EXPANDING THE CORE OF CONSERVATOIRE TRAINING

Exploring the Transformative Potential of Community Engagement Activities within Conservatoire Training

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‘Still round the corner there may wait
A new road or a secret gate
And though I oft have passed them by
A day will come at last when I
Shall take the hidden paths that run
West of the Moon, East of the Sun.’

-J.R.R. Tolkien, The Lord of the Rings

ABSTRACT

There is an ongoing debate within music education regarding how best to train classical musicians and prepare graduates for a career in an unpredictably changing field. The orchestral profession has faced monumental challenges, including declining audiences, financial struggles, and finding relevance within their communities. In response, orchestras are adapting by incorporating innovative ways to engage audiences, most often through education and community programmes. However, even in the face of such challenges within the field, conservatoire training (with some exceptions) has remained largely static, focusing mainly on performance skills and personal practice. Winning an orchestral job is extremely competitive and music programmes have acknowledged that a broader skill set is necessary if musicians are to forge viable careers for themselves and promote a sustainable future for the classical music field. Yet, it is not always clear how many conservatoires are addressing this need. All these factors have critical implications for aspiring orchestral players and the conservatoires which train them.

My research asks how conservatoire students on a performance pathway and as emerging practitioners encounter and experience education and community activities, exploring how such wider contexts can have a transformative effect on students as nascent professional musicians. I open the thesis with an account of my own experiences as a musician in the community and conservatoire, which gives me the opportunity to be reflexive about my position as a practitioner researcher, and identify some preliminary themes. The analysis of participant data is first presented as a series of narratives, with the aim of showing how individual students experienced the education and community projects they took part in and their stories of personal transformation.

I, then, offer a thematic analysis of the data, the findings of my research showing different trends and emerging patterns, and identifying six critical catalysts: 1) replacing old assumptions and removing stigmas; 2) overcoming fears and self-doubts; 3) navigating uncharted territory; 4) establishing interactive connections; 5) witnessing transformation in others; and 6) critical reflection. These catalysts can activate a chain of events which can break through barriers that confront students and spark transformative change in their goals, focus and perspectives. My findings suggest that education and community projects provide an ideal ground where potential transformations can occur.

A discussion follows, contextualizing my research by relating my analysis and findings with relevant learning theories and processes of transformation, after which I make final conclusions and sum up the main contributions of my thesis. I, then, offer a number of recommendations for incorporating education and community work into conservatoire training. My thesis ends by considering the limitations of my study and possible directions for future research.

LIST OF FIGURES AND TABLES

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AUTHOR'S DECLARATION

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CHAPTER 1: INTRODUCTION

1.1 Overview

One winter morning in Washington D.C., classical music megastar Joshua Bell stood inside the L'Enfant Plaza metro station, an open violin case by his feet. Bell spent the next 43 minutes performing six famous classical violin pieces on his 1713 Stradivari, reportedly bought for $3.5 million. What do you think was the response? The vast majority of over 1,000 commuters who passed by paid him scant attention. A small number of people tossed in a quarter or a dollar or two as they strode by, some even throwing in pennies. The total take at the end – a meagre $32.17. This absurdity was only heightened by the fact that days later Bell would accept the Avery Fisher Prize for best classical musician in America. Describing this scenario in an article in the Washington Post Magazine, Gene Weingarten lamented: 'If we can't take the time out of our lives to stay a moment and listen to one of the best musicians on Earth play some of the best music ever written; if the surge of modern life so overpowers us that we are deaf and blind to something like that -- then what else are we missing?' (Weingarten, 2007)

This unusual experiment has striking parallels with the world classical music exists in today. The classical music field faces huge challenges. The frank reality is that most of the general public is so busy rushing about their own lives that they have neither the time nor the desire to take notice of great music even when it breaks unexpectedly into their daily lives. This is the public classical musicians are desperately trying to engage with and bring back into concert halls. To try to accomplish this goal, the classical music field has been undergoing a major paradigm shift in the last few decades, with the pace of transformation accelerating ever faster.

1.1.1 Challenges of Symphony Orchestras

Within the wider framework of classical music, the orchestral field has been facing particular challenges. A number of factors have caused many to question whether the orchestral field

itself is 'dying'. Ivan Fischer, founder and conductor of the Budapest Festival Orchestra, went so far as to say that symphony orchestras 'in their present form have only a few more decades left, at most' (Ross, 2014, para. 1). Orchestras face a daunting task in keeping up with a fast-changing culture characterized by unprecedented technological advances and myriads of entertainment options. All over the world audiences seem to be leaving classical music behind as their interests and tastes change (Dietz, 2015).

All of these factors have led to a precipitous decline in audiences, perpetuated by the fact that as current classical music audiences are *ageing*, younger generations are also not *engaging* with classical music. Compounded with major cuts in arts funding, orchestras as a result have been left with steep financial challenges. Plagued with monetary problems, orchestras around the world have had to cut back on their players and season programmes, raise ticket prices, and seek dwindling government or industry grants. In October 2016, two major US orchestras went on strike, facing huge financial deficits (Mazelis, 2016). Since then, other major US orchestras have also gone on strike and filed for bankruptcy. Robert Flanagan published a book in 2012 looking at the financial situation of symphony orchestras. After analysing the finances of orchestras in continental Europe, Australia and the US, he determined that the 'financial health of symphony orchestras in the United States continues down a perilous path' (Gregor, 2012, para. 7). He goes on to say that even orchestras outside the US, despite often benefitting from more government support and subsidies, face financial challenges just as difficult, concluding that every symphony orchestra in the world incurs an operating deficit (ibid).

1.1.2 Response of Symphony Orchestras

To meet these challenges, symphony orchestras have been adopting new and innovative ways to engage the broader community and remain relevant for current and future audiences. These responses have primarily included vigorous investment in education and community programmes, exploration of new ways of putting on concerts through creative music-making and collaboration, and experimentation through the use of technology (ABO,

2009). Alan Gilbert, in a lecture for the Royal Philharmonic Society, focused on orchestras' embracement of education, outreach and digital media, saying:

> The potential for music and orchestras to be a significant force in education and even social change is now firmly established and the need to be forceful and pro-active in those areas is no longer a question of if, but how. So now, as virtually all orchestras have education and digital media departments, not to mention development and community outreach sections, the growing challenge of connecting the dots and achieving clarity of profile and mission is greater than ever. (Gilbert, 2015, p. 9)

1.1.3 Musicians Require Broader Skill Sets and Perspectives

For music students, the orchestral career path itself is becoming increasingly more difficult to break into, as fewer musicians are able to secure orchestral jobs. Musicians will need to work in different facets of the music industry, whether in an orchestral position or not. 'Less than 2% of all classical musicians who graduate with a music degree will end up playing in a well-paid US orchestra' (Zuckerman, 2014). According to Zuckerman, the figure could actually be closer to less than 1%, a staggering statistic showing the dire state of finding employment for orchestral musicians (ibid). The imbalance of too many musicians and too few orchestral positions is growing throughout the world, with studies from Europe and Australia showing similar disparities (Bartleet et al., 2012). Even those who are able to secure positions in orchestras find it necessary to take on additional employment to meet their financial needs (Price, 2006).

As a result, the orchestral field calls for musicians with high-quality musicianship and a wider variety of skills. The public is looking for excellence on demand, wanting to access music in a way that suits them and their lifestyles without any compromise on quality. Mark Pemberton, Director of the Association of British Orchestras, said, 'Modern orchestral performers are not only exceptional musicians; they are also exceptional communicators, leaders, improvisers and teachers' (ABO, 2009, p. 5). Emerging orchestral musicians will also need to work in diverse types of community engagement. Lars Vogt, the Music Director designate of Royal Northern Sinfonia, told Classic FM that musicians have the ability to change the model of

modern symphony orchestras, saying that the profession now needs 'musicians that are indeed flexible and willing to engage in education projects of all kinds. We have to tell the story of how exciting our music is, we have a lot to speak about' (Ross, 2014, para. 8). Therefore, musicians in training need to be better musicians than ever, as well as to understand the actualities of the career, and to develop relevant and diverse skills.

1.1.4 Conservatoires and Challenges

The current state of the music field, the severe challenges facing orchestras, and the pressure for musicians to be increasingly well-rounded, have strong implications for musicians, particularly aspiring orchestral players and the conservatoires which train them. The situation can appear quite bleak but that should not discourage music students from pursuing their dreams. Instead conservatoires, much more so than in the past, have a serious responsibility to provide students with an accurate understanding of today's music field and the new skill sets required to succeed. As the orchestral field continues to evolve, and the role of orchestral musicians continues to change, several challenges arise for conservatoire training. Joseph Polisi, former president of the Juilliard School in New York says,

> We institutions have an obligation to not only educate these young artists but prepare them for the outside world ... What I'm encouraging Juilliard graduates is to think outside the box, to be entrepreneurial, to have a sense of your own ability to shape your future, to not necessarily be dependent on the traditional structures of the industry (or) orchestral positions. Make their own world. (Daneman, 2015, para. 10)

To do so, conservatoires need to support and develop aspiring musicians with broader skills and competencies to transition successfully into their career.

The field is looking to higher education institutions and conservatoires to prepare music students to take ownership of their artistic craft and enter the field as innovators. The argument has been well established that students must be equipped with a multitude of skills and on-going professional development (Pegg, et al., 2012). However, there are a number of skills within student training which arguably need to be addressed much more urgently

(Bennett & Moore, 2008). In response to the changing cultural and technological landscape, numerous studies on music programmes at higher education institutions call for 'the development of generic skills and focusing on the roles the music graduate will have in his or her professional life' (De Villiers, 2016, p. 94). Another example comes from Malaysia, where the demand for graduates entering the field with 'hard' discipline-specific skills and 'soft' generic skills, has put pressure on music programmes to become more 'relevant to the conditions and characteristics of the industry' (Ghazali & Bennett, 2017, p. 588).

Within this argument resides the challenge of expanding performance-focused curriculum without detracting from the core artistic work. This is a major source of tension for students and emerging professionals, balancing attention to musicianship with the development of additional skills. Wise describes the situation in *Listen* magazine: 'The result is something of a dilemma for both educators and professionals, who fear, on the one hand, that vocational training robs student musicians of necessary artistic exploration and, on the other, that schools have to do a better job of preparing musicians for the grim realities of professional life' (Wise, 2010, para. 4).

1.1.5 Addressing Change

A second anecdote takes us back to another subway station, this one in New York City, where a young violinist busker was playing Bach. Kramer describes the situation in the 'Persephone's Fiddle' chapter of his book, *Why Classical Music Still Matters*:

> It was early fall, the start of a new academic semester, and the performer on the platform – Times Square, my usual spot – looked like a music student trying to pick up some extra cash for books or scores. She was young, in her early twenties, blonde, attractive, and well dressed, which may help explain the unusual amount of attention she was getting from a crowd that in normal circumstances doesn't give a busker a second glance. Or maybe it was the music. She was playing the opening Adagio of Bach's G-Minor Sonata for Unaccompanied Violin … The result should have been a fiasco: a merely dutiful rendition of slow, difficult music, half of which could not even be heard. Instead, it was close to magical. At least fifteen or twenty people gathered

> in a circle around the violinist and listened closely. They were paying attention. One or two decided to keep listening rather than board their train when it arrived … Most remarkably of all, perhaps, when the movement ended there was a moment of complete silence followed by a smattering of applause. That was new to me. No one listens that hard in the subway; no one applauds buskers. For at least some of the passersby, the routine of playing for pennies had turned into a concert. (Kramer, 2007, pp. 206-207)

Music historian Richard Taruskin compares these two scenarios in his essay, '*The Musical Mystique'*, pointing out the differences in scenes and the resulting reactions of the 'audiences'. Most notably, Joshua Bell was playing in front of a station where people were rushing by in order to catch a train, whereas Kramer's Persephone was playing on the platform where 'riders are apt to be at (enforced) leisure' (Taruskin, 2009, p. 352). Evidently, importance lies in the context of these situations. Taruskin clearly lays out his view: 'One of them was trying to make money; the other was trying to make a point' (ibid, p. 353).

Reflecting upon these scenarios, there are important points which can be extracted from each social experiment and applied to the current state of classical music and the orchestral profession. The great challenge of orchestras lies in truly being able to captivate audiences. And so, orchestras are changing, and the ways in which they are interacting with their audiences are shifting. This change is necessary if they are to remain relevant in a changing world, and requires orchestras to consider the contexts they are performing in and how they are relating to their audiences.

Giuseppe Tomasi di Lampedusa offers an interesting perspective on change, with the paradoxical statement from his novel *The Leopard*: 'Everything must change so that everything can stay the same' (Tomasi di Lampedusa, 1958). Perhaps this philosophy plays a role in the approach of orchestras and their education and community offerings, as they change their function within their communities in order to reignite interest and love for the classical canon. Yet, there is more nuance to both this quote and the ways in which it can apply to the challenges confronting orchestras. While changes are being made to preserve canon, there are also new programmes being created and ensembles being founded. These

efforts are reinventing traditional formats of orchestral performances, in order to relate to a world whose interests, values and media for consumption of music and entertainment are evolving rapidly. Taruskin offers a comforting summary of the situation, saying: 'Classical music is not dying; it is changing … Change is not always loss, and realising this should not threaten but console' (Taruskin, 2009, p. 353). In fact, from change much can be gained, not only for symphony orchestras, but also for conservatoires and the musicians they are training who play a critical role in shaping the future of the field.

1.2 My Research and Aim

1.2.1 My Research

A number of major challenges emerge from these developments affecting the field: How can conservatoires enable training to support focused instrumental and musicianship development alongside an enlarged skill set and mindset? How can they balance and navigate the tensions between these two seemingly opposing agendas?

My research explores how conservatoire students, particularly those on a performance pathway with aspirations to play in a professional orchestra, encounter and participate in education and community activities. Further, my research analyses their transformative experiences in these wider contexts. I investigated this through working closely with students at the Guildhall School of Music & Drama as well as conservatoire graduate alumni. I catalogued the stories and experiences of these participants in order to better understand the challenges they faced and the transformations they underwent. This has allowed me to draw implications and potential conclusions for how education and community projects can inspire transformation and so provide a solution that fills a gap in conservatoire training. Ultimately, my research refines and deepens understanding into how transformation can occur within musical training, particularly through education and community projects, having potential implications for conservatoire training on effective ways to equip students for 21st-century careers.

1.2.2 Contributing to Gaps in Research

My study contributes to gaps in the area of research knowledge of conservatoires. Perkins describes this gap in this way: 'As educational institutions, conservatoires remain largely unresearched and, crucially, relatively unchallenged. In particular, research has paid little attention to in-depth studies of culture, so that not enough is known of the cultural practices that characterise and shape a conservatoire education' (2013, p. 196). Working closely with conservatoire students who were nearing graduation, as well as interviewing recently graduated alumni, offers further insight into the perspectives of emerging musical practitioners, which Bennett identifies as lacking: 'The real world of musical experience, however, has proven to be a little known-entity – reflected in a lack of research that has been acknowledged internationally (Bennett, 2003; Mills, 2003; Rogers, 2002)' (Bennett, 2007, p. 180). Finally, my research answers a call for further research in how musicians can develop the necessary skills and capabilities needed for today's career field: 'Research is required to investigate how to meet the skill and capability needs of the embedded music workforce. As soon as this picture becomes more clear, we need to explore whether and how important twenty-first-century creative capabilities ... can be learned by emerging music professionals, and how higher education can contribute to this endeavour' (Bartleet et al., 2012, p. 38).

1.2.3 Focus on the Orchestral Field and Conservatoire Training

There are a number of reasons I chose to focus on the orchestral field and conservatoire training as settings for my research. I chose to focus on the conservatoire site, rather than other aspects of orchestral practice, due to practical, as well as personal, considerations. I believe a strong sense of the dichotomy between a musician's focus on playing, and the need for a wider skill set, exists in aspiring orchestral musicians. Given the extremely competitive nature of the field, and strong emphasis on performance in orchestral auditions, these students often enter conservatoire with much more narrow goals focused on musicianship skills, ignoring opportunities to participate in activities targeting wider skills. Working with high-level orchestral training students in the conservatoire offered individual case studies, representing the tensions of my research in concentrated form: how to expand student

mindsets and skill sets while still upholding the core craft of musicianship. Another factor was practicality: focusing on orchestral musicians in training helps to narrow the field of my research from a large pool of all conservatoire musicians down to a more manageable group. This allowed me to derive more sharpened and meaningful data. Personally, coming from a background of conservatoire and orchestral-focused training has also fuelled my desire to invest my study in this area of focus.

1.2.4 Passion for Research

My passion for this research has been long developing throughout my own years of training, spanning six years on performance-focused courses pursuing my bachelor's and master's degrees in clarinet performance and orchestral training at conservatoires in the US and the UK. I have recognised in my own experience how quickly the classical music field has been changing and observed how it seems conservatoire culture and training have not been adapting with sufficient pace to keep up with the needs of the industry, leaving students at a marked disadvantage.

1.3 Outline of the Thesis

Following Chapter One, the *Introduction* to my thesis, Chapter Two's *Prelude* contains narratives outlining my personal journey, with sketches of key experiences revealing discoveries and tensions along my musical journey which led to the exploration and pursuit of this research. Chapter Three, *Setting the Scene*, delves into my area of research by providing a broad overview of the orchestral field and conservatoire training. Chapter Four, the *Literature Review*, turns to review the existing scholarship more specifically on the training experience of emerging professional musicians within a conservatoire context. Chapter Five's *Methodology* addresses my main research questions, the methods I used to conduct my research, as well as the analysis process and subsequent findings. My research findings are split between Chapters Six and Seven. Chapter Six is composed of *Participant Narratives*, covering five narratives formulated from my participant interviews to show their individual experiences of transformation. Chapter Seven uses thematic analysis of the data to

look at my participants' *Pathways of Transformation through Education and Community Work.* This chapter discusses how the participants navigated their transformations, showing different pathways and emerging patterns, and identifying six key catalysts for change as the participants transformed in goals, focus and perspectives. Finally, Chapter Eight contains *Discussion* and *Conclusions,* including limitations, and recommendations emerging from my research for the field of research and for conservatoire training in the future.

CHAPTER 2: PRELUDE

'Music and autoethnography have much in common. At the heart of both is the desire to communicate engaging and personal tales, through music and words, which inspire audiences to react, reflect, and, in many cases, reciprocate.'

- Bartleet and Ellis (2009, p. 8)

This chapter serves as a basis for reflexivity as I share my personal journey which led to my pursuit of the research in this dissertation. The use of self-reflexivity has become much more prevalent in contemporary social research (Bartleet and Ellis, 2009; Etherington, 2004). Bartleet and Ellis describe it as a wave sweeping across the profession, 'gaining momentum in a number of areas, such as music practice, research and pedagogy. This wave is being fuelled by increasing numbers of musicians wanting to examine, understand and communicate the personal stories behind their creative experiences' (Bartleet and Ellis, 2009, pp. 6-7). By sharing my own story and how my research has developed, I aim to bring further perspective and understanding of the research process itself. I especially appreciate how Etherington described this reflexive process:

> I understand researcher reflexivity as the capacity of the researcher to acknowledge how their own experiences and contexts (which might be fluid and changing) inform the process and outcomes of inquiry. If we can be aware of how our own thoughts, feelings, culture, environment and social and personal history inform us as we dialogue with participants, transcribe their conversations with us and write our representations of the work, then perhaps we can come close to the rigour that is required of good qualitative research. (Etherington, 2004, pp. 31-32)

In this chapter I explore key catalyst experiences from my personal narrative, delving into discoveries and tensions during my musical training which led me to explore these ideas further in my doctoral research. These described experiences served as stepping stones of inspiration and inquiry, as I grappled with how I could connect as an orchestral musician with the audience in the concert hall and the community around me. Sharing these experiences brings a self-critical lens to my research, allowing readers to be better informed of how I

relate to my area of research. In other words, 'interpreting one's own interpretations, looking at one's own perspectives, and turning a self-critical eye onto one's own authority as interpreter and author' (Alvesson & Sköldberg 2000, p. vii). Etherington's view is that this 'enhances the trustworthiness of the findings and outcomes of research' (Etherington, 2004, p. 71).

The following sketches centre around the themes of: 1) audience connection, 2) orchestral training pathway, 3) discovering different ways of delivering music education, 4) engaging in the community, 5) learning through collaboration, and 6) drawing the pieces together. Each sketch describes experiences that have played a vital role in developing myself both as a musician and as a person, giving me a broader set of skills and a more open mindset when approaching the classical music profession.

2.1 Audience Connection

The arts were a formative part of my childhood. As a student at an arts-focus primary school, I was immersed in both the performance and visual arts from first grade on: singing in the choir, playing chimes and handbells, and playing the violin and clarinet in the orchestra and band as a fourth grader. However, my earliest memories of performing for an audience actually began with dance performances. I took ballet classes when I was five, and the following year joined a local Christian dance group which performed all across Washington DC and surrounding suburbs. We put on numerous dance productions in churches, nursing homes, community centres, hospitals, children's summer camps, local parades, and, memorably, even on the National Mall and on the steps of the Lincoln Memorial. There was something truly distinctive about our performances, something that I did not think of as highly unusual until later in my life. At the time it was the normal pattern of performance for me.

