed to establish the region as a more compelling musical destination not only within England and the UK but also internationally. A mass injection of capital, musical influences, a consumer base, and employment opportunities would likely be needed to provide the basis for the transformation to achieve vibrancy and vitality. Furthermore, with many more music making opportunities, the chance for further engaged participation throughout the eco-system and all demographics would likely increase drastically, and as we have shown, provide a truly healthy and vibrant musical eco-system which exists in comparable ways to other musical eco-systems both nationally and internationally.

Multiple diverse large scale festivals, invitational events for music education ensembles, permanently established nationally promoted venues maintaining heavy performance schedules, and centres for modern music making and distribution would all likely be included in plans for establishing the Northeast of England as a musical destination with a strong focus

on musical tourism. The establishment of a movement would likely be much more possible with support from the regional government, including city councils, as well as sponsorship from regional private business/corporations. With a concerted effort the Northeast of England may be able to move up the national list of regional revenue derived from musical tourism, and no longer occupy the lowest position. Furthermore, connectivity across the eco-system would be necessary to ensure participation and parity in the region. While there are any number of small scale festivals and even several somewhat larger festivals (Hardwick Festival, Mouth of the Tyne, Loosefest) in the region currently, there is little connectivity among them. Furthermore no meaningful effort to work across traditions, genres, demographics, and geographical areas was found, nor was there found any kind of educational/apprenticeship arm of these festivals. Additionally, none of the existing festivals cover more than three days in length nor do they have more than three stages or performing venues. By comparison, Glastonbury is five days in length and has over one hundred stages. A formatted inclusion strategy crossing over traditions and genres, venues of all sizes, age groups, ethnic backgrounds, all genders, and performance styles is needed to ensure inclusivity on a broad spectrum which represents as large a portion of the musical eco-system of the Northeast of England as possible.

Regional music education institutions, as mentioned previously, will also likely need to collaborate and participate in the development of educational connectivity with major music-based events such as festivals, concerts, competitions, invitationals, residentials, and other curriculum-adjacent events from an eco-system wide, holistic, approach. The creation of multiple educationally-based events which provide connectivity to counterpart institutions outside of the region will likely be a critical element in building the necessary music tourism to sustain the long term vitality of the eco-system of the Northeast of England. A sharing of experiences, knowledge, and perspectives will most likely help to nurture a more robust eco-system laden with participation pathways which hold parity across the region and are competitive nationally.

A strong and vibrant music tourism branch of the eco-system which is based in a self-sufficient model not reliant on any single source of funding, infrastructure, or influence will likely prove to be an essential building block of eco-system participation and ultimately vitality.

Summary of conclusions: Final thoughts and further research

Participation, how and why individuals engage in music making activities, can be viewed as the foundation of how an ecological framing of musical culture within a given geographic region might be understood. The vitality, the health, the vibrancy of the eco-system is that which is being evaluated and considered. If we are to understand the phenomenon of music making this is a way in which we might holistically appraise the inner workings of complex, historical and evolving behaviours surrounding a foundational human trait; that of making music, within a geo-cultural specific setting.

As we have shown previously in this study, the amount and type of music participation can be used as a standard by which a musical ecosystem's health might be judged. In an effort to then understand that participation this theory of music participation has been developed. This study has found that music participation in the Northeast of England is framed by three main pillars: Access, Inspiration, Musical Self-Identity (AIM). When this theoretical framework is overlaid upon the eco-system itself, including the participants and organisations, a spectrum of robustness and strength or lack thereof can be observed.

With that in mind it is important to acknowledge that there is much work left to be done. While the present theory has been rigorously considered, the nature of its limitations are easily understood. This theory has been developed as a starting point for understanding the nature of a musical eco-system and its primary purpose is to troubleshoot any and all potential or active problems within the eco-system starting with accurately assessing the status of the eco-system as a whole. Like all things the eco-system of the Northeast of England is a product of all of its individual parts and how they function and interact together. Much research needs to be done to gain a more than cursory view of these inner workings. Furthermore testing the theory against real-world examples and events will be a necessity to ensure that the present theory functions as it is intended and accounts for the many moving parts of the eco-system.