Summer, 2000

Community Centre in Washington DC

'There can be miracles
When you believe,
Though hope is frail
It's hard to kill.
Who knows what miracles
You can achieve,
When you believe,
Somehow you will,
Now you will,
You will when you believe.'

The final strains of 'When You Believe,' from the soundtrack of the Disney film 'The Prince of Egypt' faded and applause began to build from the audience. Dressed in my torn-up Israelite slave costume, having just walked through the parted Red Sea and escaped from the Egyptians to the Promised Land, I joined hands with my other 'slave' performers and walked up to the front of the stage to take a bow. When the applause died down and all the dancers on stage finished hugging and high-fiving each other for finishing another performance of 'Moses and the Burning Bush', I and the other dancers eagerly made our way off the stage and straight into the nursing home audience.

My hand was immediately grasped by the elderly ladies and gentlemen sitting in the front row, some of them in wheelchairs. I proceeded to make my way down the line, taking outstretched hands and exchanging gentle hugs and conversation as I went.

'Thanks so much for coming, dear.'
'What a beautiful performance!'
'Well, that was certainly a much more exciting way to spend the afternoon than my usual game of checkers.'
'Look at all you young folks hanging out with us oldies for the afternoon, what a treat.'

'Where are you all from?'

'How long have you been dancing?'

It was how every performance ended, a unique and special chance to connect with those who had just spent a couple of hours watching us perform.

At the end of every dance production we put on, even with our costumes still on, all the dancers would go out into the audience. Whether they were elderly audience members or children younger than us, we made a point to talk to as many people as possible, asking them how they enjoyed the performance, what they thought, sometimes even what particular dance number they liked the best. We then went beyond just the performance, inquiring how they were doing and feeling, and if there was anything we could pray about for them. Looking back, I almost feel I should have found this experience more nerve-racking, especially being more of an introverted child. Instead, I remember feeling that it was quite a natural and energising way to end our performances. Why wouldn't I want to say hello and thank those in the audience who had taken the time to come out and see us perform? Those audience interactions became deeply meaningful to me and served as a huge motivator as I began to associate my role as a performer to being much more than just putting on a good performance on the stage. The chance to connect and engage with the audience after the show became just as important and meaningful to me as the production itself.

2.2 Orchestral Training Pathway

When I was sixteen, I had the honour of performing as principal clarinettist of the Virginia All-State Orchestra, the premier high school ensemble in the whole state. After this amazing experience, I resolved in my heart that music was what I wanted to do with my life. As part of my newfound commitment to focus on music, I decided to homeschool my final two years of high school, taking academic courses online. This allowed me to prioritise my clarinet practice and private lessons, along with having the flexibility to take part in more competitions and honours ensembles across the country, such as the Honor Orchestra of America and Boston University Tanglewood Institute's Young Artists Orchestra.

As I began my final year of high school, my parents and I sat down to discuss where I would apply for university. My parents had a list of top universities in the country with notable music programmes and clarinet professors: Northwestern University, University of Michigan, University of Cincinnati College-Conservatory of Music, and the list continued. On the other extreme, my personal list had all the premiere conservatoires in the US: The Eastman School of Music, Colburn School, Curtis Institute, The Manhattan School of Music, etc. My parents advised me to consider the advantages of the broader education a university could offer, and financial scholarship was also a large consideration. However, my heart was set on attending a conservatoire. After all, the past two years I had turned my life upside down to devote myself to music, and I wanted to continue that focus in higher education.

I was fortunate to gain acceptance and scholarships to attend premiere music conservatoires and study with top clarinet professors for both my undergraduate and postgraduate degrees. I received my Bachelor of Music degree from the Eastman School of Music in the US, studying under Professors Ken Grant and Jon Manasse. I then came on a Fulbright Grant to London, UK to study at the Guildhall School of Music & Drama on their new Orchestral Artistry (OA) Programme, working closely with the musicians of the London Symphony Orchestra (LSO), and taking regular lessons from the LSO's former Principal Clarinettist Andrew Marriner and former Bass Clarinettist Lorenzo Antonio Iosca, as well as from Joy Farrall of the Britten Sinfonia.

Coming to the UK and studying at the Guildhall School greatly expanded my artistic horizons, giving me a much more in-depth international perspective on the state of classical music in Europe. The opportunities offered to me through the OA Programme formed the basis for a truly unique international musical education. I received world-class musical training from a number of teachers on a regular basis and attained a whole new level in my technical and musical skills as a clarinettist. I played principal clarinet, as well as bass and e-flat clarinet in performances in the Barbican Hall and Milton Court. My woodwind quintet explored new music, including performing for the BBC Total Immersion programme featuring Villa-Lobos. I worked with professional musicians from around the globe, playing in masterclasses for Olivier Patey and Andreas Lehnert, the Principal Clarinettists of the Royal Concertgebouw and

the Leipzig Gewandhaus Orchestras respectively, as well as the clarinet professor of the Paris Conservatoire, Michel Lethiec.

In fact, up until embarking on my doctoral research in autumn of 2015, I had very much been on a performance-focused pathway. My orchestral dreams were no different from that of most of my peers, and I entered the conservatoire with the dream of someday becoming principal clarinettist of a major orchestra. However, as my desire grew to share and pass on my love of classical music to young people and new audiences, I began to look for different opportunities to do so. The seeds of this motivation were planted and began to grow at the undergraduate level through taking part in Eastman's innovative Arts Leadership Program, but did not become fully realised until my postgraduate experiences at the Guildhall School.

Prior to my studies at Eastman, I had done some performing in the community as a musician. These experiences largely took place at summer music festivals, preparing a selection of pieces with chamber ensembles to go out and perform in the community. Our performances stayed the same, regardless of the audience we were performing for. My second year at Eastman my woodwind quintet put on a performance of *Peter and the Wolf* in a local church, with the (now former) Dean of Eastman, Douglas Lowry, narrating. This took considerably more planning and preparation. We each dressed up as our respective characters and memorised sections of the music so that we could choreograph entering the stage on cue and in character. The whole experience felt to me like quite an extraordinary way to put on a performance. The following year at Eastman, I took part in a required initiative called 'Music for All', where chamber ensembles put together presentations to perform in community centres and schools. All of these experiences were valuable ways for me to get outside of the practice room and perform in the community around me. Yet, they had very little, if any, audience interaction. I never felt like I was truly connecting with the community in these performances at that time. I am not sure if I thought that connection was even possible.

2.3 Discovering Different Ways of Delivering Music Education

After arriving at the Guildhall School, I began to look for more opportunities to get further involved in education and community projects. One of my first projects was a new music initiative at a primary school in Essex. Pianist James Rhodes, alongside Fresh One Television Productions, spearheaded the initiative to bring free music instruction to schools that had no budget for music, creating a three-part film series to document the process. I was brought on as one of the volunteer music teachers, running clarinet sectionals as well as helping out with large ensemble rehearsals.

It was a monumental shift to integrate music lessons into the curriculum at St. Teresa's, a school which had not previously offered any musical instruction. The keenness with which the students took to their introduction to musical instruction, and their excitement and enthusiasm at our final concert, were truly heart-warming. After our project finished, it was truly rewarding to hear that St. Theresa's had established a permanent music programme and was even looking to expand instrumental music instruction to other grades, not just the year five class we worked with. After the documentary series aired in Autumn 2015, members of the public donated thousands of musical instruments to support similar initiatives in schools across the UK. Seeing these real and tangible effects of the project helped me to realise the great importance and positive impact of music education in schools and ignited a deep desire within me to get more involved in similar programmes. This project led to my discovery that there were many different kinds of music projects and creative ways of engaging school children with music.

A highlight of my Orchestral Artistry studies was my involvement with the LSO Discovery, the LSO's music education and community programme. During my first year I took part in an introductory session, which offered me a glimpse into the LSO's ground-breaking work in music education. This four-hour workshop took us through many of the exercises and activities that the LSO Discovery uses when they go out into schools throughout London. We were told in the session that the LSO pioneers innovative and engaging programmes in schools, which I appreciated straightaway after learning so many new techniques and ideas I

had not come across before. I began to get more involved in LSO Discovery projects, where I encountered a whole new way of engaging children with music.

Winter, 2015
The London Symphony Orchestra's St. Luke's, London

I walked into LSO St. Luke's (home of the LSO Discovery) for my first session helping out with the LSO On Track Next Generation. The room was set up with chairs in orchestral formation with one notable exception – there were no stands. Confused, I looked around, unsure of how we were meant to read our sheet music…only to find out once rehearsal started that Next Generation rehearsals were run without any music. Instead, the kids did everything by listening. The conductor sang tunes and kids found the notes and figured out the melodies by ear. Everything was tucked away into memory and performed memorised. I was shocked to see kids operating without sheet music like it was no big deal, especially when I, one of the mentors, was quietly stressing out about the lack thereof.

It came to the last half hour of the rehearsal and the conductor waved his arms to get everyone's attention. 'Let's break off into groups and you'll have about 15 minutes to compose a group piece, which we'll all share when we come back together at the end,' he announced to the group of kids. Chairs began to shuffle as we formed into smaller groups, and I turned to the woodwinds around me. 'Right guys,' I said to the eager kids, 'Where should we begin?'

The next 15 minutes were spent with kids throwing out ideas to create a mini musical composition. Before I knew it, we were back to the large group and ready to share. We all sat quietly as the string section presented their composition to us first. As one, the violinists all picked up their instruments like ukuleles and a cheerful pizzicato tune began before the violas, cellos and bass players slowly joined in. Then the violinists picked up their instruments and put bow to string, their creativity taking flight in the soaring melody. I sat there in complete awe as the music washed over me.

The short piece ended and everyone in St. Luke's - the student musicians, older musician mentors, parents watching the rehearsal on the side, and even the LSO administrative staff - all burst into a raucous round of applause. I'll never forget seeing the joy and pride shining in the students' faces as they put their instruments down and the next group began to play.

Taking part in the LSO On Track Next Generation project was a journey of discovery. At times throughout this journey, I felt out of my comfort zone. All of my musical training had been centred around reading notation on a stand and playing, to the best of my ability, what was given to me. Even though I was brought on to help lead the project, I felt unprepared to deal with such an unfamiliar situation. Never in my own orchestral training had I been asked to showcase such adaptability and flexibility, despite attending top conservatoires. It was humbling to sit beside children who appeared to be entirely at ease in a rehearsal led by ear, playing without any sheet music. Finding myself suddenly thrust into a situation where I was meant to mentor students who seemed even more adept in the situation than I was, almost felt like a role reversal.

It was also exciting to explore new ways of delivering music education initiatives in a much more creative and interactive way. I got involved in as many LSO Discovery Projects as I could, going into schools to create music with students in the classroom, attending teacher training sessions, and working with young students to perform alongside the LSO in concerts at the Barbican Centre and Trafalgar Square. It was inspiring to see the unique programmes and initiatives the LSO Discovery and the Barbican Centre offer to engage young students with music, including Early-Years music classes, inventive school visits, On Track programmes, and more. My passion for community music initiatives began to grow greatly to match my love for performance, as I discovered these new ways to take music into schools and the community.

2.4 Engaging in the Community

Emboldened by my growing passion, I made it an even higher priority to focus on education and outreach projects during my second year on the Orchestral Artistry Programme at the

Guildhall School. I increased my work with the LSO Discovery and also joined another community project, which was very different from any I had ever taken part in before. Professor Jo Hensel recommended me for the Academy of St. Martin in the Fields' (ASMF) bi-weekly music project, held at the West London Mission (WLM) homeless centre. Up to this point, I had worked only with young musicians in schools and other similar settings, but working with adults in a homeless centre was uncharted territory.

Winter, 2014
Endell Street Recording Studio, West London

I sat in a small recording studio in West London, perched on a stool as we began laying down the track for a composition, 'Circles of Life', collectively created by the homeless clients at West London Mission (WLM) Seymour Place. The piece began with a haunting melody played on a single guitar by one of the homeless clients. Then another Guildhall School student and I (both clarinettists) came in, Chloe playing a higher melody and I improvising with long and low sustained notes before transitioning to a jaunty rhythmic phrase that I repeated as the clients began singing 'Circles of Life.' The homeless centre clients were all so intently focused on getting their riff just right, our eyes meeting as we transitioned from one section of the song to the next. Another guitar interlude, this time much more upbeat, and I joined in with a catchy clarinet counter-rhythm. Then the most surprising thing happened.

Camille, an older homeless client, who had spent most of the term in our musical workshop sessions sitting quietly in the corner of the room, content to listen and hesitant to participate, walked up to one of the stationed microphones and began to slowly rap the refrain:

> *'The Rhythm of Life is a powerful beat,*
> *you put it in your fingers and you put it in your feet.'*

The workshop leader, the ASMF musicians, a number of the homeless centre clients, Chloe and I all looked at each other in wonder and thinly veiled shock at this development. Nicholas, one of the long-term homeless centre clients, who was well known for taking the lead both

with musical ideas and his powerful baritone voice, stepped up to join Camille, gently adding his rich voice to the repeating refrain and guiding hers to settle into a rhythmic chant:

> *'The Rhythm of Life is a powerful beat,*
> *you feel it in your fingers and you feel it in your feet.*
> *The Rhythm of Life is a powerful beat,*
> *you put it in your fingers and you put it in your feet.'*

The others in the studio continued to riff on their respective instruments and in chorus. After the track faded with Camille's final phrase, everyone began to applaud.

I found the WLM a special and safe place to explore and develop different aspects of my musical skills, as well as to share my own musical gift. Each workshop began with a mini-recital performed by the ASMF musicians, which I was always invited to join in. I played impromptu performances of Mozart's *Clarinet Concerto* from memory, or on the other extreme, put together Beatles tunes for the clients of the centre. It was a joy to perform for an audience so eager and willing to listen to and appreciate our music. Working with the ASMF musicians was also an honour, meeting the different musicians who came in each week and seeing how they immediately engaged with the clients and had something distinctive each to contribute to the session.

I walked into my first session somewhat apprehensive and unsure of what to expect, despite having been thoroughly prepped by the ASMF, as well as the workshop leader, Jackie, on what the project would involve. The main thing I quickly had to get a handle on was the unpredictability of the sessions, relinquishing my need to have a fully developed plan before going into each session. I soon saw that only so much planning could be done in advance. The rest came in the moment, responding to the group and going with the flow. As a musician trained to play notes on a page, as well as someone who likes to know the score at any given moment, this was quite a novel approach to music-making for me.

The first time I was asked to improvise I was terrified, not knowing what precise pitches I would be playing and being asked to improvise all on my own. But as I slowly joined in, I

found my footing and lost some of that fear. When I played a wrong note, nobody seemed to even notice or mind. It simply faded into the fabric of the melody and the music carried on. I soon gained confidence, and it became exciting to explore a new way of making music, finding that I could respond with my instrument. It was thrilling to be in the moment, playing off of other musicians and making music with the group. The jamming sessions that would spontaneously arise in the middle of our regular workshops became some of my most treasured memories.

There are a number of moments from my time on this project which stand out to me: seeing the tangible delight of the clients when they recognised a tune I was performing, taking in their excitement when we placed instruments in their hands; going to the recording studio and putting down the different layers of the piece we had spent several months shaping; receiving an mp3 in my email inbox of that recording and hearing the final product of what we had created; and performing pieces that the clients of the WLM had composed themselves in the middle of Marylebone Tube station.

Perhaps the most meaningful memory for me is the community we built week after week, term after term. I was able to take part in the WLM project for several years, and although the homeless centre clients were very transitory, I got to know some of the regular clients and even became friends with many of them. During workshop breaks, I spoke to people from incredibly diverse backgrounds, some of whom hardly spoke English, who were especially grateful for the universal language of music. Other participants took a long time to break out of their shell and warm up to us. I heard about the lives of the clients and saw first-hand the positive impact our workshops had on them, giving them an afternoon to take ownership over an instrument, a musical line, and the pieces we created together. Seeing the creativity and joy the clients brought to our sessions in the midst of their hardships was truly moving.

I can also see how much I have grown over the course of these projects, both musically and personally. Because of the safe space I was given, I was able to explore a new side of myself as a musician, learning to improvise with more expertise and to take more risks in my own music-making. I developed skills and confidence to lead workshops and sessions. I saw the

value of creating and performing music together as a group, instead of simply performing to an audience. It was a great learning experience seeing the workshop leader respond with grace and flexibility to what the participants and the situation presented, in the midst of what often felt like chaos. She modelled how to serve as an effective and compassionate facilitator when running community engagement initiatives, always taking everyone's ideas into consideration, and creating a team-oriented environment. The whole project gave me a richer awareness of the world and showed me how music projects that are embedded in the community can truly make a difference in the lives of people within that community.

2.5 Learning Through Collaboration

Another highlight of my experience at the Guildhall School was a completely student-organised coLABorate project, culminating in a fully-staged performance of Stravinsky's *Soldier's Tale* over the Easter holidays. This was my first collaboration of this nature and I was incredibly excited for the opportunity to work with the Guildhall School's drama and technical theatre students.

Collaborating with drama students and seeing their unique approach to music and performance was eye-opening. I spent time observing their rehearsal process and connecting what they did with my own music-making. Seeing the commitment the actors brought to their roles, and their dedication to completely immerse themselves into their characters, impacted me greatly, challenging me to reflect on my own approaches to delivering musical performances.

Spring Break, 2015
The Guildhall School, London

I sat in a circle surrounded by six of my Guildhall peers, my part for 'The Devil's Dance' spread out on the stand in front of me, and a pocket-sized score of 'L'histoire du Soldat' on my lap. 'Let's take it from the top again, but this time do it really slowly,' someone said, and everyone picked up their instruments obligingly. The three actors who were working with us to put on a

fully staged production of the piece sat in front of us. They were listening intently as we ran through the difficult movement again for the umpteenth time, slowly and then gradually repeating it faster and faster to get it up to tempo. The tricky technical passages, and the constant metre changes, were made even more challenging by the fact that we were determined to perform without a conductor.

There, then, ensued a discussion about what the 'Devil's' choreography for the piece would be. Our fraught tale featured a soldier who was swindled by the Devil into trading his violin (a metaphor for his soul) for a magic book that would answer his every wish. We decided that the musicians were going to be in costume on the stage and incorporated into the action of the production as much as possible. We wanted it to be a true collaboration. The actors and musicians began throwing out ideas:

> *'You know what you could do, the Devil could come into the middle of the circle of musicians and pretend to conduct us.'*
> *'Oh, and then see here, those loud spots with the trombone interjecting...'*
> *'The Devil could gesture really dramatically for those bits!'*
> *'And then this bit here, where it almost feels like a waltz, right?'*
> *'Oh yes, how about the Devil dances around the stage for that bit, maybe the Devil can even grab the princess marionette and dance a little with her, what do you reckon?'*
> *'That sounds good! And for that repeating rhythmic motif in the violin and timpani…'*
> *'The Devil could dance around the stage to that…'*
> *'And then for the final beat of the piece, should grab the storybook and freeze!'*
> *'Yes, that would be dramatic!'*

Gradually the collaboration began to come together, the actions and expressiveness of the actors fitting powerfully into the musical score, and in turn giving us direction on how to play each movement in order to best capture the nuances of the storyline.

This coLABorate project gave me an in-depth look into just how differently actors worked and approached performance, particularly in the areas of preparation, audience, and the performance itself (Ford, 2013). The experience caused me to reflect on my own approaches

in those same areas to see just how much I could learn from working with artists from a different medium.

Working alongside actors, I first recognised how their process of preparation was different from ours as musicians. Our focus as the chamber ensemble was very much on the repertoire itself, especially at the start of the project. Playing without a conductor was very challenging, and we spent our first few rehearsals completely glued to the score, intent on perfecting the technical bits of the composition. However, as we worked further with the actors, we found ourselves branching out to think far more about the visual action on stage, and how we as musicians could be involved in the storytelling. We did not want to just be an accompanying ensemble, offstage and unseen by the audience. Instead, we worked with some technical theatre students to select the right costumes and position our ensemble on stage so that we could work with the actors and be an integral part of the dramatic action.

As we got into the performances, I found it amusing to see how much the actors' pre-performance rituals also differed from those of the musicians. Warming up before a concert for me has always involved only my clarinet. The dressing room usually hosts musicians sitting by themselves warming up their respective instruments, as I was doing before our first production. But after playing through some warmup scales and going through a few of the trickier passages in the piece, I went to investigate what the actors were up to. I was surprised to find them warming up together, going through movement exercises and stretches. Together with the other musicians, I ended up joining them and soon found myself laughing as I rolled on the floor with the others. I had never given much thought to warming up physically before a performance. Spending time as a collective right before we went on stage was a powerful experience and made me feel much more connected to the other ensemble members, both musicians and actors. We were more attuned to each other as we performed, and by the end of the last performance it truly felt like we were a family, knowing each other so well that we could perform even more cohesively.

I also found it striking how much the actors kept the audience in mind throughout the performances. I myself am normally much more focused on the music itself, sometimes even wanting to forget the audience in an effort to calm my nerves, a practice not uncommon

amongst musicians (Ford, 2013). Yet the actors greatly prioritised the audience, their every word and movement intentionally made with the audiences' experience in mind. In rehearsals I listened to the narrator practice a particularly long monologue, noticing how he recited it differently every time. Using varying intonations, emphasising different words and climaxing the text in different spots, he was constantly experimenting to find the most effective way of communicating. This approach was sometimes greatly effective, and other times not as successful, but the actor always kept going and did not seem to ever get deterred from trying something new. The suspense that came from seeing what he would try with every rehearsal and performance was exciting. I was used to sticking strictly to specific markings and notes on a page, often practicing to perform a passage consistently every time. Seeing the freedom of the actors and their willingness to play, inspired me to experiment more with the way I phrased my own musical sentences and lines.

Since this collaboration project, I have aspired to enjoy the same freedom, passion and care for the delivery of my musical performances that I observed in the actors. I became more mindful of the audience and how I could better engage and interact with them through my music-making. My commitment to telling a story through my music has exponentially increased, and I have gained new ways of approaching performance and making music as an ensemble. Seeing the rich results of art forms coming together and creating a more engaging and fulfilling performance, has given me a much deeper appreciation for the wonderful benefits of cross-arts collaborations, and a strong desire to see and be a part of many more.

2.6 Drawing the Pieces Together

Autumn, 2015
Milton Court Concert Hall, The Guildhall School, London

I sat in the audience of Milton Court's Concert Hall, watching the performance of a family concert put on by musicians from the Gewandhaus Leipzig Orchestra 'When the moon rises…you learn to fly!' The story followed the fantastical journey of a child's dream after the moon had risen, set to the music of Richard Strauss' 'Ein Heldenleben'. I had recently played

principal clarinet in a production of Ein Heldenleben with Guildhall School's Symphony Orchestra, so I had initially wanted to see the concert to hear how the music was performed with a much smaller chamber ensemble. It was a minimally staged production, involving six musicians, actors, a number of mattresses, a moon, smoke and wings. The rest of the story was carried by imagination. The whole programme was very engaging, but it was the end that stuck with me, when the barrier between performers and audience ceased to exist.

The main boy actor ended up at the top of a pile of mattresses, the climax of the music coinciding with the boy reaching the moon. He made his way down the 'mountain' and the sound of gently lapping waves filled the concert hall. The scene was set with the boy at the edge of a beach. He picked up a stone and skipped it across the water, and the violinist from the chamber ensemble stepped out from behind the music stand and played an ascending arpeggio to match the skips of the stone. The boy skipped another stone, and the clarinettist came out and played another arpeggio.

Then the boy walked from the stage into the front row of the audience, looking for a willing child (it took a couple of attempts) to bring up on stage, where he mimed to the child to pick up and skip a stone too. When the child swung his hand out with the imaginary stone, an instrumentalist stepped forward to play the skips of the rock. More and more children were brought up on stage to 'skip rocks' with different musicians playing improvised skips. Soon the stage was filled with children sitting in the midst of a created world made from music, drama, and imagination.

This concert has stuck in my memory because it brought together multiple strands of tensions for me, as I had struggled to connect how my role as an orchestral musician could span over different areas of my passions: performing at the highest level musically, while also integrating cross-arts collaboration and harnessing creative engagement of the audience to form connections and community. In this production no words were spoken, and yet none were needed. I saw shy children who had initially balked at going on stage, eventually muster up the courage to join the growing community on the stage and play in a make-believe world. It was a picture of how both music can go beyond the stage and audiences can be literally brought onto it, becoming a part of the music and the story themselves. Witnessing this

phenomenon has made me want to actively be a part of it. There began my exploration into how conservatoire students can be involved in more experiences like these and how students can gain the needed skills and insights into the classical music profession that will propel the arts to new audiences in the future.

2.7 Conclusion

My journey through these education and community settings sowed the seeds for my doctoral research. Recalling and writing about them in this chapter has been a way for me to nurture those seeds, exploring them further myself as I reflected on how they have impacted both my musical training and my research. Sharing them has brought you, the reader, along that journey with me. 'By allowing ourselves to be known and seen by others, we open up the possibility of learning more about our topic and ourselves, and in greater depth. This then becomes a personal journey' (Etherington, 2004, p. 25).

Throughout all of these experiences, many of which would be considered 'side' or 'optional' activities taking place outside the practice room and concert hall, I found my perspective expanding, my interests diversifying, and my mindset evolving. Reflecting on the sum total of all these experiences, I have come to the full realisation of how greatly I have benefitted and grown from them. This, in turn, has developed in my mind a strong conviction that the education, outreach and collaborative experiences I have had should not just be an optional or side activities of a performance focused conservatoire programme, especially as they are becoming more and more an essential part of a professional musician's career. A musician's career requires more from students than the highest of performance skills, and yet performance focused training still shapes the prevalent culture and curriculum within the conservatoire.

Most conservatoire students will likely agree that their training needs to be diversified. Unfortunately, many of them are not encouraged to find the necessary time to invest in these practices. I have felt the sensation of being in the minority amongst my peers, being one of the few students to take advantage of these numerous 'optional' opportunities, and

even having to actively seek out many of them on my own. All of these experiences have culminated in my great desire to research how all conservatoire students can participate and receive training in these critical areas, graduating with the breadth of experience that would best prepare them to be 21st century music professionals who can play an integral part in shaping our rapidly changing field.

CHAPTER 3: SETTING THE SCENE

3.1 Introduction

This chapter provides an overview of the evolution, as well as the current state, of the orchestral field and conservatoire training. It is important to examine the rapidly changing orchestral field, the career grounds on which conservatoire-trained emerging professional musicians are entering. By giving a landscape of the mounting challenges symphony orchestras have been facing, especially over the past several decades, one can better clearly see the seismic changes that the orchestral profession has undergone, and the corresponding implications and effects this has had, and is continuing to have, on conservatoires and their training of professional musicians. This overview places my research in context, and lays the foundation from which the critical necessity of my research can be shown.

I have drawn upon varying forms of sources, including relevant books from the research literature, journalistic sources within the industry, online editorials, articles from research journals, and more widely available information from organisation and institution websites. These sources have allowed me to view the field more broadly, and then narrow down to my specific area of inquiry. These sources give the larger context of the state of play in the classical music field and conservatoire training, and span over recent decades to show how the field has changed over time. Although my study is set in a UK conservatoire, I draw on sources from around the world. This is for two reasons: firstly, at the top level, orchestras recruit from an international pool of players; and secondly, major conservatoires around the world have strong similarities in curriculum and values in order to prepare students for an international music profession (Ford, 2010).

The chapter begins by surveying the orchestral field, particularly looking at the challenges it has faced, with orchestras' acute financial pressures, declining audiences, and difficulties engaging younger generations. The resulting responses of the orchestras to these challenges are then described, especially how orchestras have been establishing and expanding their education and community offerings in an effort to educate current and future audiences, as

well as integrating themselves deeper into their communities and experimenting with new approaches to concert-making and technology, both inside and outside the concert hall. The chapter then turns to explore student aspirations and the increasingly competitive nature of the orchestral field, which holds many implications for conservatoire training. The chapter concludes by giving an overview of conservatoire training and the challenges conservatoires are confronted with in preparing students for orchestral work.

3.2 Overview of the Orchestral Field

3.2.1 Orchestra Challenges

The literature has pinpointed many challenges that symphony orchestras have been facing in the last several decades, predominantly in the areas of financial struggles, declining audiences, difficulties with engaging younger audiences, and adapting to new technologies.

3.2.1.1 Orchestra Challenges: Financial Challenges and Declining Audiences

Cuts in arts funding, declining audiences, and the vagaries of the economy have all had major financial impacts on orchestras around the world. Prominent orchestras in the US, once seen as mainstream cultural beacons, have had to declare bankruptcy due to significant financial debts, a turn of events that might have once seemed inconceivable. For example, both the Philadelphia and Pittsburgh Symphony Orchestras went on strike in October 2016 due to players desiring higher pay. This was in spite of the fact that both orchestras were in great financial debt with Philadelphia Symphony Orchestra so running a $5 million annual deficit (Mazelis, 2016) after filing for bankruptcy in 2011, the first major orchestra in the US to do so (Flanagan, 2012). Pittsburgh Symphony Orchestra also has suffered its own annual deficit of $1.5 million, citing an $11 million overall debt (Mazelis, 2016). Many other orchestras in the US and around the globe have also encountered large deficits in recent years (Mazelis, 2016), with similar struggles and funding cuts seen in orchestras in Canada and throughout Europe. Even countries with historically strong state support for the arts, such as Germany, have had pressures on funding from the federal states, impacting the cultural sector. In the UK, severe cuts on the Arts Council have put many artistic areas under threat (Higgins, 2020). In

Denmark, drastic cuts to state funding brought an end to many classical music ensembles in 2012 (Eriksen, 2012).

Orchestras have struggled with declining audiences for years. While music is recognised as a 'crucial element of everyday life', and 'people spend hours listening to it and billions of dollars buying it' (Rentfrow, 2012, p. 402), classical music concert attendance around the world has continued to fall. Research has shown attendance decreasing among the young. At the same time, the already established orchestra audiences are also ageing (League of American Orchestras, 2009). There are a plethora of theories suggesting possible factors contributing to this decline in audiences and participation, pointing to lifestyle changes, increased availability of other types of music, especially pop music (Lawson, 2003), and marked decrease in arts education (Wolf, 2006). Some believe that the perceived elitism of classical music and music programming practices have been deterring audiences from concert halls around the world (Wise, 2010). Long programmes, the darkened concert hall, no talking, and the stiff and formal etiquette can contribute to the elitist reputation of classical music and deter newer audiences from wanting to attend a classical concert in the first place. Music historian Richard Taruskin describes the classical music tradition bleakly, as 'the ritualism of our smug, dull concert life … celebrating and yet again repackaging the undeniably great and daring fountainhead of our undeniably narrow pusillanimous performance rites' (Taruskin, 2009, p. 73).

3.2.1.2 Orchestra Challenges: Difficulty Engaging Younger Audiences

Under the general problem of declining audiences resides the challenge of reaching younger audiences in particular. In a 2014 Slate Magazine article titled 'Classical Music is Dead,' Vanhoenacker (2014) not only spotlighted the case of classical music audiences aging, but the fact that Millennials, as a generation, are also not engaging with classical music. As the largest generation in human history, Millennials will play a huge role in the future of orchestras and classical music. 'The "death" of classical music,' explains Legeros, 'will come as the nation reaches a demographic cliff, when its aging audiences can no longer fill concert halls, and more worryingly, can no longer financially support large professional orchestras' (Legeros, 2016, p. 2).

There are a number of reasons why Millennials do not appear to be interested in attending traditional classical music concerts, chief among them the lack of opportunities to socialise and competition from other forms of music (i.e. 'pop') and entertainment. A study by Kruger and Saayman (2015) showed that the greatest value Millennial concertgoers perceived from attending concerts was in the entertainment and opportunities it presented for socialising. Unfortunately, this need for socialising, both in person and digitally through technology is not fulfilled in traditional classical music concerts (Damron, 2019). In fact, the set-up of a classical concert usually has the musicians disconnected from the audience, with little communication between artists and audiences except for the bow and applause at the conclusion of a piece (Yan et al., 2017). Younger consumers prefer to use their free time with activities involving a stronger social element than classical concerts typically provide (Pitts, 2005), attending their chosen events primarily for relaxation and social needs (Damron, 2019).

Millennials are also turning to other forms of entertainment within the music industry, as classical music is finding it more and more difficult to get younger audiences interested in concert programmes and artists. Midgette explores this issue in a *Washington Post* article, writing, 'There just aren't as many [classical music stars]. In 2011, Industry insiders told me that where once there were dozens of artists who could sell out a house, the number was down to five: Joshua Bell, Lang Lang, Renee Fleming, Yo-Yo Ma, and Itzhak Perlman. Today, not even all of these illustrious names guarantee a full theatre' (Midgette, 2018, para. 13). By comparison, a 2019 article featured ten popular music artists who have put on sold-out concerts at Wembley Stadium, which can host over 90,000 people – considerably larger than a classical music concert hall – including artists such as Ed Sheeran, Taylor Swift, One Direction, Beyoncé, and the Spice Girls, to name a few (TheTicketingBusiness, 2020). Clearly, the problem is not that younger generations will not attend live performances. Eventbrite conducted a survey with research agency Crowd DNA in April 2017 to look into the attitudes of Millennials toward live events, and found that 'nearly half (49%) of Millennials living in the UK have attended a live music event, basing their decision to attend on more than just the music, and that 81% of concert or music festival attendees go to 'engage with a like-minded community' (Festival Insights, 2017, para. 6). As concert attendance continues to greatly decrease, classical music needs to look for ways that will engage Millennials taking into account their cultural preferences (Damron, 2019). Additionally, the importance of the

younger generations will only increase as Millennials are projected to soon be outnumbered by the next generation, Generation Z (Miller & Lu, 2018).

3.2.1.3 Orchestra Challenges: New Technologies

Finally, yet another challenge orchestras face is the rise of technology and increasing accessibility which enables the public to consume classical music in locations other than the concert hall, making it more convenient and economical than going to live concerts (Bigelow, 2015). The ways in which the public listens and engages with music has seen great change over the centuries. In the 19th century, live music was heard directly in private homes or one would go to the concert hall (Cook, 2000). But as mass media developed in the 21st century, music has become much more ubiquitous, easily available online through platforms like YouTube, Spotify, Apple Music, and others. The range of contexts where people consume and listen to music has also widened and become more diverse (North et al., 2004). Research from The League of American Orchestras indicated that Millennials are more likely to stream classical music than to go to a live concert, and that audiences are turning to digital platforms to consume music (Legeros, 2016).

Younger generations in particular are using technology more than any of their predecessors. Research from the PEW Research Center shows that more than 90% of Millennials own smartphones, with 86% using social media (Vogels, 2019). However, this is not just restricted to youth and young adults. The same study shows that technology adoption rates for the 'baby boomers' generation are also surging, with the number of smartphone owners rising from 25% in 2011 to 68% in 2019 (ibid). Despite the dominance of technology in today's society, a staple of concert hall etiquette bans the use of smartphones during performances. This can prove to be frustrating and 'particularly problematic for Millennial consumers who rely heavily on texts and instant messages to engage in digital socialisation' (Damron, 2019, p. 39).

3.2.2 Orchestra Response

Across the world, orchestras have responded to these challenges in many ways. Though orchestras have employed a number of strategies, including adapting concert formats, marketing schemes, and incorporating new technologies, orchestras have, across the board, predominantly invested in the areas of education and community engagement. The purpose of these efforts is largely to encourage broader and wider audiences to come to classical music concerts, as well as to encourage and educate audiences to be more engaged and invested in classical music, in the hopes of attracting future audiences. Consequently, many techniques adopted by orchestras have involved targetting younger generations and providing educational offerings.

3.2.2.1 Orchestra Response: Music Education

The *Cambridge Companion to the Orchestra* states that specialist children's orchestra concerts have been around since the early 20th century. Over the last few decades, they have evolved considerably to the point that children's concerts today are a flagship of many professional orchestras (Lawson, 2003). Many orchestras target children with family-style concerts, adding to these traditional performances by incorporating story-telling and/or dance elements, colour-coding the orchestra with T-shirts worn by different sections, using large screen projections, and physically engaging the audience with singing, conducting along with the conductor, and/or call-and-response routines. Orchestras have also added pre-concert activities and workshops, usually themed with the concert, giving kids hands-on exhibits, craft making opportunities, dance workshops, scientific experiments, or even the chance to try out instruments for themselves (ibid). Educational programmes have seen orchestral musicians taking music into schools at all levels including nursery, primary, secondary, and tertiary schools, and special needs education. These initiatives have taken the form of creative music-making programmes, school concerts, talks, lectures, coachings, and mentoring of young musicians (ibid).

Some orchestras are also taking the traditional format of a family concert and workshops and using them to engage children in more creative and interactive ways. The London Symphony

Orchestra has traditionally held three family concerts per year, deliberately presented in 'fun' and 'informative' ways, greatly encouraging audience participation (London Symphony Orchestra, 2019). There is typically a piece that children can learn beforehand and then play along with the LSO from their seats in the audience. There are routinely pre-concert workshops and activities that tie in with the theme of the concert, in order to transport children and families into the world of the classical music pieces they will then explore further in the concert. Weaving the classical music pieces into an overarching storyline, often told by a narrator, actors, and screen visuals, helps to make classical music more accessible even for the youngest of attendees (LSO, 2019).

The educational and community activities of orchestras have not been restricted to children, but also extended to adults, seeking to serve all sectors of the community (Lawson, 2003). Community work has been carried out in diverse settings including hospitals, community centres, factories, adult day centres, supermarkets, hospices, and prisons. Orchestras have worked in partnership with health care providers, and collaborated with composers, music animateurs, dancers, visual artists, writers, designers, and actors. Many orchestras offer pre-concert lectures, where the conductor, and often the composer as well, will give a background talk before a concert on the concert programme, particularly when presenting new music. Shorter chamber concerts before an orchestra concert are also used to highlight lesser-known composers and unfamiliar works. Orchestras will hold a subscription series allowing the conductor to introduce audiences to a wider variety of music. Further techniques include appointing a composer-in-residence, and holding concerts featuring other genres and forms of music such as jazz, pop, film scores, etc. (Pitts et al., 2013).

3.2.2.2 Orchestra Response: Community Engagement

Orchestras have also been working to become more involved and embedded in their local communities. Former President and CEO of the Philadelphia Orchestra, Alison Vulgamore, says, 'We're people who want to share our music-making. We want to be part of the social agenda in Philadelphia ... It's not just about great concerts, but being with people where they are' (Crimmins, 2016). To do so, some orchestras and ensembles have been taking their music performances outside of their concert venues, often in unusual and unexpected ways. For example, in 2011, the Royal Scottish National Orchestra (RSNO) organised a flash mob

performance of Ravel's *Bolero* in the Glasgow International Airport. Subsequently, a number of orchestras have followed suit and given flash mob concerts in public areas (Donald & Greig, 2015). London's first pop-up orchestra, Street Orchestra, was founded in 2016 with a mission to bring free high-quality music to anyone, anywhere, performing classical music through flash mobs and other creative methods in diverse locations (Street Orchestra, 2019).

Another growing strategy of orchestras to engage and interact with society is to form community collaborations. The San Diego Symphony held a large-scale community event, collaborating with a number of community partners, including the La Jolla Music Society, the Poway Center for the Performing Arts and the California Center for the Arts, Escondido. The month-long Upright and Grand Festival presented to the public their piano-centred programme and offered opportunities for people to play the piano themselves in open spaces around the city. They also partnered with community organisations to hold a piano painting project, before placing these decorated pianos all around the city in concert halls, night clubs, schools, libraries, stores, and even in people's homes for the passing public to play (Chute, 2015). In its 2020-2021 season, the San Francisco Symphony launched an innovative and unique model to the orchestral world. They enlisted eight collaborative partners from a variety of artistic disciplines, including composers, musicians, new music advocates, and even an artificial intelligence entrepreneur and roboticist, to work alongside their Music Director Esa-Pekka Salonen, 'to embark on a future of experimentation by collaborating on new ideas, breaking conventional rules, and creating unique and powerful experiences' (San Francisco Symphony, 2021).

Furthermore, orchestras have branched out into performing music in surprising and unconventional settings, directly combatting the stereotype of classical music concerts being formal, stuffy, and unsocial events. The Little Orchestra in London holds concerts in a cosy and intimate environment, offering sofas and storytelling to immerse the audience in the music, with an invitation to 'mix and mingle' afterwards at the bar with the conductor and musicians. The San Francisco Symphony launched their SoundBox initiative in 2014, hosting experimental, contemporary concerts in a cool and eclectic environment where one can grab a drink or food from the bar with friends and experience live music. In a similar vein, the UK's Orchestra of the Age of Enlightenment (OAE) offers a Night Shift series. Targetting a younger

generation, it aims to merge classical music performance with the customs and habits of youth leisure time. Their website describes their aim to break the rules of traditional concert etiquette:

> 'The Night Shift is all about making classical music easy to enjoy. Our classical gig series features the same wonderful music you'd enjoy in a concert hall, but minus the usual rules. Want to have a drink? No problem. Take photos? Absolutely fine. Heck, you can even turn up late or leave if you don't like it.' (The Orchestra of the Age of Enlightenment, 2019)

As orchestras continue to develop and invest in their education and community offerings, this also presents potential career opportunities for musicians, even if they are not a full-time member of the symphony orchestra. In 2015, the Houston Symphony started their Community-Embedded Musicians Initiative, hiring four full-time, salaried players. These musicians perform on stage with the Houston Symphony less frequently than other players in order to use the majority of their time to go into schools, community centres, and health-care settings bringing music directly to the community (Houston Symphony Orchestra, 2019).