Studies looking at the intersectionality of the gender spectrum within the eco-system and music education, and cultural forces within music making will likely yield insightful and interesting results. Comparative analysis studies which compare in depth the nature of music participation of various regional eco-systems would no doubt provide important perspective on the connectivity of participation nationally. Further studies looking at the effectiveness of institutionalised music education and the evolution of transferring art-based skill sets within a cultural context likewise will indeed provide for interesting reading, thinking, and hopefully

conversations. Also, understanding the nature of elitism, classism, and post-colonial thinking within the music making structures of the eco-system provide a vast array of opportunities to further discover the nature of music participation. Likewise, studying the application of the music participation theory over time and with large scale groups of participants might offer intriguing and insightful outcomes. Finally, it would be most interesting to look at if and how the present participation theory accounts for the inclusion of the digital globalisation of music making via streaming services and the interconnectivity of the eco-system of the Northeast of England with musical eco-systems all over the globe.

In conclusion, we see that understanding music participation is key to understanding and protecting the musical eco-system. For participation to be vibrant the intersectionality of the three pillars of the music participation theory: inspiration, accessibility, and musical self-identity is required in the positive. For the pillars to be present we have concluded that the eco-system requires the following practical applications:

- Representative diversification
- Large region-wide tradition-specific formatted performance ensemble opportunities
- Regional full-time music performance employment opportunities
- A strategic focus on musical tourism within the eco-system

Importantly, the outcome of this study has been the development of a music participation theory through which we might better understand the nature of the phenomenon of music participation within the ecosystem of the Northeast of England. This theory provides a data-grounded approach and framework for illuminating the many various types of participation occurring from the position of participants. Specifically, the theory as it now stands provides insight into the nuanced inner workings of music participation within the eco-system. While there are undoubtedly numerous external factors affecting the musical eco-system these factors as individual elements are not considered within this study, but instead this study has considered the experiences of participants as they actually are. In other words while elements including, as an example, governmental policy (such as austerity) are not individually studied here, the effects of such elements upon participants have been considered through the participants own words and experiences. A closer look at national

factors such as those mentioned is outside the scope of this study and further research about these specific elements in a national framing would likely be very insightful.

It is my hope that this study and the resulting ecologically framed music participation theory for the Northeast of England offers insight into the ongoing struggles with music participation throughout the region. Additionally, I hope that this study might pave the way for other practice based researchers to delve into the issue of music participation and help enlighten how music participation functions in many varying conditions and locations. Specifically considering the Northeast of England it is entirely the focus of this research to provide insight and clarity for the purpose of enriching the musical eco-system therein. A clear understanding of the mechanism of participation is perhaps the only way to gain true clarity and thus provide us with the necessary perspective for long term stability and innovation. It is also my hope that the people participating within the eco-system of the Northeast of England might benefit from the observations made within this study. This is indeed not an effort to undermine the hard work and dedication of very many participants but instead to accurately assess the functionality of the participation eco-system in all its internal complexity. Furthermore, an objective appraisal may, and hopefully does, offer insights into actionable ways in which the musical eco-system of the Northeast can exist in its most vibrant and healthy state to the benefit of all participants.

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Appendix

Table 1.

Informants

Name	Age (approx)	Type of participation	Gender
Sam	51	Professional music management	Male
Ella	44	Professional singer	Female
Sarah	37	Music Educator/administrator Professional singer	Female
Jimi	23	Songwriter/singer semi-professional	Male
Nina	36	Hobbyist wind instrumentalist/singer	Female
Billie	58	Amateur singer/music venue manager	Female
Melba	19	Music student	Female
Curtis	38	Semi-professional instrumentalist	Male

Consent Form

The Development of Music Participation Theory in the Northeast of England

Researcher: Jason Holcomb – P.D. Music
School of Art & Design, University of Sunderland

Participant Code:_____

Dear Participant,

Thank you for taking the time to read the accompanying information sheet. If you could answer yes or no to the questions below, before signing and printing your name at the bottom.

	Y/N
I am over the age of 18	
I have read and understood the attached study information, and by signing below, I consent to participate in the study	
I understand that I have the right to withdraw from the study without giving a reason at any time during the study itself	
I understand that I can contact the researcher at any time to answer any questions that I may have	

Signed: _____

Print name: _____

(Your name, along with your participation code is important to help match your data from the interview. It will not be used for any purpose other than this.)