The evolution of orchestras and their new approaches to education and community engagement presents great opportunities for the musicians within those organisations, as well as for conservatoires training aspiring orchestral musicians. The orchestral field is notoriously competitive, and its musicians increasingly need to utilise a wider range of skills in diverse settings. How then are conservatoires training their students for this changing career field? The following section looks more closely at the conditions aspiring musicians face upon entering the orchestral profession.

3.3 Career Aspirations vs the Reality of Entering the Orchestral Field

Research conducted on conservatoire students has shown that the majority of students enter conservatoire with a strong performance focus and the career aim of performing with professional ensembles (Miller & Baker, 2007). They can be 'preoccupied with their musical and technical development' (Gaunt et al., 2012, p. 37), not thinking about all of the facets

that may be involved in a viable music career, such as teaching (Miller & Baker, 2007). Musicians aspiring to enter the orchestral profession face unprecedented difficulties. Winning an orchestral job has long been thought of as a pinnacle of a musician's successful career. Never an easy feat to accomplish, given that the profession has always been highly competitive, now it has become exponentially more difficult for music graduates to win orchestral positions. This section explores the difficult road of music employment for graduates.

The supply versus demand imbalance of musicians to available orchestral jobs continues to widen, with the cumulative number of music graduates produced by conservatoires around the world exponentially increasing, while available job opportunities are actually decreasing. Brandon VanWaeyenberghe conducted a 28-year study on the supply and demand of orchestral musicians in the US, publishing his findings in 2013. His comprehensive analysis showed how in the 23 years since the lowest recorded point of enrolment in 1986-87, the number of music majors has more than doubled, revealing the ever-growing number of students pursuing music as a career. However, orchestral job openings have trended downwards, declining by over 50% since 1980. A graph plotting the number of music graduates versus the number of jobs available is even more telling, showing two separate and unconnected lines. As VanWaeyenberghe points out in his study, at no point in history have the two lines ever crossed and both lines continue to trend in opposite directions (2013). There is a similar problem in Australia. With music as the most broadly offered arts discipline, an average of 5,500 music students are enrolled yearly. Research across the Australian music sector in 2009 showed that only about 0.4% of Australia's 167,000 musicians held full-time performance positions from a single employer (Bartleet et al., 2012).

In the US there are about 20 well-paying major orchestras consisting of fewer than 100 musicians each, totalling approximately 2,000 positions. Most of these posts are held by the same musicians with tenure for decades, with only a limited number of positions opening up each year. Yet in the US there are 1,379 degree-granting music institutions, which awarded 27,047 music degrees during the 2019-2020 school year alone (College Factual, 2021). The disparity between the over-supply of musicians and the curtailed demand of orchestral jobs is stark. Orchestras can receive more than 400 applications for a single opening, and those

openings are highly sought after not only by recent graduates, but other current symphony players (Peterson, 2019; VanWaeyenberghe, 2013).

The situation in the rest of the world mirrors the same difficult circumstances as in the US. Globalisation has resulted in further competition, with an estimated 250,000 highly-trained musicians around the world all vying for the same few openings, rendering the situation even more bleak (Zuckerman, 2014). For example, MyAuditions.com, a website which lists orchestral vacancies for all instruments worldwide, listed only 94 full-time vacancies in the three months from May to July 2007 (Bennett, 2009). Another study in 2004 tracked orchestras from 28 different countries around the world, including the major European centres for classical music. Over the seven months, a mere 405 vacancies came up for all instruments. For clarinettists, this meant that in 28 countries only 15 clarinet auditions were held in the 7-month period. Although these numbers are from 2004, they are still quite revealing of the employment situation for instrumental graduates. Additionally, auditions are open to international competition, as shown by the statistic that approximately 60% of Australia's orchestral musicians come from overseas (Bartleet et al., 2012).

It is also worth noting that even those musicians who make it into full-time orchestral work can struggle to make ends meet. The Musicians' Union reports that nearly half of the UK's classical musicians struggle to make ends meet financially, and that two-thirds of veteran musicians (playing for 30 years or more) have considered alternative careers due to poor renumeration (Savage, 2018). In Western Europe, the rate of pay for orchestral musicians is quite low, with players often needing to supplement their income in other ways. Recent data has shown that in salaried orchestras in the UK, average wages are only around £30,000/year. According to the Association of British Orchestras and the Musicians' Union's guidelines, rates for other orchestras who commonly pay their musicians freelance rates amount to less than £20/hour on a concert day, including rehearsal and performance time (Service, 2014).

Compounding the difficulties of securing a permanent orchestral position, the job market for the classical music field itself is completely changing. 'Gone are the days of being purely a jazz saxophonist or classical string player ... Today's musicians have to diversify and be more

entrepreneurial than ever,' says David Cutler, associate professor of composition and musicianship at Duquesne University and coordinator of their music entrepreneurship program (Goodavage, 2010, para. 10). The orchestral audition process itself may also be slowly changing to reflect this. Zac Hammond, a recent alumnus of the Eastman School of Music, was interviewed about his experience winning the principal oboe audition of the Charleston Symphony Orchestra. Hammond described how more orchestras are now implementing interviews in their final round of auditions so that they can 'learn more about candidates as people, not just as musicians' (Eastman School of Music, 2014, para. 6). For this particular orchestral interview Hammond believed it was very beneficial to showcase his past educational and outreach experiences, knowing that it would be a large part of the job (ibid).

Given the intensely competitive nature of the field, this begs the question: why are music institutions sending thousands of music graduates into a field 'where they can only rarely hope to land a position in a rare, well-funded orchestra' (Jones, 2012, para. 3)? While an orchestral position is not the only musical job available for music graduates, it is often the almost sole focus of curriculum, assessments, and conservatoire culture, leading students to believe it is. Taking into consideration the difficulties of gaining an orchestral position, it would greatly benefit students to develop a wider variety of skills throughout their conservatoire training so that they are much better prepared to fashion a career for themselves upon graduation, which will most likely include a number of varying activities in addition to or in lieu of orchestral work. The following section gives an overview of conservatoire training, the challenges conservatoires face, their responses to those challenges, and implications for training of their students.

3.4 Overview of Conservatoire Training

3.4.1 The Evolution of Conservatoires

The great challenges facing orchestral musicians, along with the ultra-competitiveness of the career path and the varied skill set needed of musicians, have opened up serious discussion in regard to the necessary changes which must be made to conservatoire education and

training programmes. Music graduates will enter careers requiring great overlapping of trades, including cross-arts, cross-cultural, and cross-sector work. Smilde adds, 'More than ever before, the future professional musician is confronted with questions of how to function in new contexts and how to exploit opportunities' (Smilde, 2004, p. 5). Just as musicians need an ever-developing 'suite of skills', conservatoire curricula also must evolve in order to remain relevant (Bennett, 2009, p. 1).

Historically, the core of conservatoire training has centred on performance and top-quality principal tuition for its students (Wright & Ritterman, 1994). Ridgeway wrote in his thesis 'Orchestral Training in the United Kingdom':

> Research also shows that conservatoires have not yet come to terms with the dilemma of developing high profile master musicians whilst at the same time ensuring that the training of instrumentalists encompasses all aspects of the orchestral profession and other changes in employment opportunities for their students. (2002, p. 14)

Despite the changing industry and career field, this same dilemma still holds today. 'The core of higher degree course provision continues to be disciplinary expertise and technical skill (e.g. "how to play my instrument well"), and these skills remain central to success in the contemporary music career' (Bartleet et al., 2012, p. 36). However, a diverse skill set is now seen as essential for a viable 21st century music career and, consequently, the need for conservatoire training to adapt to address these wider skills is just as essential. Yet higher education institutions, including conservatoires, are recognised for being notoriously 'slow to adapt' to this necessary change (Porter, 1998; Anderson et al., 2012; Armstrong, 2016).

3.4.2 Challenges for Conservatoires

Given the multi-faceted careers musicians face, and the diverse array of skills and attributes which need to be developed, conservatoires face a number of challenges in shaping training programmes to best train and prepare musicians to enter the orchestral career field. Conservatoires need to prepare students for the orchestral audition process, which is highly

competitive and largely still focuses on musicians' performance, requiring emphasis on instrumental performance and personal practice. However, it is vital that conservatoires do more than this. Institutions need to teach all their students a multitude of skills and foster ongoing professional development, as well as lifelong learning skills, in order to prepare them for a sustained career. However, tasked with meeting this expanded list of requirements, finding the time within the conservatoire curriculum for education work and community engagement presents a great challenge. Institutions can be unwilling to require more from students in an already packed curriculum and schedule (Miller, 2007).

The dilemma stands that in order to add breadth into the core of a conservatoire student's training, such as experience in community and education work, something must also be taken away, i.e. the high level of musicianship training. Joseph A. Pelosi, former President of the prestigious Juilliard School, addressed this dilemma in an interview with Alan Hilliker, saying,

> You cannot really expect to have the full impact of a conservatory experience and the full impact of a liberal arts experience at the same time. I wish one could. I've thought about it a great deal and pushed it as far as I could in that direction. But at the end of the day, in terms of sheer time management, when you have a pianist who needs to practice six to eight hours a day, you are not going to be able to ask that same person to also spend six to eight hours doing research in the library. (Hilliker, 2017, para. 14)

The amount of practice time can clearly fluctuate between musicians, level of study, etc. But the particular argument that up to eight hours of practice a day is necessary comes in direct conflict with the argument that students need to be involved in a wide range of activities. There are, after all, only so many hours in a day.

Apart from contesting whether practicing six to eight hours a day is good advice for a musician, a further challenge and major barrier in exploring whether to devote some of those practice hours to other endeavours, is persuading students and faculty members of the importance of education and community experiences. Many training musicians would prefer to focus solely on performance (Bennett, 2003), as many have done prior to joining a tertiary programme. Students are all too aware of the competitiveness of the field and the rigours of

the audition process, and so feel the pressure and subsequent necessity to focus solely on personal practice at the expense of developing broader skills, which can appear to them to be 'extracurricular' activities. As Bennett says, 'the perception of success as the attainment of a performance career is already entrenched in the mindsets of incoming university students, whose successful auditions are likely to be the latest in a long series of examinations and competitions in which performance has been the priority' (Bennett, 2009, p. 312). Gillian Gallagher, a viola player who received her master's degree from Juilliard, shared that view: 'There are a lot of musicians who come here thinking that the most important thing is their art' (Miller, 2007). This narrowly fixed mindset of students, often encouraged by principal study teachers as well as the curriculum and the prevailing culture of their institution, can be difficult to shift, especially in the conservatoire setting.

Working with first-year undergraduate music students, Burland and Pitts (2007) observed that while the university students' musical identities shifted as they obtained new academic abilities, at least in the short-term, students within the conservatoire setting continued to prioritise performance. Conservatoires also face increasing governmental pressures to develop curricula addressing an employability agenda (Pollard & Wilson, 2014). In the UK, government-funded initiatives have emerged since the late 1980s with the design of supporting the development of employability skills (Cranmer, 2006). Globally, governing bodies have been introducing policies that seek to 'enhance employability through educational initiatives with a view to boosting national wealth (Little, 2003)' (ibid, p. 170). The stance of many within conservatoires supporting a narrower performance specialism consequently leaves conservatoires with an even heavier conflict of purpose (Ford, 2010).

There are a number of challenges conservatoires face in trying to help students develop diverse transferrable skills through hands-on experience in varied contexts, such as education and community projects. Looking at the literature on education and employability from mainstream higher education in the UK, Fung neatly summarises the main challenge when she questions, 'How might institutions and departments tackle the challenge of making the most of interdisciplinary possibilities, while sustaining excellence within disciplinary specialisms?' (Fung, 2017, pp. 69-70). For the training of musicians specifically, key issues emerging from these challenges include: How can conservatoires support focus on the core

craft of musicianship alongside developing a variety of diverse skills? Moreover, how can conservatoires overcome a narrow mindset amongst students and faculty, and balance it with the increasing expectation for musicians to be equipped with a much more diverse skill set and broadened mindset? Boiling it down to one key question which institutions are asking themselves: How can conservatoires enable their students to develop all the necessary skills they need as 21st-century musicians, while still developing the core craft of musicianship to the highest level?

3.4.3 Responses of, and Implications for, Conservatoires

There have been promising signs that conservatoires around the globe are responding to the changing needs of their students (Bennett & Moore, 2008). Professional studies and development programmes have been added to curricula, among other reforms conducted at notable conservatoires and institutions in the US, UK, and elsewhere (Beeching, 2010; Duffy, 2013, 2016). Additionally, orchestral training schemes have emerged, providing a stepping stone for postgraduates to prepare for orchestral careers with practical experience of playing in an orchestral ensemble. Organisations such as the Southbank Sinfonia in the UK, and the New World Symphony in the US, also portray a commitment to education and community work, involving their musicians in projects that connect with their local communities.

In spite of this, the Principal of the Royal Conservatoire, The Hague, recognises that while positive change is discussed and even implemented in conservatoires, critical change in the development of students and faculty members has been slow to follow (van der Meulen, 2015). This was also acknowledged in an article in the *Australian Journal of Music Education*, which read: 'In spite of an increasing number of courses and pathways to develop industry awareness and skills, overall higher music education has not kept up with recent transformations to the Australian creative economy and music sector' (Bartleet et al., 2012, p. 36). In conflict with the earlier view shown by Pelosi about practicing six to eight hours a day, a curriculum review at the Queensland Conservatorium, Australia found that: 'Students are a product of learning routines on which we have relied in the past…We may need to rethink our habits…We should be considering what processes are necessary to best prepare

students more effectively for sustainable learning outcomes that are required for a portfolio career' (Carey & Lebler, 2012, p. 19). Clearly, there is still much work to be done to ensure that conservatoires provide the best essential bridge between training and musicians' career aspirations. As the Manhattan School of Music's former President, Robert Sirota, commented, 'the whole infrastructure of music is experiencing seismic shifts, and music schools have to move with those changes' (Miller, 2007).

The task of developing a varied skill set in students places great demands on higher education music institutions. An impassioned call to action for reshaping the landscape of training was made by Leon Botstein, President of Bard College: 'The growing reservoir of talent, the extraordinary level of skills and competence, and the euphoria about the future that technology and science have given us all call for a fundamental rethinking of professional training' (Botstein, 2000, p. 332). Whatever one's views as to the hyperbole of this statement, the sentiments behind it are echoed across the profession. This has important implications for conservatoires who are charged with the task of supporting and preparing aspiring musicians with the diverse skills and attributes they need to successfully transition into the profession.

One such implication is that conservatoires arguably should be training students in a number of additional skills (Bennett, 2009). It is also paramount that conservatoires provide students with a more realistic worldview regarding career opportunities, especially informing and educating students about non-performance employment options. Studies have shown musicians citing a lack of artistic input, inadequate communication, lack of professional development opportunities, and feelings of isolation, all contributing to career dissatisfaction (Bennett, 2007). Conservatoires need to be at the forefront in helping to develop positive attitudes towards education and community activities, encouraging and supporting students to expand their dreams and ambitions. This could include redefining success for students and showcasing what realistic and sustainable careers entail. With a unique position to guide students in learning and adding new skills to their increasing portfolios, conservatoires should make the most of this opportunity. As Bennett says, 'there are ample opportunities for universities to become lifelong learning partners, though this growing market remains relatively untapped' (Bennett, 2009, p. 324). Finally, the need to expand training is

recognised as arising from not just practical, but also ethical, considerations. If conservatoires are to provide a vocational education, then they have an ethical obligation to provide their students with a varied curriculum that makes connections to the real world and gives them a realistic chance of employment in the field (Brown, 2007).

Most people acknowledge the situation is complex and needs to change. However, it is much more difficult to find out *how* it needs to change, and even more so to implement change in practice. As Bennett identifies, 'Most higher education institutions accept the need to help students gain the skills, knowledge and personal attributes required to negotiate the initial stages of their careers' (Bennett, 2016, p. 4), but it is quite the challenge to cover all aspects of portfolio and protean careers in a student's training.

3.5 Summary

In this chapter I have aimed to show the challenges orchestras are facing, their responses, and the resulting impact this has on higher education music institutions. Given the changing nature of the field, it is clear that conservatoires face major challenges in preparing students for the musical profession. Through presenting this evidence, I show that although innovations and reforms are happening within conservatoire curriculum, further changes are needed. Chapter Four, the *Literature Review*, delves further into this inquiry in which my research resides, specifically looking at the current training of orchestral musicians in education and community contexts, and the experiences of students in those settings.

CHAPTER 4: LITERATURE REVIEW

'The time is ripe, therefore, to reconceive conservatoires now as unashamedly public institutions, overtly and actively engaged with the pressing social issues of our times. Conservatoires may then become better known as institutions that support and nourish not just the dreams and hopes of the talented, elite, performers fortunate to enter their doors, but ultimately the dreams and hopes of us all.'

- Tregear, Johansen, Jørgensen, Sloboda, Tulve, and Wistreich (2016)

4.1 Introduction

This chapter reviews the existing scholarship with the aim of situating my research within the relevant existing literature on the training experience of emerging professional musicians in a conservatoire context. First, the chapter looks specifically at the current training of orchestral musicians in education and community contexts, and the experiences of students in those settings, pointing out what is known in this area and identifying acknowledged gaps within the research literature. Having observed how orchestras are heavily investing in their education and community initiatives in Chapter Three's *Setting the Scene*, the discrepancy in scale between these orchestral investments compared to the limited amount of training conservatoires offer within education and community contexts seem to be highly incongruous. In addition, there is a great lack of research looking into the experiences and effects of student involvement in education and community work (Calissendorff & Hannesson, 2016).

The chapter then explores how conservatoire training has been approached in the literature. Firstly, the literature addresses *vocational training and employability* (Bennett, 2009; Fung, 2017), specifically focusing on portfolio and protean careers (Latukefu and Ginsborg, 2018; Beeching, 2012); transitioning to career and work-life balance (Creech et al., 2008; Teague & Smith, 2015); and entrepreneurship (Bennett, 2012; Beeching, 2012; Amussen et al., 2016). Secondly, it covers *learning cultures and processes* (Perkins, 2013), including situated learning, communities of practice and legitimate peripheral participation (Lave and Wenger,

1991; Sotomayor & Kim, 2009); transformative learning (Mezirow, 1991, 1997, 2009; Nerstrom, 2014); and possible selves (Ibarra, 1999; Ibarra, 2004; Varvarigou et al., 2013). These varied discourses can be categorised into two main areas of focus: what conservatoire students need to learn, including a review of the necessary skills and attributes of musicians, and then theories on how students learn to become professionals.

4.2 Current Education and Community Training within Conservatoires

It is necessary to address the existing state of play in orchestral training programmes and their handling of education and community outreach, particularly within postgraduate performance courses. Yet in doing so, it is also important to acknowledge the ambiguity of terminology within this area of research. There is an array of terms that organisations and institutions use when it comes to education and community work, including 'outreach', 'community engagement', 'community music', 'service-learning', etc., many of which are used interchangeably. However, there are important distinctions and crossovers between them, such as in just one example, the field of 'community music' versus the 'outreach/community engagement' work of symphony orchestras. Further research and more work needs to be done in distinguishing between these different music practices (O'Meara et al., 2010). For the purpose of this thesis, the definition is intentionally left more broad in order to allow the participants of the study to define this kind of work for themselves, as well as to more widely encapsulate creative education and community-based music projects. As a result, the term 'education and community *work*' is used predominantly, with the terms '*music*/*projects*/*activities*' used interchangeably in place of '*work*'. to refer to the creative education and community-based music projects discussed throughout this thesis.

Keeping this in mind, reviewing the publicity materials of conservatoire master's programmes, i.e. admissions websites and materials as well as course catalogues (when available), for any such mention of education and community work, it is fair to say it does not seem to be well represented in postgraduate programme curricula, even if perhaps it is

available within conservatoire training. For instance, among the prominent conservatoires in the UK - Guildhall School of Music, Royal College of Music, Royal Academy of Music, Trinity Laban Conservatoire of Music and Dance, Royal Northern College of Music, Royal Conservatoire of Scotland, Royal Welsh College of Music and Drama, and Royal Birmingham Conservatoire - only one website prominently mentioned education and community work as a part of the course. Some other master's programmes did use the terms 'entrepreneurial' and 'multi-disciplinary', as well as a focus on 'professional development'. There was also mention of 'optional' training in 'outreach', alongside advanced teaching skills, sound recording and arts management. But overwhelmingly the core curriculum of postgraduate courses focuses on performance and private tuition.

Similarly, several US conservatoires mention entrepreneurship and professional development as key components of their postgraduate degrees, but very few mention education and community work specifically. One could consider a spread of ten highly-regarded conservatoires in the US - Juilliard School, Curtis Institute of Music, Eastman School of Music, New England Conservatory, Cleveland Institute of Music, San Francisco Conservatory of Music, Peabody Institute, Oberlin Conservatory of Music, Indiana Jacobs School of Music, and Colburn School. Out of these, only two institutions specifically list community-based projects as 'an essential part' of their education (though it should be noted this was not specifically for their postgraduate courses, but rather when advertising offerings for all degree programmes), and giving students a 'crucial opportunity to explore what it means to be a musician living in and contributing to community life' (New England Conservatory, 2021, para. 2). While there may be community work and opportunities available to students that are not readily apparent when looking into course curriculum and offerings on the website, these admissions materials do reveal a great emphasis and focus on performance for conservatoires, particularly their postgraduate courses.

Research on the training of orchestral musicians and their process of transition into the career field is also acknowledged to be 'perceived as minimal,' (Calissendorff & Hannesson, 2016, p. 217), with the conclusion that 'very little was done specifically on this subject' (ibid, p. 222). A review of the literature considering specific research conducted on professional orchestral musicians shows an almost singular focus on the training process leading up to a

career in an orchestra. However, there are some relevant areas considered within the research literature including: preparing students for effective educational work with children (Myers, 2005); the experiences and altered perceptions of university students from facilitating children's concerts (Reese & Derrick, 2019); and teacher education training in a community context (Gould, 2012). Some research also exists on the educational aspects of teaching an instrument and on career development by young musicians entering their professional life (Calissendorff & Hannesson, 2016). However, very few articles focus on the relationship between the training that a musician receives and how this training is applied in the traditional career of an orchestral musician (ibid). Due to the lack of research in this area, Myers calls for further enquiry to investigate the effects of children's concerts on children, adult audience members, and, as this thesis addresses, musicians who 'create and participate in the concerts' (2005, p. 121).

Perhaps the main reason why training of musicians in education and community settings is neglected in research is because it is a relatively new phenomenon to conservatoire training, if it is happening at all. At the least, community music certainly is not greatly discussed because it is not seen as a core component of conservatoire culture. Additionally, community music is also such a diverse practice, that even people in the profession find defining exactly what community music is difficult (Higgins, 2012), making it harder to pursue research in this area. In fact, for training, Camlin and Zeserson say there is no 'universal description' of how to become a community musician, because situations of community music are all different, and so require specifically situated forms of training (2018, p. 716).

4.3 Experience of Conservatoire Students in Education and Community Settings

In *The Conservatoire Curriculum*, Peter Renshaw described the experiences of conservatoire students taking part in a revolutionary community project, which presented 'a fundamental personal, social and musical challenge to students who are confronted with questions of identity, achievement and the point of their music training', as well as created 'a tension between personal and social aspirations, and between traditional expectations and those

embodying principles more in tune with a changing world' (1986, p. 83). The experiences of the students were characterised by helping students to reflect critically on their conceptions of what they were doing and why, as well as broadening musical identities and leading to discoveries of a much wider musical community than the students had previously known (ibid).

Renshaw's study opened up 'new possibilities for those performers who wish to redefine their role and create a more vibrant place for music in society' (ibid, p. 90). But since then, there has not been much research addressing the specific experiences of musicians within education and community settings and even less looking particularly at the experiences of students in conservatoire training. This is likely due to the fact that much of this work is done in practice and has not yet been documented in formal ways. Even within research done in adjacent areas, including music therapy, community music, music in health care, and others, these studies focus much more on the '*knowledge* and *skills* side of musicians' competences', as described by Karolien Dons, whose own work looks into the experiences of performing musicians while co-creative musicking with elderly people. Dons identifies gaps in the literature by going on to say, 'what seems less well understood are the *attitudes* involved, and situational and contextual implementations of musicians' underlying motives and intentions for getting into this work, as well as the risks to it' (2019, p. 31).

Looking specifically at research with music students, Triantafyllaki, Melissari, and Anagnostopoulou (2012) conducted a study looking at the experiences of musicology students in Greece taking part in community outreach placements, which looked at the students' shifts in thinking about their relationships with others, with self, and with music. The *Rhythm of Life* project at the Royal College of Music also explored what conservatoire students learn from teaching older adults music, documenting the acquiring of new skills and transformative learning occurring within those students' experiences (Perkins et al., 2014). A project between the Norwegian Academy of Music and a local municipality in Norway, looking at the impact of this collaboration on the students involved, similarly showed a positive impact in challenging the students' preconceptions about audiences and performance, as well as increasing their awareness of their own artistic goals (Danielsen & Innervik, 2016).

These studies all point to the positive benefits of engaging in community work for conservatoire students (Hallam et al., 2012), which can lead to shifts in thinking and transformative learning experiences, and so may be 'fundamental in equipping students for lifelong careers in music.' These findings further solidify the need for what Renshaw called for back in 1986:

> There is a growing realisation that musicians should see themselves as a flexible resource in the community, adaptable enough to be able to respond to a wide variety of musical needs. This does not negate the traditional work of the musician, but it opens up new possibilities for those performers who wish to redefine their role and create a more vibrant place for music in society. (Renshaw, 1986, pp. 89-90)

Yet there is still a critical need for much more research to be done in this area, with calls for further studies looking at education and community work within conservatoire curriculum, as well as other related spaces including the connection between different areas in education programmes and how skills and competence gained in one arena can be valuable in another (Broeske-Danielsen, 2013). As Perkins, Aufegger, and Williamon summarise, 'There is more to discover, however, about what conservatoire students learn when they engage in community-based teaching and, thus, how such endeavour can be most effectively integrated into conservatoire practice' (2014, p. 81). Therefore, looking more closely at student experiences within community settings and the impact it can have on musicians, as my research does, makes a valuable contribution to a body of research sorely lacking in this area.

4.4 What Conservatoire Students Need to Learn

Having looked specifically at education and community work in conservatoire training, this Literature Review turns to a broader look at conservatoire curriculum, addressing what the literature says music students need to learn. Musical training, both in terms of content, as well as delivery from the teachers' side and study on the musicians' side, has changed vastly from twenty years ago (Bartleet et al., 2012). Musicians in the 21st century are facing a beleaguered yet highly competitive orchestral field, and require the skills to engage

audiences and entrepreneurially build a career for themselves. As Bennett says, 'other than hard work, about the only constant in the lives of musicians is certain change and flux' (Bartleet et al., 2012, p. 3). As a result, the set of skills necessary for musicians in the 21st century seems to continuously be expanding. This is seen in the literature in a number of ways, particularly in addressing the necessary skills and attributes of orchestral musicians. As a result, discourses around vocational training, employability, and career preparation within higher education have emerged, focusing on portfolio and protean careers for musicians, career transitions and work-life balance, and finally entrepreneurship.

4.4.1 What Students Need to Learn: Skills and Attributes of Orchestral Musicians

It is well-established in the literature that the career of a classically trained musician is necessarily diverse, often including both skilled and unskilled work within a portfolio of roles (Burland & Davidson, 2004; Beeching, 2010). Dawn Bennett (2012) describes the nature of this career pathway:

> We know that music work is diverse: for instance, two-thirds of musicians work both within and outside of music. We know that musicians share their expertise, and that less than half are paid for all of their music work. We know that over 80% of musicians teach, 70% perform and 30% run ensembles. And we know that almost all musicians include work that is self-employed. (ibid, p. 63)

This reality gives rise to a number of questions: What are the necessary skills and attributes for the orchestral musician in the 21st century? Has the skills profile of musicians changed over the years? Will it continue to change, and how? Are there particular skills musicians need to be equipped with to enter education and community settings? These are just a few of the questions facing students and educational institutions during this time of seismic change in the classical music industry.

There are numerous studies and sources detailing the increasingly diverse skill set that musicians need both in facing an orchestral appointment or a more encompassing freelance

musical career. Additionally, although there is much less research on the topic, the literature does address necessary skills and attributes specifically for musicians entering education and community settings. The following section will look at each category of skills, assessing them more broadly and then examining how they are used in an education and community setting, where applicable. The categories are: musical performance skills, career and business skills, teaching skills and personal skills and attributes.

4.4.1.1 Musical Performance Skills

The literature, perhaps unsurprisingly, heavily concentrates on what has traditionally been the primary emphasis of conservatoire training: a musician's performance and personal practice. 'The core of higher degree course provision continues to be disciplinary expertise and technical skill (e.g., "how to play my instrument well"), and these skills remain central to success in the contemporary music career' (Bartleet et al., 2012, p. 36). This includes placing substantial weight upon technical musical skills, including the fundamentals of music mechanics, rehearsal skills, knowledge of repertoire, and score reading. A musician's performance abilities are also stressed throughout the literature, including a musician's showmanship, stage poise and presence, dress and image.

The orchestral literature especially focuses upon a musician's playing skills, citing musicianship as an essential part of an orchestral career (Bennett, 2008; Bartleet et al., 2012). Interestingly there is less mention of the more creative side of music-making in the literature dealing with an orchestral musician's career, including skills of improvisation, composition, and collaboration in other musical contexts. Instead, there is a marked focus on the musical skills, and recently an increase in the discussion on professional development and entrepreneurship, in particular (Beeching, 2010; Bennett, 2009, 2016). Creative skills are more abundant when discussing a freelance career, where it is acknowledged that musicians need to utilise more creative music-making skills, in contrast to the orchestral context where musicians are often required to fit into the mould of the ensemble and perform pieces of music as dictated by the conductor, tradition, and audience expectation.

When applied to education and community work, musicians can hold the opinion that the same level of musicianship and technical proficiency they bring to performance in a concert

hall is not required in such contexts. On the contrary, however, high-quality musical practice is necessary for entering community music settings. Camlin and Zeserson go as far as to say, 'a musical practice is a crucial part of what qualifies a CM [community music] practitioner to practice CM … without a level of musical ability, practitioners of CM risk having little to teach … They must be a practitioner of something musical to be authentic as musicians' (Camlin & Zeserson, 2018, p. 718). In fact, in order to strongly portray musical ideas and concepts to young audiences and a public not well versed in classical music, musicians often need to go over and beyond in terms of musicality and showmanship to captivate and engage their audience. This requires not only 'going back to basics' in order to effectively model basic elements of music-making, but also to have a very thorough understanding of a piece of music and be able to 'dissect' the material, in order to best share it (Ascenso, 2016, p. 21). Additionally, a musician needs to have musical sensitivity, versatility, and improvisational skills, in order to adapt to the diverse situations that community music projects may demand.

4.4.1.2 Career and Business Skills

The literature surrounding freelance musician work tends to very strongly address the need for entrepreneurship and business skills, accentuating career management skills such as: freelancing, managing a diary, operational decision-making, and leadership skills. The ability to handle financial matters, including drawing up contracts, managing money, and grant writing are also featured. Although these practical skills can often be thought of as 'onerous' (Nelson, 1973), they have long been recognised as necessary components of professional life (Bennett, 2009; Bennett, 2016). In fact, musicians actually cite the lack of preparation and training in business skills as one of the biggest changes they would like to make to the education and training of musicians in conservatoire, saying, '…preparation for a career in classical music as a performer is often too focused on the art and not enough on the business, social and cultural conditions that performers must be a part of' (Bennett, 2009, p. 70).

Among the top requested skills that musicians list as having wanted further development within training are marketing and new technological skills (Smilde, 2015, Bennett, 2009). A questionnaire conducted by the Youth Music website (Rogers, 2002) and completed by 292 musicians showed 21% desiring the acquisition of business skills, and 15% wanting skills in

music technology (15%). Although these skills are emphasised for freelance musicians, they are also increasingly being used and needed by orchestral musicians, both in promoting oneself and one's organisation, as well as advertising and promoting one's concerts and performances. One musician noted: 'the hardest thing is to get the work, get bookings, get other people enthused, and get money for what is being offered' (ibid, p. 8). Marketing skills were seen as vital for audience development as well as personal networking and profile development as a musician (ibid). Along similar lines, keeping up with new technologies was another core focus within the entrepreneurship and small business discussion. Technologies are developing at an unprecedented rate, calling for regular instruction on skills development in this area for training musicians (Bennett, 2009).

4.4.1.3 Teaching Skills

The area of teaching can be a provoking topic in the discussion of professional musician training. Teaching and working in educational contexts hold a number of stigmas for conservatoire students, which will be explored further in this thesis. However, general instrumental teaching is recognised as 'integral to most artists' careers', and as providing 'consistent work and connection to artists and the industry' (Bennett, 2009, p. 316). While many musicians regard teaching as a 'fallback' to a performing career, studies have shown that many also draw great satisfaction from their teaching, as it can offer the stimulation of a new challenge as well as intrinsic rewards often lacking in the orchestral workplace (ibid). Some of the skills noted in the literature around teaching include: engaging young students, understanding children's learning development, classroom management, developing curriculum-oriented educational materials, and creativity (Abeles and Hafeli, 2014). Workshop experience and presentation skills are also important, which may become more necessary as educational work expands (Rogers, 2002).

The area of research of this thesis connects to other musical fields which are more well established and researched, including: music education and instrumental teaching (Miller & Baker, 2007); community music (Higgins, 2012; Dons, 2019); and musician training (Bennett, 2008; Beeching, 2010; Bartleet et al., 2012; Perkins, 2012). However, the focus of this thesis lies within the intersections of these larger domains of work, and references within the literature linking the area of education and community with emerging practitioners are much

more limited. There is a considerable body of research on music education, as well as on training to be a musician, but this thesis looks in-between these two areas. Given that symphony orchestras have a long-established tradition of providing educational experiences for young people and communities, such as bringing school classes into the concert hall to attend a classical music concert, it is surprising that there was limited emphasis on educational work in the orchestral literature. Peter Renshaw did begin to address the 'changing face of the conservatoire curriculum' in 1986, with the innovative start of a course at the Guildhall School of Music and Drama highlighting community involvement. However, within performance courses this seems to still be an integral area on the rise, with new sources and reforms of curriculum continuing to emerge (Myers, 2005; Sotomayer & Kim, 2009; Perkins et al., 2014; Reese & Derrick, 2019).

The necessity of teaching skills for education and community settings seems to be an obvious point. But teaching skills remain either completely absent, or a very small part of conservatoire training, despite the increasing work orchestras are now doing to try to expand their audiences and a new level of engagement being explored (Abeles & Hafeli, 2014). Instead of audiences coming to the concert hall, ensembles are now going out into communities and into schools to give presentations, and getting involved in hands-on, participatory work with young students. Some ensembles are striving to bring music and education together in a much more integrated way. Orchestral musicians are increasingly taking part in educational work of this nature, requiring musicians to get involved in teaching work that sees them doing more than merely perform in the community but actively involving them in musical education activities. Significantly, this work is not only gaining momentum in smaller regional orchestras but has also become a central part of programming and activities for major orchestras in the US (ibid) and throughout the world. As a result, orchestral musicians need to be equipped with class and group management, as well as leadership skills. They also need to learn how to produce and deliver new resources for teaching. 'A core competence of CM practitioners is the ability to structure learning for participants so that they are able to participate in those same authentic practices, or to provide appropriate scaffolding' (Camlin & Zeserson, 2018).

4.4.1.4 Personal Skills and Attributes

There are numerous innate personality attributes of an orchestral musician that the literature identifies, including self-confidence, self-discipline, perseverance, humility, dedication, motivation, commitment, attention, and concentration. The orchestral profession is recognised as extremely demanding, requiring immense amounts of physical, mental, and emotional capacity on the musicians' part. Consequently, internal ability to practice resilience and self-reflection, self-reinvention, and risk management (Bennett, 2009), are necessary in order to cope with the high stress, financial hardship, professional competition, self-doubt, performance anxiety, and time pressures that so often come with the job. A study conducted by Dawn Bennett asked participants to identify personal attributes they thought were crucial to achieving a sustainable career. The participants named 'passion at the core of personal attributes; passion drove motivation, confidence, resilience and determination, and openness or adaptability to change' (ibid, p. 112).

Additionally, the literature identifies proactivity and flexibility as important attributes within the profession. Orchestral musicians need to learn quickly, to be receptive to new developments, so that they can quickly adapt to changing circumstances, and to be able to self-teach. Rineke Smilde describes musicians as needing to be, 'reflective, aware of what is needed in order to generate their work and to produce work of high quality. This includes that they recognize their individual needs for learning and development' (Smilde, 2015, para. 1). The necessity of possessing disciplinary agility, the skill of being able to create and make the most of opportunities, as well as the ability to navigate a variety of performance environments and settings (Bartleet et al., 2012), are also notable.

Turning to education and community settings, the literature identifies a number of personal attributes involving a musician's ability to relate to the wider community around them. The very nature of engaging with the community requires a high level of interpersonal skills, including tolerance, empathy, teamwork, and communication. Musicians need to exercise certain values and attitudes to be effective contributors to their communities and society in these education and community settings. Interpersonal skills are essential to maintaining relationships with both colleagues and audiences. Musicians also need to exercise wide curiosity and broad intellectual horizons, allowing for the ability for a musician to 'transform

the making of music for the public' (Botstein, 2000, p. 332), and hold attention to the needs of the wider society (Nelson, 1973). Ideally, musicians should have a spirit of engagement, 'stemming from joy, celebration, commitment, inner sense of motivation and understanding of creative purpose of music and needs of the audience' (Renshaw, 1992, p. 63). This also relates to what Camlin and Zeserson call 'artistic citizenship', the 'ethical dimension of learning' strongly emphasised within community music practice (Camlin & Zeserson, 2018, p. 13), calling on a musician's responsibility to navigate the ethical and technical tensions that can emerge from taking part in creative practices.

4.4.2 What Students Need to Learn: Vocational Training, Employability, and Career Preparation

The issue of employability has long been discussed in the higher education field. In the 19th century, a new type of vocational training emerged in order to help prepare students to gain practical experience in areas including law, engineering, and medicine, and 'these professional training schools are cited as inculcating their students into both the knowledge and values of a particular profession' (Ford, 2010, p. 20). There is a strong case to be made for higher education institutions to take responsibility for preparing students for their futures and connecting academic learning with the workplace. One such example is the UK Commission for Employment and Skills arguing that universities need to focus more on developing curricula and teaching staff towards improving students' work-related attributes (Fung, 2017). The literature also emphasises not only student readiness for work, but also developing 'a range of skills, capabilities and attributes, in tandem with discipline-specific knowledge and skills' in order to enable students to 'manage their own careers' (ibid, p. 86). As Spencer, Riddle, and Knewstubb state, 'Higher education involves preparing students in ways that will equip them to engage successfully with the world beyond university' (2012, p. 217).

Looking at conservatoire training specifically, there have been many debates over the purpose and the role of the conservatoire since its inception. The relevance of vocational training and employability within those debates has only been increasing as conservatoires

have shifted from the traditional view of the performer to considering musicians as multi-skilled professionals. (Bennett, 2012). There have been several instigators to this shift. Ford (2010) describes two such efforts, including a redefinition of arts employment to include a wider range of jobs outside of solely practicing art, and an emphasis on developing transferrable skills. An ethical question has also surrounded this discourse, questioning whether there is 'dishonesty' involved in conservatoires training so many potential performers when performance positions of employment in the field are ever diminishing (Brown, 2007, p. 46).

Yorke defines employability in his guide *Employability in Higher Education: What it is – What it is Not* as 'a set of achievements – skills, understandings and personal attributes – that makes graduates more likely to gain employment and be successful in their chosen occupations, which benefits themselves, the workforce, the community and the economy' (Yorke, 2006, p. 8). Getting out of the practice room, and even the walls of the conservatoire, and into community and education settings can be an effective way for students to develop their employability in real world contexts. In fact, institutions are already working on narrowing the gap between learning in the classroom and the workplace (Tynjälä, Välimaa and Sarja, 2003). 'Learning in the workplace is typically less formal, more collaborative and more specifically situated in a given "real world" context, whereas academic learning has traditionally focused on broad principles' (Fung, 2017, p. 88).

Conservatoires recognise that graduating musicians hold multiple roles as performer, teacher, and essentially self-employed entrepreneur. This holds particularly true for a freelance musician, but also for the orchestral musician, who increasingly is doing much more to supplement a career outside of playing within an ensemble. In fact, Bennett, who has done extensive research on employability and graduate transitions, particularly in the creative fields, states that almost all musicians will be self-employed in some area of their work, with two-thirds of them working both in the musical profession and outside of it (2012). As a result, students need to be trained with skills to help enhance their prospects of employment (Fallows & Steven, 2000). Institutions have then been put under 'increasing pressure to include activities in their curriculum that are vocationally oriented' (Carey & Lebler, 2012, p.

31), and higher education music institutions are having to adapt their curriculum and pedagogy accordingly (Bennett, 2009).