Date: _____

Music participation and its source in the Northeast of England and the development of theory.

Dear Participant,

You are being invited to take part in this research project. Before you decided to do so, it is important you understand why the research is being done and what it involves. Please take the time to read the following information carefully and discuss with others if you wish. If at any point you have any questions, please do not hesitate to ask the researcher, Jason, or contact the supervisor, Dr. John Fulton. Both their contact details are at the bottom of this letter.

What are the project's purpose?

This research project aims to investigate the development of music participation in the Northeast of England and how a participation theory might describe and explain this phenomenon. This research is building on previous research done by other researchers in the field, and has been designed to add to the current knowledge.

Why have I been chosen?

You have been chosen because you are currently participating in the musical eco-system of the Northeast of England in either an educational, hobbyist, semi-professional, or professional manner. You will have a nuanced understanding of your own participation and motivation in this paradigm.

Do I have to take part?

It is up to you to decide whether or not to take part. If you decide to take part you will be able to keep a copy of this information sheet and you should indicate your agreement to the attached consent form. You can still withdraw up to 2 weeks before data analysis has commenced. You do not have to give a reason.

What will happen to me if I take part?

You will be asked to take part in a number of interviews with the researcher. This is estimated to last a maximum of 90 minutes for each interview. These interviews can take place via telephone, online video call, or in person (maintaining social distancing), whichever is more appropriate for you. You may agree to be contacted further, in the future by the researcher, if any follow-up questions are required.

What do I have to do?

Be content with giving up 90 minutes of your time, and to please answer all questions in the interview as fully as you can, that you feel comfortable answering, and sharing any experiences you have had with music and music participation.

What are the possible disadvantages and risks of taking part?

Participating in the research is not anticipated to cause any disadvantages or discomfort to yourself. There is no physical risk to the research, and the potential psychological harm or distress will be the same as any experienced in everyday life.

What are the possible benefits of taking part?

Whilst there are no immediate benefits for those people participating in this research project. It is hoped that this work will have a beneficial impact, in changing local and national policies and raising awareness of these matters.

What if something goes wrong?

If you have any complaints about the project in the first instance you can contact the researcher, or the supervisor. If you feel your complaint has not been handled to your satisfaction you can contact the University of Sunderland's Head of Ethics, Dr John Fulton, to take your complaint further. Their contact information will also be at the bottom.

Will my taking part in this research be kept confidential?

All the information that we collect about you during the course of the research will be kept strictly confidential. You will not be able to be identified or identifiable in any reports or publications. Any data collected from the interviews will be stored on a password protected external hard drive, that only the researcher has the password for, and any physical copies will be locked in a filing cabinet, and again, the researcher will be the only one who has access to the key. All data will be made anonymised after collection. The Data Protection Act (2018) will be followed and adhered to throughout.

Will I be recorded, and how will the recorded media be used?

Yes, voice recordings of the interviews will be taken. This is to allow the researcher to listen and engage in the interview, without having to take notes. This recording will be stored on an external hard drive, that is password protected and stored in a locked filing cabinet. It will be deleted from the recording device. The data from the recording will be typed up, the transcript of the data will be stored just the same. No one will have access to the recorded data, nor the transcripts, other than the researcher.

What type of information will be sought from me and why is the collection of this information relevant for achieving the research projects objectives?

The interviews will be centred around your experience participating in music in the Northeast of England, and how you feel it has impacted your life and future participation, either negatively or positively. If you have any specific examples that would be great. Your views and experiences are what the research project is interested in exploring.

What will happen to the results of the research project?

Results of the research will be used in the researcher Doctoral thesis, upon completion of the degree. You will not be identified in any publication or report.

Who is organising and funding the research?

There is no funding in this project.

Who has ethically review the project?

The project has been ethically approved by University of Sunderland's Research Ethics Group, University of Sunderland, UK.

Contacts for further information:

Researcher:
Jason Holcomb
07592204244
bh46kk@research.sunderland.ac.uk

Supervisor/Chair of the University of Sunderland Research Ethic Group:
Dr. John Fulton
john.fulton@sunderland.ac.uk