However, conservatoires arguably are still not addressing key areas of development for their graduates which will be needed in their careers. A study conducted in 2009, surveyed and interviewed practicing musicians about their education and careers in the music field, and revealed a major disparity between the musician's profession and degree programme. For example, musicians were using the skill of teaching an average of 87% in the profession, but only 1.1% of course time was devoted to developing this same skill, inevitably forcing the conclusion, 'given the protean nature of arts careers, it is a matter of concern that within existing courses such minimal emphasis should be given to teaching skills, research and self-directed study, industry-based experience, small business skills and career development' (Bennett, 2009, p. 319). This discrepancy was also noted as existing between the orchestral profession itself and training, as Hager and Johnsson (2009, p. 105) pointed out in their case study research: 'There seems to be a clash between the kinds of solo competitive technical skills and musicianship needed to gain entry to the programme (and indeed into the main professional orchestra), and what is valued on an ongoing basis as a professional orchestral musician'. There needs to be a much more intense effort on the part of the conservatoire to mitigate this discrepancy and properly support musicians finishing their studies. As Dawn Bennett stresses:

> Music graduates are among a growing number of higher education graduates who enter ill-defined, complex labour markets with rapidly transforming employment contexts. These graduates commonly experience multiple entry attempts, multiple concurrent roles and the need to self-manage their career development (Bennett et al., 2014). Arguably, of all graduates, they have the greatest need for support both during and after graduation. (Bennett, 2016, p. 386).

4.4.3 What Students Need to Learn: Portfolio/Protean Careers

The diverse skills profiles of orchestral and freelance musicians discussed in the literature support the notion of a classical musician's 'portfolio career', which has become 'the norm

for musicians' (Beeching, 2010, p. 12). The label of 'portfolio' for a professional pathway refers to 'multiple concurrent roles' (Bennett, 2009) and involves multiple streams of income (Cutler, 2009). This makes it increasingly appropriate nomenclature for a musician's career, particularly as the arts field has expanded and become more complex. Musicians, in fact, have 'always had portfolio careers', but the discourse around portfolio careers within conservatoire training is still 'relatively new' (Latukefu & Ginsborg, 2018, p. 87). More recently, another term has emerged which arguably better describes a career in the arts: a 'protean' career. Named so after the mythological Greek sea god Proteus, who could change form at will to avoid danger, this term refers to the reality of what musicians and artists increasingly need to do to survive in the field (Bennett, 2009). It is important for students to recognise the benefits of 'a composite career incorporating a variety of roles and interests' (Bennett, 2012, p. 14), and accordingly conservatoires need to incorporate practices within training to educate and emphasise the realities of a protean career for their students (Latukefu & Ginsborg, 2018).

There have been distinctions made between the career skills utilised by orchestral players as compared to that of freelance musicians, especially in the areas of performance and technical musical skills. This has led to the stereotypical orchestral musician's focus on the core craft of performance and a freelance musician's focus on wider skills. However, increasingly this distinction is disappearing, and orchestral players are finding it necessary to engage in much more than simply playing in an orchestra. 'To make a career in music that is intrinsically satisfying, a musician will typically look beyond employment in the orchestra, taking additional work rather than leaving behind the status, prestige and security of an orchestral role' (Bennett & Moore, 2008, p. 273) Orchestra musicians are incorporating freelance aspects in their profession, and therefore are also fitting into the mould of a protean career.

Orchestral work is often not highly paid, and it can be necessary for musicians to develop a secondary income stream. In addition to providing extra income, however, activities such as chamber music performance, teaching, arts management and a wide range of arts and non-arts small businesses – all of them outside of the orchestral workplace – provide opportunities for creativity and control. The majority of these activities are undertaken on

the basis of self-employment, which entails the organisational and accounting demands of managing a 'double' career (Bennett & Moore, 2008, p. 270).

4.4.4 What Students Need to Learn: Transitioning to Career and Work-Life Balance

Alongside the discourse of what students need to be learning to be successful musicians in the 21st century, a small portion of the literature turns to look at a musician more holistically. It is acknowledged that the majority of higher education research literature focuses on the preparation process for students' working life (Teague & Smith, 2015) and that the areas of career transitioning and 'work-life balance' require further research.

Negotiating the transition from higher education to professional life as a musician 'presents many challenges' (Creech et al., 2008, p. 315), which could be greatly aided through the conservatoire training process. MacNamara et al. (2006) identifies a number of psychological characteristics that can help with a successful transition experience, suggesting that characteristics such as versatility, self-belief, planning, perseverance and interpersonal skills, can all particularly aid in a smoother transition to the profession. This calls on conservatoires to design training programmes which can help facilitate student development in these key areas. In addition, higher education music institutions can help students negotiate the transition process through networking, mentoring and helping foster a 'versatile musical self-image' for performance students (Creech et al., 2008, p. 330).

A musician's career can be all-encompassing, particularly when a musician juggles the many roles required by a protean career. Research has shown that successful musicians can struggle with balancing other interests with a musical career, as well as feeling they have 'missed out' on other parts of life including family and personal relationships (Teague & Smith, 2015). Musicians can feel the necessity to commit to everything and 'quite literally, take on more work than they can do' (Cottrell, 2004, p. 60). As such, Teague and Smith call on higher music institutions 'to help students to consider implications of these career patterns for their work-life balance,' (2015, p. 14) within their training.

4.4.5 What Students Need to Learn: Entrepreneurship

The idea that musicians need to be entrepreneurs is not a new one. Even Beethoven, recognised as a musical genius in his own time, showed a sharpened entrepreneurial sense when it came to his dealings with publishers for his works (Bourdieu, 2001). In fact, Chopin, Liszt, Schubert, Paganini, Brahms, and Berlioz all built sustainable freelance careers, 'and so we can see that musicians have historically been creatively forging diverse careers in order to remain 'in business'' (Bennett et al., 2012, p. 2). However, recently entrepreneurship and professional development have become buzzwords in the music world and a prevalent topic within discourses on conservatoire training (Brown, 2019).

Particularly in the US, the concept of entrepreneurship has existed within higher education for years, being 'a staple of US college business degree programs for more than ten years' (Beeching 2012, p. 41), until finally reaching music degree programs and most recently music *performance* programs (Amussen et al., 2016). Beeching outlines the components of music entrepreneurship training to often include: overviews of the music industry, case studies of musical ventures, social entrepreneurial projects, feasibility studies, business plan creation, group projects, and traditional music career development coursework (i.e. marketing, grant writing, delivering presentations, etc.). Due to the music field's oversaturated competition for performance and even teaching jobs, musicians need to use more than performance skills in order to carve out their own career (Bennett, 2012). Entrepreneurial skills and abilities are crucial in opening up wider career opportunities. Edward Klorman, former Director of the Manhattan School of Music's Center for Musical Entrepreneurship, described the importance of entrepreneurship to higher education by saying, 'In order to be a truly successful performer, you want to be the kind of performer who can dream up a project, a concert, a recording, an organization. Having the tools to put that in place is very empowering' (Margolis, 2011).

An exciting new advancement to the concept of entrepreneurship within conservatoire training goes beyond Beeching's more traditional outline of music entrepreneurship as described above. This expanded idea of entrepreneurship aspires to reach beyond career

development into the actual creative process of music making. This promotes the idea of an entrepreneurial musician going further than simply putting on a project or musical event, but looks more at creating community, with both the artist and audience playing fundamental roles as actors and co-creators (Amussen et al., 2016). This kind of training can help foster musicians who are more community-minded and audience-centred, promoting a new vision of the artist's role in society (ibid).

4.5 How Conservatoire Students Learn: Learning Cultures and Processes

After looking at what the literature covers in terms of *what* conservatoire students need to learn for 21st century musical careers, it is equally important to look at what the literature says about *how* students will learn it. Perkins refers to this as understanding learning cultures, 'the cultural practices through which students learn' (Perkins, 2013, p. 196). Education has undergone its own shift, from merely focusing on processes of learning to opening up further vistas of learning. This has involved considering more than the necessity of learning specific skills, but developing as a person, or as Barnett would say, a student's 'becoming'. The distinction is between 'knowing as such and *coming to* know, with the focus on the latter' (Barnett, 2009, p. 429), or looking not solely at the final product learned, but recognising the importance of the process of learning itself. Considering the process can be incredibly powerful as well as 'edifying.' As Barnett describes, 'through the challenges of engaging over time with disciplines and their embedded standards, worthwhile dispositions and qualities may develop' (ibid, p. 429).

It is widely recognised that conservatoire training needs to continue to shift focus in order to better prepare their students for the evolving career field. But what does such a change look like? How can transformation occur and the process of 'becoming' emphasised within training? As Wenger says, 'There are many different kinds of learning theory. Each emphasizes different aspects of learning, and each is therefore useful for different purposes' (Wenger, 2018, p. 210). This section reviews relevant literature on learning cultures and processes, first looking at calls for institutions to train global-minded graduates, and then

looking at specific processes for learning through situated learning (including communities of practice, and legitimate peripheral participation), as well as transformative learning, and possible selves. Each section describes a learning theory more broadly within the research literature, and then connects it to conservatoire training by looking at relevant literature within the musical field, as well as gaps in training in light of each theory.

4.5.1 How Students Learn: Service-Learning and Artistic Citizenship

4.5.1.1 An Overview

Within discussions about holistic training in higher education on how to produce more global-minded life-long learners, there are a number of learning and training approaches that come into play. There has been a call for institutions to incorporate more outward-facing service-learning into their training. Ernest Boyer, in his article 'Creating the New American College' challenged higher education institutions to re-evaluate their mission and make it more about educating students to become responsible citizens in society instead of focusing on one's career (Boyer, 1994).

One strategy some institutions have adopted to expose their students to wider experiences and relationships has been through service-learning (Bartleet et al., 2016). Service-learning is a term used to describe 'a wide array of experiential education endeavours, from volunteer and community service projects to field studies and internship programs' (Furco, 1996, p. 2). The National Society for Experiential Education defines service-learning quite broadly as, 'any carefully monitored service experience in which a student has intentional learning goals and reflects actively on what he or she is learning throughout the experience' (ibid, p. 1). There are a number of benefits associated with service-learning for both students and the community (Bartleet et al., 2012). In *The Journal of Higher Education*, Bringle and Hatcher describe how 'emphasising service has the potential to enrich learning and renew communities,' and that this involvement in the community can help students with 'connecting theory to practice in order to meet challenging social problems' (Bringle & Hatcher, 1996, p. 221).

Dilly Fung has also highlighted the need for institutions to address wider societal issues in their training, observing that 'students are entitled to engage with global issues as they study and to develop knowledge and critical insights that can underpin their agency in the world' (Fung, 2017, p. 78). As a result, institutions need to consider how to engage students with these larger global themes and challenges within their curriculum. Fung points to the importance of having students grapple with larger societal issues, pointing to how this allows students to develop 'the breadth and adaptability needed for a rapidly changing social, economic and international landscape,' and enables them to see their own discipline(s) 'through more educated eyes' (Fung, 2017, p. 79). Furthermore, institutions need to train students to become more self-aware as well as outward-looking, so that they are empowered not only to develop their own capabilities and values but also to critique society (ibid).

One dimension of Fung's Connected Curriculum framework focuses on outward-facing student assessments, describing the value for students to produce outputs directed towards an audience: 'As they develop their learning through enquiry, students can become increasingly aware of people and groups in wider society who may have an interest or stake in those areas of learning' (Fung, 2017, p. 101). Fung also recommends that, ideally, institutions should have some assessments where the students are not just producing for an audience but are developing a product in partnership with the audience (ibid, p. 107). Such active partnership between student and audience can stimulate deeper connection and engagement.

4.5.1.2 Training Artistic Citizenship in Conservatoires

The idea of artists being trained as citizens is one that has been discussed in the conservatoire space, particularly recently. The Guildhall School's Reflective Conservatoire Conference in 2018 was entitled 'Artists as Citizens', encouraging discussions about 'how artists, arts organisations, and specialist higher education in the performing arts in particular, can and are already engaging with artistic citizenship within contemporary societies' (Guildhall School of Music and Drama, 2018). The book *Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis* (Elliott et al., 2016), also examines this concept in-depth, along with its 'important implications for the processes of education in the arts' (ibid, p. 11).

Service learning and training conservatoire students to reflect and think much more critically about their role in society, as artistic citizens, can greatly contribute to developing 'understanding and empathy beyond oneself and can bring a human dimension to the learning', and so become 'powerful learning experiences' for conservatoire students (Pike, 2015, p. 7).

Joseph Polisi, former President of the Juilliard School, also addressed this issue in relation to training at Juilliard:

> I ask our young artists to widen their horizons, to consider what their responsibility is off the stage, and to see how the arts can be nurtured, especially at a time when public support has become so weak. They should help anchor the arts in our educational system more firmly than is the case right now. And they should help the general public understand why the arts are an important part of the fabric of our society. (Hilliker, 2017, para. 20)

This may seem a tall order for students, especially when read with Polisi's earlier quote from the same interview stipulating that some students need to prioritise practicing 6-8 hours a day. How then can students be expected on top of this to find time in their studies for responsibilities off the stage? Polisi does also state that from students, 'We expect the highest level of artistic performance, but then we expect more' (ibid, para. 21).

4.5.2 How Students Learn: Situated Learning, Communities of Practice and Legitimate Peripheral Participation

4.5.2.1 An Overview

Turning to consider contemporary theories of learning, Lave points out how 'traditionally, learning researchers have studied learning as if it were a process contained in the mind of the learner and have ignored the lived-in world.' In response to this, Lave and Wenger consider learning from a social angle in their book *Situated Learning: Legitimate Peripheral Participation*, with the idea that 'learning is a process that takes place in a participation framework, not in an individual mind' (Lave & Wenger, 1991, p. 15). Situated learning, which

encompasses both *communities of practice* and *legitimate peripheral participation,* focuses on the 'relationship between learning and the social situation in which it occurs' (ibid, p. 14). It offers 'a way of understanding learning (rather than a teaching technique or pedagogy) that takes place in community-based, multi-age, and multi-level music classes' (Sotomayor & Jim, 2009, p. 9).

Communities of practice have been in existence for many decades, but it was only more recently that the term was coined and employed in social learning theory. The idea was developed by Jean Lave and Etienne Wenger (1991), who describe it: 'Communities of practice are groups of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis' (Wenger et al. 2002, p. 4). There is more to a community of practice than simply being a community. Wenger describes how a residential neighbourhood is often called a community, but it is not necessarily a community of practice (Wenger, 1998). In fact, there are three requirements to make up a 'community of practice': 1) a domain of shared interest and knowledge, 2) a community of people building relationships and sharing knowledge, and 3) a practice that is shared over time through continued interaction. By developing these three elements, a community of practice can be cultivated (ibid).

For newcomers to such communities, the learning process as they are integrated into the community of practice is described as legitimate peripheral participation. One starts out as a newcomer and is given simple tasks to gradually become more proficient in a particular skill. This process of growing to master skills and becoming an expert who will go on to teach further newcomers, is described as 'legitimate peripheral learning'. It is a cycle of gaining expertise in a craft through gradual guidance and learning in community.

Three additional key components that can be drawn out of situated learning, communities of practice and legitimate peripheral participation, include learning through participation, learning in everyday contexts, and learning from experts. Lave describes how legitimate peripheral participation is not simply about observation, but 'crucially involves participation as a way of learning - of both absorbing and being absorbed in - the "culture of practice."' Participation is fundamental in the learning process, as legitimate peripheral learning implies

'a highly interactive and productive role for the skills that are acquired through the learning process' (Lave & Wenger, 1991, p. 14). So the individual is not simply learning an isolated body of 'abstract knowledge' to be applied to a later context, but instead is acquiring the skills by actually engaging in the process.

As the individual engages in the community, he or she begins to also 'gradually assemble a general idea of what constitutes the practice of the community … what they do; what everyday life is like; how masters talk, walk, work, and generally conduct their lives; how people who are not part of the community of practice interact with it; what other learners are doing; and what learners need to learn to become full practitioners' (ibid, p. 95). The learner gradually begins to build a full and nuanced picture of what their community of practice is like, and in particular what the 'old-timers' or experts are like. For learning from experts is another key point in this learning model, with newcomers learning alongside experts in order to gradually achieve expertise and continue the cycle of passing it on to future newcomers to the community of practice. As Lave and Wenger summarise it at the start of their book *Situated Learning* (1991, para. 1): 'Learning is a process of participation in communities of practice, participation that is at first legitimately peripheral but that increases gradually in engagement and complexity.'

The concepts of communities of practice and legitimate peripheral participation hold strong implications on training models in higher education. Lea describes the changing landscape of university learning in this way:

> The university is no longer the traditional bastion of knowledge, defined by either its disciplinary boundaries or its physical campus, colleges and buildings. It is against this backdrop that researchers in the field of teaching and learning in higher education are drawing upon the concept of communities of practice in order to inform practitioners, both university lecturers and staff developers, about new ways of understanding their students' learning. (Lea, 2005, p. 180)

Lave and Wenger look at learning outside of the institution because they, 'are concerned with the whole person acting in the world' (ibid, p. 183). As William F. Hanks writes in the foreword of *Situated Learning: Legitimate Peripheral Participation,* the concepts of

communities of practice and legitimate peripheral participation, truly 'challenge us to rethink what it means to learn' (Lave & Wenger, 1991, p. 15).

4.5.2.2 Communities of Practice and Legitimate Peripheral Participation in Conservatoire Training

Looking at these concepts within the context of the classical music field and conservatoire training, Gaunt and Dobson conducted research in 2014 looking at the professional culture of a UK orchestra, and how the musicians perceived themselves as a community of practice. This study, the first to look at an orchestra as a community of practice, produced valuable insights into the understanding of communities of practice, as well as the 'rich complexity of collaborative and socially situated learning' that can occur in a range of contexts' (Gaunt & Dobson, 2014, p. 301). There are a number of ways in which the members of an orchestra come together to form a community of practice, including their 'strong shared purpose' and 'mutual engagement in performing together,' (ibid, p. 305) because 'effective orchestral playing is dependent on collaboration and community' (ibid, p. 299).

Gaunt and Dobson's study shows how communities of practice can be invaluable training grounds for practitioners to learn from working with experts in their field outside of the classroom setting and in the actual profession, much like the apprentice model utilised by craftsmen and midwives (ibid). Another study which looked at students' perceptions as they transitioned into professional life, revealed valuable insights about student learning in community, although it focused primarily on the potential of mentoring. The findings show that students value being part of a community, as well as the importance of support from the community and the opportunity to learn with and from peers (Gaunt et al., 2012). However, current music training models of the conservatoire, particularly specialist music education in performance at present heavily rely on one-to-one tuition, with an emphasis on personal practice. As Gaunt and Dobson describe it: 'collaborative and ensemble development and the concept of being part of a community of practice taking secondary place.' (2014, p. 314). As a solution, situated learning and communities of practice are valuable tools for conservatoire training, offering a powerful learning environment that can more effectively prepare musicians for an orchestral career (ibid).

Communities of practice and legitimate peripheral participation offer implicit learning cultures, addressing the gap between theory and practice in conservatoire training. General disciplinary knowledge conveyed from teacher and student in the classroom or learned in a practice room does not as easily address how a musician can and should act in an orchestral setting out in the real world, or at the art of teaching. 'There is therefore a need to strengthen reflective practice in ways that connect explicit procedural understanding with tacit practical experience' (Gaunt & Treacey, 2019, p. 419), and this can much more effectively be achieved through situated learning and a community of practice context.

4.5.3 How Students Learn: Transformative Learning

4.5.3.1 An Overview

There are a number of distinct learning theories exploring the idea of change and transformation. Kolb's experiential learning theory considers that, 'learning is the process whereby knowledge is created through the transformation of experience' (Kolb, 1984, p. 38). Kolb's theory draws heavily on the works of John Dewey, Kurt Lewin, and Jean Piaget, including the theories of 'learning-by-doing', action research, and cognitive development. Amongst the relevant learning theories, Mezirow's theory of Transformative Learning is the one most cited and focused on within literature on higher education and musical training, because it offers a 'useful theoretical framework to analyze lives of people whose learning experiences provided a catalyst for deep change' (Qi & Cesetti, 2019, p. 5). However, the practice of fostering transformative learning is still 'poorly understood' (Mezirow & Taylor, 2009, p. 3).

4.5.3.2 Mezirow's Transformative Learning

Transformative learning was first identified by Jack Mezirow in the 1970s. He defines it as 'the process of effecting change in a *frame of reference*' (Mezirow, 1997, p. 5). Over the course of a lifespan, an adult's worldview is built up by that frame of reference, described by Mezirow as 'the structures of assumptions through which we understand our experiences' (ibid, p. 5). Mezirow's theory suggests that one views life with a limited perspective which has been shaped by his or her limited experiences, and this makes up his or her personal

beliefs or perception of truth. Consequently, transformative learning involves the process of an individual's expansion of experiences, and how this can challenge his or her existing beliefs and form new perspectives (Mezirow, 1991).

According to Mezirow, transformative learning is a continuous 'meaning-making' process. While it does not have to follow rigid steps, he outlines ten stages, or 'phases of meaning', including:

- 'a disorienting dilemma
- self-examination with feelings of fear, anger, guilt or shame
- a critical assessment of assumptions
- recognition that one's discontent and the process of transformation are shared
- exploration of options for new roles, relationships and actions
- planning a course of action
- acquiring knowledge and skills for implementing one's plans
- provisional trying of new roles
- building competence and self-confidence in new roles and relationships
- a reintegration into one's life on the basis of conditions dictated by one's new perspective.' (Mezirow, 2009, p. 94)

Out of these, three main themes emerge: the centrality of experience, critical reflection, and rational discourse (Imel, 1998). The first theme sets out how the learner's experience is both the starting point and the subject matter for transformative learning (Welton, 1995). It is from an individual's experiences that one can critically reflect. The second theme, critical reflection of assumptions, encompasses how an individual questions assumptions and beliefs based on prior experiences, often in response to the awareness of a contradiction between what we previously believed and currently experience. Reflection 'is the apperceptive process by which we change our minds, literally and figuratively. It is the process of turning our attention to the justification for what we know, feel, believe and act upon' (Welton, 1995, p. 46). This critical self-reflection of our assumptions is essential to a transformation in perspective (Mezirow, 1991). The third and final theme, rational discourse, shows how reflection and discourse are the processes in which transformation can be promoted and

developed. As such, Mezirow particularly emphasises these as two major elements in transformative learning, saying: 'first, critical reflection or critical self-reflection on assumptions – critical assessment of the sources, nature and consequences of our habits of mind – and second, participating fully and freely in dialectical discourse to validate a best reflective judgement' (Mezirow, 2009, p. 94).

Finally, Mezirow also looks at how transformation can occur, noting two different possibilities. Firstly, transformation can be *epochal*, happening in a sudden moment and often associated with moments of crisis, such as in the loss of a loved one or the birth of a child. Or, secondly, transformation can be *cumulative*, occurring more slowly as a series of events that culminate in a significant change in 'habit of mind' (Mezirow, 2009, p. 94). In his view, transformative learning sits at the centre of adult education, with the goal of fostering in a person a more inclusive and integrated perspective on the world to 'become a more autonomous thinker by learning to negotiate his or her own values, meanings, and purpose rather than uncritically acting on those of others' (Mezirow, 1997, p. 11).

4.5.3.3 Nerstrom's Model for Transformative Learning

Norma Nerstrom's Transformative Learning Model, which she bases on Mezirow's phases of transformative learning, also provides helpful insight into Mezirow's theory of learning. Nerstrom takes Mezirow's ten-stage process and consolidates it into four broader segments, describing how one follows these stages in sequential order but can enter the phases at any point. The four phases are:

1. Having experiences
2. Making assumptions
3. Challenging perspectives
4. Experiencing transformative learning

Nerstrom depicts her model as providing 'a visual representation of how transformations are constructed and identifies transformative learning as a continuous cycle of learning' (Nerstrom, 2014, p. 327). She goes on to explain that when transformative learning occurs, individuals are more open to further transformative learning experiences in the future and are unlikely to go back to beliefs they held before their transformative experiences occurred.

4.5.3.4 Transformative Learning and Conservatoire Training

Having looked at the general theory of transformative learning, what becomes apparent when looking back at the conservatoire is the potential impact, as well as the great challenge, of designing curriculum that can create meaningful experiences and opportunities for transformation. A study by Daniel Joseph Albert (2016) examined the interactions within a music teacher education programme embedded in the culture of a school of music, looking specifically at experiences that 'disrupted' and challenged the occupational identities and preconceptions of music educators. Much like with Mezirow's theory and the stage of challenging perspectives as an impetus to experiencing transformative learning, members of the focus groups in Albert's study found that moments of 'disruption' came through the fieldwork experiences and 'community' nature of the programme (Albert, 2016).

Looking again at the *Rhythm of Life* project (Perkins et al., 2014) at the Royal College of Music, where conservatoire students taught group instrumental music lessons to adult beginners, the study's findings showed that transformative learning:

> evokes a change in a person's "frame of reference", their "meaning perspectives, habits of mind, mind-sets" … On an albeit very small scale, we can consider the changes in the ways that the student-teachers thought about teaching music, moving away – for example – from starting with notation or focusing on technique, as a fundamental shift in the ways that they know and understand what it means to teach music. (ibid, p. 88)

The resulting implications for conservatoire training can be far-reaching. Due to conservatoire cultures' intense focus on performance skills, it is vital for institutions to create curriculum and opportunities for students to have potentially transformative and 'broadening' learning experiences (ibid). This could involve helping students to examine their own identities, as well as facilitating fieldwork experiences in potentially "disruptive" and challenging settings (Albert, 2016). Bringing about these changes to conservatoire curriculum brings up the difficulty of assessment and evaluating these types of activities, as well as changing the priority and focus of what has historically been the core of conservatoire training. In fact, facilitating these types of experiences for students may well become 'an important part of career preparation for 21st century musicians' (Perkins et al., 2014, p. 88).

4.5.4 How Students Learn: Possible Selves

4.5.4.1 An Overview

Transformation through 'possible selves' is another learning process that has strong implications for higher education. Markus & Narius introduce the idea of 'possible selves', as 'representations of the self in the past and they include representations of the self in the future. They are different and separable from the current or now selves, yet are intimately connected to them' (1986, p. 954). Or, to put it a bit more simply, 'possible selves are the ideal selves that we would very much like to become. They are also the selves we could become, and the selves we are afraid of becoming' (ibid, p. 954). Since then, the concept of possible selves has been used widely in the fields of psychology and education, as well as specifically in relation to higher education, demonstrating 'its dynamism and its endurance as a way of thinking about the future, and the role that 'future' plays in current [Higher Education] practices.' (Henderson et al., 2018, p. 2). Oyserman et al. (2004, p. 132) describe possible selves as a roadmap which can 'serve to guide and regulate behavior … connecting the present to the future'. Erikson (2007) further adds to these ideas by looking at possible selves as narratives. This perspective 'opens the possibility to consider possible selves as being linked or nested within past, present and future experience', and further articulates the ideas of agency and meaning-making for individuals (Creech et al., 2020 p. 13).

Freer, too, discusses the idea of possible selves, this time in the particular context of music, conceptualising them as musical self-stories (2010). These potential musical possible selves can emerge within education and community settings, and thus offer 'coherence to our musical lives' (Creech et al., 2020, p. 14), either pulling individuals towards or away from different future musical experiences. Freer took the process of developing possible selves and created two overarching categories using Hock et al.'s original six-stage process as a basis: conceptualization, including the stages of discovering, thinking, and imagining; and realisation, including the stages of reflecting, growing and performing (ibid, p. 14).

4.5.4.2 Ibarra's Possible Selves and Career Change

Herminia Ibarra takes the idea of representation of self in the future even further by using the possible selves concept as a framework for career change. Her model shows 'how people adapt to new roles by experimenting with provisional selves that serve as trials for possible but not yet fully elaborated professional identities' (1999, p. 764). Ibarra explores this in her book, *Working Identity* (2003), analysing the transformation that occurs in a person as he or she explores new avenues and transition into a new career. Here she discusses the journey of reinventing a career and navigating career change, focusing on two points: 1) that we are 'not one self but many selves' and so go through transitions where we rethink and reconfigure a multitude of possibilities in going from an old to a new working identity; and 2) that it is almost impossible to plan out one's reinvention, and so it is hard to execute in a planned and orderly fashion. This foundation leads Ibarra to set out a number of unconventional strategies that turn the transition process into a learning-by-doing practice that can be adopted. Ibarra describes the transformation process with three particular areas of focus: 'Identities change in practice, as we start doing new things (Crafting Experiments), interacting with different people (Shifting Connections), and reinterpreting our life stories through the lens of the emerging possibilities (Making Sense)' (Ibarra, 2004, p. 16).

1. Crafting Experiments: Discovery through action and testing out new identities

According to Ibarra, in the context of looking at career change, the process of transformation through testing out new identities begins with action.

> We learn who we are – in practice, not in theory – by testing reality, not by looking inside. We discover the true possibilities by *doing* – trying out new activities, reaching out to new groups, finding new role models, and reworking our story as we tell it to those around us … To launch ourselves anew, we need to get out of our heads. We need to *act. (*ibid, p.*xii)*

Richard Pascale puts it another way in his book, *Surfing the Edge of Chaos*, 'Adults are much more likely to act their way into a new way of thinking than to think their way into a new way of acting' (Pascale, 2000, p. 14).

By taking on new roles and projects, one can 'try on' and flirt with new possible identities (Ibarra, 2004, p. 87). Schön calls this exploratory experimenting, describing it as a 'probing,

playful activity by which we get a feel for things. It succeeds when it leads to the discovery of something there' (R. Pascale et al., 2000, p. 145). Exploratory experiments can also help answer more open-ended questions for individuals, such as how much one enjoys certain activities or feels good in certain situations, etc. The process then continues, where once a possible self has begun to take shape, one can take more active steps to test out that possibility more rigorously (Ibarra, 2004, p. 97).

Ibarra describes case study Ben's 'exploratory experiment', where he began to test out hands-on non-profit work. At the start he 'pursued different interests and worked on various projects' (ibid, p. 96). As he found that he was enjoying these new ventures, he sought out further opportunities. Consequently, as Ben got more involved, 'his contacts in this new realm grew, and he saw, with increasing clarity, how well his expertise in organisational design applied to change leadership in the non-profit realm. He created a new niche for himself' (ibid, p. 97).

2. Shifting Connections: The importance of relationships, community, and a safe space

Ibarra emphasises the importance of relationships and community in the process of change. 'We cannot regenerate ourselves in isolation. We develop in and through our relationships with others' (ibid, p. 113). She defines shifting connections as 'the practice of finding people who can help us see and grow into our new selves, people we admire, would like to emulate, and with whom we want to spend time' (ibid, p. 113).

However, just as guiding figures can be encouraging and push one towards a new pathway, there are also individuals and relationships which can hinder an individual's journey of discovery. Ibarra recounts Harris' story, and how his mentors proved to be more of a hindrance than a support on his pathway to change jobs:

> 'Yet an even more significant part of [Harris'] resistance to change came from the people around him … his mentors made not a gateway, but a fence that blocked the moves that would lead to career change. By talking only to people who inhabited his immediate professional world, who thought inside four walls about what opportunities he might move into, Harris seriously limited himself' (ibid, p. 119).

Finally, Ibarra discusses the importance of having a safe space where one feels protected so that experimentation can be explored, and transformation can occur. 'All transformation processes, in nature as in society, require a protected space for change – the cocoon, the chrysalis, the womb, the make-believe space, the apprenticeship, or the internship … We have to be able to test unformed, even risky, identities in a relatively safe and secure environment, an incubator of sorts in which premature identities can be nurtured until a viable possibility emerges' (ibid, p. 130). As Ibarra goes on to explain, security plays a large role in allowing freedom and experimentation, and relationships play a key role in creating this environment. 'Like the child taking his or her first steps, the person trying to make a career change will find it difficult to take risks if he or she is preoccupied with psychological safety and security' (ibid, p. 131).

3. Making Sense: Having time for reflection

The final piece of Ibarra's pathway to change is that of making sense: 'Making sense refers to the practice of putting a frame around experience: interpreting what is happening today, reinterpreting past events, and creating compelling stories that link the two' (ibid, p. 133). She goes on to compare this to how we come to know a person: 'A life story defines us … we only really know [someone] when we know their stories – the underlying narratives that lend meaning, unity, and purpose to their lives.' (ibid) Similarly, this is how we can know ourselves better and come to understand changes and transformation in our own lives. 'We make sense of chaotic changes by infusing events with special meaning and weaving them into coherent stories about who we are becoming' (ibid, p. 134).

4.5.4.3 Possible Selves and Conservatoire Training

Ibarra's use of possible selves in the context of career change has parallels to the experience of conservatoire students throughout the training experience, both requiring a shift in thinking and perspective in order to widen a view of potential possible selves. Conservatoire students can enter conservatoire with a narrow concept of their future possible selves. Previous research has shown that despite identity formation beginning long before a student arrives at conservatoire (Smilde, 2008), progression toward a broader view of identity involves 'professional and social affirmation of peers and colleagues within an ever-widening sphere (Slay & Smith 2011)' (Freer & Bennett, 2012, p. 268). Higher music education has also

been questioned on how it connects to a student's professional reality (Canham, 2016), with claims that the 'traditional' ways music is taught in higher education has 'had the consequence of separating music from the real-life experience of learners', having 'implications for the ways in which students formulate and reformulate their musical possible selves' (Creech et al., 2020, p. 85).

A study by Freer and Bennett reported that the students involved 'seemed focused on a conceptualisation of their present self with little ability to think forward toward a possible future self that would blend the role of performer with the role of teacher and, beyond that, to the multiple possible roles of a musician' (2012, p. 17). Freer and Bennett explain this further:

> The emergence of possible selves as a focal point for identity research has energized discussion about what people hope and expect to become, or fear becoming, in the future. The alignment of this to student engagement and motivation is consistent with a social constructivist perspective of identity (Dunkel & Anthsis, 2001). It is this construction, after all, that has led to the performance-focused definitions of musicians on which students based their narratives. (ibid, p. 17)

This pre-determined construction of students could be attributed to the fact that music education, historically, has emphasized a 'formal, hierarchical apprenticeship model', and that this 'formal, prescribed and teacher-led music education continues to dominate the landscape' in instrumental teaching (Creech et al., 2020, p. 13). However, there is also now a great increase in teaching methods that 'promote holistic, experiential learning' (ibid, p. 13) As a result, tertiary education curricula can play a significant role in shaping professional identities (Carruthers, 2018).

Possible selves can be such a powerful concept because it offers both incentive for the future, as well as a reflective tool for the present (Markus & Narius, 1986). The concept of possible selves can 'offer the motivation and the conceptual scaffolding on which a current self-conceptualized persona can develop' (Varvarigou et al., 2013, p. 86). Previous research has 'suggested that the ability of musicians to construct broad musician identities relates directly to perceived alignment between music work and the self (Freer & Bennett, 2012, p. 10). Another study explored how its conservatoire participants' engagement in a community

programme enriched their possible selves, revealing how their experience contributed to the 'formulation of career aspirations outside of a relatively narrow performance portfolio' (Varvarigou et al., 2013, p. 89) It is clear to see there is still room for students to grow in self-concept and professional identity throughout their time in conservatoire and training. Consequently, the importance of helping students to form 'a broad and inclusive view of what it is to be a musician,' (Freer, 2010, p. 8) is vital for conservatoires to consider.

However, achieving this for conservatoire students in training is challenging, and the potential of the possible selves construct and its implications for conservatoire training could still be much more richly explored. One outworking of this is in the case of improvisation and risk-taking. Music educators have called for a deeper understanding of improvisation and its role in music curricula (Snell & Azzara, 2015). Azzara identified the importance of improvisation and its role in teaching and learning (ibid), but improvisation remains to be a very small part, if it is included at all, in the curriculum of performance-based training at conservatoire (aside from students, for instance, specifically training on a Jazz course).

This brings up another difficult challenge in how institutions can address assessment. Conservatoires have a 'strong reliance on assessment as final product rather than of process' (Palmer, 2013, p. 2). Palmer, from the Trinity Laban Conservatoire of Music, explains that while the former may be more easily understood and so assessed, the latter can be an 'important tool' in evidencing deep learning (ibid, p. 2). Postgraduate training in particular also has a very limited window of study, in some cases just one year, and institutions may feel the pressure to streamline curriculum to focus largely on performance. With orchestral auditions largely focused on playing from sheet-music without any component of improvisation involved, it makes sense that teaching this skill would not be at the forefront of orchestral training. Nevertheless, the musical field is increasingly recognising the need for musicians who are flexible and adaptable musically.

The concept of possible selves and its components of experimentation and trying out new possible selves, could potentially be a powerful tool for students to become more comfortable with risk-taking, and could also be key to helping develop the kind of musicians the music field now requires. Creech et al. proposes 'the idea that tertiary music education

curricula have a significant bearing on the ways that learners frame, explore and elaborate their musical possible selves', and the 'far-reaching implications' this has on conservatoire students as well as conservatoires and their surrounding communities (2020, p. 98). All of this has large implications on what students need to learn and how they learn it within conservatoire training. Freer and Bennett present the concept of possible selves 'as an effective and broadly accessible tool for the training of musicians' (2012, p. 14). Shaping curricula to help support the development of possible selves for conservatoire students could help produce graduates with a wider narrative of their potential careers, and so maximise their potential.

4.6 Summary

This chapter has examined the literature on conservatoire training, looking at what is known about education and community work within conservatoires, as well as student experiences in those contexts. I then addressed what conservatoire students need to learn, looking specifically at the literature on vocational training and employability, portfolio and protean careers, the transition from training to career, work-life balance, and entrepreneurship. Finally, I addressed how students can learn the skills and attributes necessary to become a professional musician, looking at relevant learning theories including situated learning, communities of practice and legitimate peripheral participation, transformative learning, and possible selves. In looking at these learning theories, I examine each more broadly before connecting it to the classical music field, as well as exploring the potential implications and gaps they illuminate within conservatoire training.

Taking into account the previous chapter which detailed the changing nature of the orchestral field and its increased emphasis on education and community work, as well as this chapter's literature review on conservatoire training, it is clear that conservatoires face major challenges in preparing students for the musical profession. Although innovations and reforms are happening in conservatoire culture and curriculum, further changes are needed, especially in changing the focus of training to look at a musician more holistically (Bennett, 2008). Given that the three major spheres in this literature review are the orchestral field,

education and community contexts, and conservatoire training, my research seeks to build a bridge between the two that do not seem to currently be easily connected: education and community contexts and conservatoire training. Consequently, I framed my research questions and subsequent methodology in an effort to explore the potential role education and community settings can play in creating transformative experiences for conservatoire students.

CHAPTER 5: METHODOLOGY

5.1 Introduction and Overview

The methodology and methods shaping this research transformed gradually over time as my research evolved. As described in the previous chapters, I came into this research personally invested in the area of inquiry. I began by delving into well-established literature on the skills and attributes of musicians in the professional orchestral field. Guided by the literature, I, then, crafted preliminary interview schedules and conducted pilot interviews. This foundational work, along with other methods, continued in an iterative fashion, with each round of interviews informing and shaping the study.

I initially had planned to take an ethnographic approach and utilise case study research methods with my participants, with the idea that field notes and observations could shed additional insights into my participants and their experiences. However, as I began the data collection process via conducting interviews, I discovered that my participants were ordering the world differently. It became quite clear to me that the richness of my data came from the narratives of my participants and how they constructed their own stories, and first and foremost, that the concept of transformation was the key. This realisation shifted the trajectory of my research. I recognised that I needed to use different methods to better portray these findings. I made the turn towards using narrative methods, with the desire to interpret and make sense of the meanings of my participants' stories. As a result, I surmised that the addition of field notes and observations was not relevant to this new research focus. Whilst I had previously considered additional data collection through surveys and focus group interviews in order to widen the pool of perspectives gathered and thus potentially make broader generalisations and conclusions, I now found this additional data unnecessary as well. Instead, I recognised that the strength of my research was the in-depth perspective into my participants' experiences and stories of transformation.

Consequently, the interviews themselves became my key sources, and the focus of further data collection and analysis. Ultimately this led to a combination of two approaches in the presentation of my research: narrative method, to preserve and portray the stories of my participants, balanced with thematic analysis to make visible themes across the participant accounts and to compare their experiences. I then circled back to the literature to connect my findings with relevant theories of transformation and learning, but my research and findings were ultimately driven by the data.

This chapter first addresses my primary research questions, followed by an explanation of the research methodology and rationale for using a qualitative research design. The next section describes the preliminary work which shaped the evolution of the research methods used in conducting my study. I explore narrative research and explain why narrative method became a key approach in my research methodology. The subsequent section is a detailed description of how the study was conducted, from data collection to transcription. The section on data analysis explains the use of thematic analysis, as well as the presentation of the research using two complementary approaches of contextualisation and categorisation. Finally, the chapter ends with a discussion of important ethical considerations taken throughout the course of the study.

5.2 Research Methodology and Research Questions

The primary purpose of my study is to research how my participants experience transformation through their involvement in education and community activities. My research is informed by an interpretivist constructivist paradigm, where reality and knowledge are 'constructed and reproduced through communication, interaction, and practice', and where knowledge about reality is 'always mediated through the researcher' (Tracy, 2013, p. 40). This positioning acknowledges that people construct their own understanding and knowledge of the world based on their experiences and reflections (Bryman, 2016). This data, in turn, is interpreted by the researcher who discovers meaning in the events and experiences. Focusing on the ways that individuals interpret their world, my study emphasises the verbal descriptions of the participants through the collection and

analysis of qualitative data, rather than quantitative data, with the aim of seeing the world through the participants' eyes.

With this philosophical framework shaping my study, I chose to employ specific research methods commonly used within the branch of interpretive research. To address my primary questions of how students and practitioners in an orchestral training programme participate in opportunities for community engagement, I undertook qualitative research. Qualitative research was best suited because it allows for the researcher to explore deeper understanding into society or human nature: 'The researcher builds a complex, holistic picture, analyses words, reports detailed views of informants, and conducts the study in a natural setting' (Creswell & Poth, 2017, p. 15). Additionally, qualitative research aims for understanding of particular phenomena using an in-depth approach with small sample sizes, rather than reliability over large sample sizes. In this case, going for quality over quantity was the focus (Tracy, 2013).

Narrative analysis also came in here as an appropriate and effective method. As Clandinin and Connelly describe, 'the main claim for the use of narrative in educational research is that humans are story-telling organisms who, individually and socially, lead storied lives. The study of narrative, therefore, is the study of the ways humans experience the world' (2000, p. 2). As such, stories can serve as a powerful research tool in constructing and shaping a participant's experience and giving insight into how they interpret particular experiences and phenomena (Tracy, 2013).

With these aims in mind, my research questions were drawn from my literature review and refined over the course of my research. In framing this study, I explored the following two main research questions:

- How do conservatoire students on a performance pathway, as emerging practitioners, encounter and participate in opportunities for education and community activities?
- How do they change from their experiences?

My data collection came primarily from in-depth interviews to discover and portray multiple perspectives among the participants, and to gain deeper insights into each individual

participant. The interview schedule developed iteratively throughout the course of the study, from the initial pilot interviews to the student participant interviews, and finally the alumni interviews. I used thematic analysis to distil and code themes from the collected data. Finally, complementary techniques of contextualisation and categorisation were used to present my data, to achieve both breaking down the data to better compare and contrast patterns and themes (categorisation), as well as more holistically understand the data in context (contextualisation).

5.3 Pilot Work

5.3.1 Pilot Interviews

My pilot work played a large role in setting the foundation of the shape of my study. The aim of my pilot interviews was to begin exploring my area of research and to step into the interviewer role. I was primarily interested in what my participants' thoughts and experiences were regarding my initial overarching research questions: *In an orchestral training programme in the context of a postgraduate conservatoire course, how do students as emerging practitioners encounter and participate in opportunities for community engagement, and what do they learn from their experiences?*

My pilot interviews involved two graduate musicians who had studied in conservatoire as performance majors and were currently freelancing in the music profession. My focus at the time was on the skills and attributes of musicians, as well as the experience of my participants in education and community settings. As such, the Pilot Interview Schedule was crafted appropriately [see Appendices Section E]. At the time I thought my Main Study would focus solely on conservatoire students, most likely at the postgraduate level. Yet, I envisioned that interviewing musicians who had already gone through a conservatoire and had recently entered the career field, would also offer a helpful perspective to contribute to the study, particularly of how musicians felt in retrospect about their training experience.

These two pilot interviews were conducted with Victoria and Ellen (pseudonyms). Victoria, at the time, was a 30-year-old clarinettist who had studied in the UK, attending the same conservatoire for both her undergraduate and postgraduate studies, and graduating with a PGDip in 2008. She then took part in a one-year orchestral training scheme, and had been working as a freelance musician ever since, taking orchestral auditions as they came up. Ellen was a 25-year-old oboist from the US. She did a four-year undergraduate degree at a conservatoire in upstate New York, and postgraduate at another conservatoire in Chicago, graduating with her master's degree in 2015. Since then, she had been building up a freelance career in the US, alongside taking a number of orchestral auditions.

I interviewed Victoria in person, and Ellen over Skype, and then proceeded to transcribe their interviews verbatim. I used thematic analysis to get an in-depth look at the themes of each interview and how they compared to each other. I explain in much further detail the process of coding and grouping together themes in the Main Study section of this chapter, but these pilot interviews were my first experiences diving into thematic analysis with my data.

As I performed an initial analysis on my pilot interviews, several recurring areas of interest were identified from the experiences of the pilot participants, which I eventually folded into three main themes [also summarised in Table 5.1]: 1) musical goals and focus, 2) a shift in perspective, in regards to goals and focus over time, and 3) how education and community work can bring out this change of perspective. The change in perspective, experienced over time, included individual growth and gradual development of goals, ambitions, interests and passions for the participants. Their mindset and view of conservatoire training, the career pathway, and the wider classical music field, all shifted and expanded as they utilised new skills and gained broader experiences. The role of education and community work in this perspective shift, included the significant influence that environment and experience can play in changing a student's perspective. It also touched particularly on the impact of the conservatoire's intense focus on performance in shaping student career pathways and goals.

5.3.2 Q-Methodology: Exploring Different Perspectives

After conducting these two pilot interviews and doing an initial write-up summarising the content and themes, I found my two participants had quite similar experiences and held similar viewpoints. Given this, I wanted to explore a new way of getting at different viewpoints and perspectives of my participants going into the Main Study. A large theme coming out of my pilot interviews was how my participants viewed the necessary skills and attributes of a professional musician in the music field. I had read established literature detailing various lists addressing this topic, but was curious to see whether my participants held similar or contrasting views to the picture the literature painted, as well as how those views compared to each other's and my own experiences. Q-methodology offered both a different and a dynamic way to gain further insights into how my participants viewed these skills and attributes, apart from just sharing their personal thoughts and experiences.

Devised and developed by William Stephenson in the 1930s, Q-methodology is a mixed method that can help a researcher get to know the 'points of view' held around a specific topic (Herrington & Coogan, 2011). Stephenson's aim was to 'bring a scientific framework to bear on the elusiveness of subjectivity' (ibid, p. 24). This technique allows the exploration of correlations between different participants' points of view, as they are asked to show what they find to be meaningful and significant to them.

Q-methodology calls for a set of statements existing within a certain issue under consideration, which the participants can then sort, usually according to what they agree or disagree with. I took this technique and modified it for my research study, by going to the established literature to determine commonly listed skills and attributes of musicians. I wrote these down on post-it notes, leaving some blank post-it notes for the participants to write in any skills or attributes they found lacking. I then asked the participants to arrange the cards in whatever formation they felt best displayed what they believed were the most necessary skills and attributes for an emerging professional musician in three different contexts: an orchestral career, a freelance career, and an ideal world.

Prior to embarking on my Main Study, I chose to conduct two more pilot interviews in order to test out and experiment using Q-methodology. I interviewed two fellow doctoral students, both of whom had been working and freelancing in the musical profession for some time, one of them for many years. These additional interviews gave me the opportunity to further practice my interviewing skills, and more importantly allowed me to gain experience with using Q-methodology, as well as feedback from the pilot participants on how they found the exercise in the interview structure. A Q-sorting exercise was then incorporated at the end of my interview schedule for all of my Main Study interviews.

5.3.3 Pilot Work Learnings that Shaped the Main Study

Conducting these pilot interviews helped to shape and inform my research as it moved forward into the Main Study. It allowed me to test out questions and techniques for my interviews, to gain further experience and comfort-level as an interviewer, and feel more confident at following up with my participants' answers. There were four key changes going forward into the Main Study which resulted from conducting these pilot interviews: 1) incorporating a way to capture change over time; 2) introducing a group as well as alumni into the Main Study participants; 3) the relevance and use of Q-methodology; and 4) changes to the interview schedule to better fit the aims of the research study.

5.3.3.1 Capturing Change Over Time

The first of these key changes was incorporating a way to capture change over time. My pilot interviews showed me that change occurred for the participants often in response to experiences they had, particularly in education and community settings. In an effort to capture this change over time, I decided to hold a pre- and post-interview of my student participants. The first interview was scheduled at the start of the data collection period. Each participant was then involved in at least one education and community project or experience, followed by the second interview at the end of the data collection period. I hoped these pre- and post-interviews might be able to capture a shift in thinking and perspective, over the course of the year of data collection.

5.3.3.2 Adding Different Types of Participants

The second key change involved strengthening the participant pool by introducing additional types of participants into the study. I first added an established Woodwind Quintet, composed of third-year undergraduate students, who had been working together as an ensemble for over a year, and so knew each other quite well. This dynamic provided a valuable opportunity to utilise the strength of a focus group type interview, as the group could work off of each other and respond to each other, encouraging contradictions and opposing viewpoints that would not be possible to capture in a one-on-one interview. The addition of the Woodwind Quintet served a dual purpose as well by bringing in five new individual perspectives into a study which had a small number of research participants.

Furthermore, I also decided to expand my study to include five alumni participants, in addition to current students at conservatoire. My pilot interviews validated my desire to work with postgraduate students by showing how the pilot participants' conservatoire experiences became even more narrowly focused and performance oriented as they transitioned from undergraduate to postgraduate. I determined my research should focus on postgraduate students as emerging practitioners. As such, it was important to canvass the perspectives of young career freelance and orchestral musicians and their experiences in education and community work since graduating. Adding these alumni participants offered increased breadth and perspectives to my in-depth study. From conducting the pilot interviews I found that important information could be gleaned from incorporating the perspective of musicians who had recently embarked on making their own careers in the professional music field. In this way, my study encompasses perspectives from participants who have graduated from conservatoire and who are currently studying.

5.3.3.3 Q-Methodology

As discussed in the previous section, I had brought Q-methodology into my interviews as a dynamic exercise to gauge my participants' viewpoints towards the skills and attributes of musicians. Although the use of Q-sorting expanded past the pilot work stage and into the Main Study as it was used in my interviews, its impact falls within the development of research methods and not in the analysis. Therefore, it is appropriate to discuss its impact here.

Adding Q-sorting into my interviews played two important roles in shaping my methods and research. Firstly, it helped me realise how differently my participants were seeing the world from each other and from my own experiences and perspectives. Some participants ordered skills and attributes completely opposite to other participants, and to how I myself would order them, revealing how differently they saw the world, and particularly my area of inquiry.

Consequently, another role Q-methodology played in my research was in aiding my research's shift away from focusing on the skills and attributes of musicians. Q-methodology helped to reveal that the richness of my data collection actually resided in the transformative narrative journeys of my participants. Accordingly, I determined that a better way to address my research questions was to utilise the in-depth look into my participants' experiences which was revealed in their interviews. I recognised that Q-methodology could not add anything to this new direction because each participant's answers ended up being so varied and different.

As is the case for other quantitative methods such as surveys and questionnaires, a wider pool of participants would probably have been necessary to make use of Q-methodology, as I did not have enough participants to have a saturated list of these skills. But I came to recognize that was not the focus of my study. Q-sorting served an important role in developing the next stages of my research, but I chose not to bring Q-methodology any further into the research and analysis because it was no longer a necessary tool for my focus of research.

5.3.3.4 Changes to the Interview Schedules

Finally, taking into account my analysis of the pilot interview participants' responses, as well as my personal reflections on the interviews, I adapted my interview schedule. This involved editing how questions were worded and posed, as well as changing the order of the interview schedule to better focus on my research inquiry and dig more in-depth into the rich data that I had started getting from my pilot interviews. The revised interview schedules can be found in the Appendices [Sections F, G, and H]. Certain questions, from the pre- to the post-interviews, were kept the same to identify potential shifts and changes in my participants

based on their community and education experiences. The goal was to capture previous experiences in community engagement settings, as well as ongoing experiences during the course of the study itself, and to explore the impacts of these on the students.

Table 5.1: Main Areas of Interest and Larger Themes from Pilot Interviews

Main Area of Interest Discussed	Pilot Participant Feedback	Fitting into a Larger Theme
What students expect to get from training	• The pilot participants spoke about having both amorphous goals, as well as the very fixed goal of winning an orchestral job from the start of their training	• Musical goals
Reflections on conservatoire curriculum	• An emphasis on performance and one's instrumental craft within one's training experience, particularly at the postgraduate level, reinforced by the conservatoire programme's curriculum and environment • The gap between what the participants were learning in conservatoire as versus the skills they found required in their freelance musical careers after graduation	• Focus of study
Reflections from a professional vantage point on necessary skills and attributes of orchestral musicians	• A focus on non-performance related skills, including personality traits and professional qualities	• Musical career skills

Reflections on student experiences with education and community engagement	• Barriers including:
	  ○ lack of time within the conservatoire schedule
	  ○ distinct lack of opportunities to do community engagements throughout their conservatoire training.
	  ○ noted a lack of interest among musicians in getting involved in education and outreach activities to begin with, even for opportunities that might have been offered.
		• Experience in education and community settings

Reflections on the impact of involvement in education and community activities	• How one viewed community work, how it expanded one's professional toolbox of skills, and how it caused one to think much more about the impact of education and community work on participants, the wider classical music field, and its future.	• Change in perspective due to education and community work

5.4 The Main Study

Having described the pilot work and the resulting impact and changes the pilot work brought about in my research, I now proceed to describing the Main Study. I start off with an overview of the data collection, and the iterative process I employed over its three stages, including the integration of narrative inquiry method. This explains the intention behind my data collection methods before I get into the details of the study. I share a data collection timeline [Figure 5.1] to show the timings of each phase of the data collection process. I then

explain the details of data collection, including interviewing recruited participants; and the subsequent data analysis using Braun and Clarke's thematic analysis, explaining the presentation of my data and findings using contextualisation and categorisation.

5.4.1 Data Collection Overview: Iterative Approach and Integrating Narrative Inquiry Methods

I took an iterative approach to my data collection, allowing each stage of data collection to inform the next cycle. Tracy explains that such an approach, 'encourages reflection upon the active interests, current literature, granted priorities, and various theories the researcher brings to the data ... a reflexive process in which the research visits and revisits the data, connects them to emerging insights, and progressively refines his/her focus and understandings' (Tracy, 2013, p. 184).

To follow this format, my own research took place over three cycles, or phases. The first phase was in the form of pilot interviews (2016-17), discussed in detail above, which helped to shape and refine my research questions and methods. The second phase was the first round of interviews with the student participants (Autumn/Winter 2017-18), and the third and final phase was of follow-up student interviews and alumni interviews (Spring/Summer 2018). Each iterative round of interviews helped to inform my subsequent data collection, allowing the new data to guide my ongoing research and giving me the flexibility to come back to my previously collected data with new and emerging insights to redirect focus as the study progressed.

5.4.2 Integrating Narrative Inquiry Methods

As I implemented the data collection process, the importance of stories came more to the fore of my research. I found that my participants' changing perspectives and overarching journeys through their education was best captured through allowing them to tell their stories, rather than trying to prompt them through questions. Consequently, my interviews began to take on a narrative interview structure, as I sought to encourage these narratives

from my participants. I began to look actively into narrative inquiry and how I could incorporate it into my study, as it seemed to complement my aim to capture the experiences of my participants in community and education contexts. Ultimately, narrative inquiry became a key part of my data collection and presentation by more effectively drawing out and highlighting the stories and overarching journeys of my participants.

5.4.2.1 Narrative Inquiry

Narrative inquiry or research involves working with narrative materials (Squire et al., 2014) and engaging in the process of re-telling those stories (Clandinin & Connelly, 2000). It seeks to find ways of understanding and presenting real-life experiences through the stories of research participants (ibid). This type of research is understood contextually, as it is influenced by the circumstances from which it was obtained (Josselson, 2011). According to Webster & Mertova (2007), there is no single narrative inquiry method, but researchers can use a number of methods from different disciplines in order to best address their research questions.

I chose to use narrative research methods for four main reasons: 1) to put distance between my own experiences and ideas, as a practitioner in the same field as my participants; 2) to highlight and focus on people as producers of their own narratives, as opposed to just turning people and their stories into abstract concepts; 3) to better understand the stories my participants were offering me in terms of their individual journeys of transformation; and 4) to disseminate further knowledge in an under-researched area of the conservatoire, to encourage further reflection and insight into the transformational journeys of students on the cusp of entry into the profession.

Firstly, narrative research allowed me to put distance between my own and my participants' personal experiences and ideas. As a musician who studied in conservatoire and came to this research personally invested and passionate about the topic at hand, it was important to use methods which helped me utilise objectivity and come to the research, not as a *musician*, but as a *researcher*. Narrative inquiry is about coming alongside participants to engage in a co-creation process of re-telling stories. It was important to me to give my participants more of a voice in the telling of their own stories and journeys of transformation.

Secondly, stories can be a powerful tool to present research given the relationships people enjoy with stories. Telling stories can open both the teller and the listener to the possibility of multiple interpretations and of recreating the stories in their own lives (McCormack, 2004). It encourages readers to examine and question their own experiences by searching for commonalities and differences in the experiences of the storyteller. In this sense, stories can act as a mirror, helping readers to learn about themselves, but also as a window, looking into the past, present, and future experiences of others (Jalongo et al., 1995). In retrospect, reflecting on the process of having been drawn to narrative inquiry, I now realise I was using similar methods to think about and evaluate my own experiences. I reflected upon my own journey in terms of stories, so even though the content was different, perhaps it made sense that I was drawn to looking at my participants as storied individuals.

Thirdly, I sought to reveal individual participants' own stories and unique journeys. Narrative research helps to frame the study of human experience by opening up a fertile framework to investigate the ways in which humans experience the world through the construction and reconstruction of personal and social stories (Webster & Mertova, 2007). As the plot of the individual's story unfolds, narrative research allows for researchers to access rich information that provides both a more in-depth understanding of the participants' points of view, as well as a more holistic view of an experience. Ultimately, this enables researchers to present experience 'in all its complexity and richness; to help reveal and better deal with the complexities of issues presented' (ibid, 2007, p. 69).

Fourthly, and finally, narrative research is valuable in terms of dissemination. Social researchers argue that narratives show us 'little-known phenomena, tell us about lives, demonstrate cognitive and emotional realities and interrelate with social and cultural worlds' (Squire et al., 2014, p. 74). This is particularly valuable for teachers, administrators, and those within the field of conservatoire training to see, as they can often get wrapped up in curriculum and delivery. The use of narrative in this research gives those in the field a new perspective and insight into the emotional journeys of students as it charts their transformation. Other forms of inquiry can omit experiences in order to communicate findings of subjects or phenomena at certain points. My use of narrative inquiry attempts to

capture a wider picture of my participants' told stories (Webster & Mertova, 2007). This can then offer the reader better understanding of the subject material and additional insight in applying those stories to their own context (Wang & Geale, 2015).

5.4.3 Data Collection: Participant Recruitment

The participant recruitment process was not as straight-forward as I had originally envisioned. I began aiming to bring on board around five students studying at the Guildhall School of Music & Drama. This number was selected intentionally for practical purposes. I opted to concentrate on depth of research in favour of breadth. Focusing on a smaller number of students allowed for deeper work and richer insights. There was also a practical element to keeping the number of participants low. The sample size of postgraduate students at the Guildhall School on an orchestral pathway is relatively small (there were only 22 places on the Orchestral Artistry Programme the year I conducted this study). That is why I chose to expand the study to include Year 4 undergraduate students studying on a performance pathway. Even with this addition, I was still working with a small sample pool. I fully anticipated that it would be difficult to recruit participants, knowing from experience how busy conservatoire students can be.

I made an open call to students at the Guildhall School describing my research study and inviting performance/orchestral focused BMus 4th year and postgraduate students to participate. I put up posters around the school and included an advertisement in the weekly email circulated to all students by the Student President, which was re-run over many weeks [see Appendices Section A and B]. The Head of the Guildhall School's Orchestral Artistry Programme also introduced my research study to all the Orchestral Artistry students during their introductory meeting at the beginning of the year, directing interested students to get in touch with me via email.

After weeks passed with no responses, I decided to take a more proactive approach. I first met with the Deputy Head of the Winds, Brass, and Percussion Department, and then with the Head of the Orchestral Artistry Programme, asking for student recommendations for my

study. They gave me a list of potential candidates who they knew had either previously been involved in education and community projects or who had demonstrated to them a greater level of engagement and involvement than others, and so could be more open to participation. I emailed those students more details about my study and what it would mean to be involved, emphasising that their decision to participate was completely voluntary, that it would not affect their academic standing, and there would not be any negative repercussions if they decided not to take part.

Soon thereafter, I started to get some positive responses. There were five conservatoire student participants who were able to fully commit to the study. Although I had initially hoped to study a group of participants with varying levels of experience and interest in community and education projects, this ended up not being possible to achieve. In order to capture different perspectives on the role of community and education work in conservatoire training, I had wanted at least one participant who had never taken part in any such work, and/or ideally, did not have any interest in doing so. However, as a premise of my study was that conservatoire students are less inclined to engage in extra-curricular activities outside of their principal performance study, it followed then that I was unable to recruit the participation of such a student to take part in not only extra-curricular community and education work, but my research study on top of that. This realisation led me to hone my study to focus on my participants' perspectives as emerging practitioners. I recognised that my participants were more likely to be motivated to participate in education and community work than perhaps other conservatoire students, and so instead began looking at how they encountered and participated in opportunities for community engagement, as well as their process of change from these experiences.

In addition to my student participants, including four individual students and one Woodwind Quintet, later in the data collection year I also recruited a number of alumni musicians to take part in my study. This involved one interview covering their experiences in community and education activities, both from their time in conservatoire and currently in their careers. I aimed to include a range of musicians across woodwind, brass, and strings, as well as a range in years since graduation. Again, I was working with a small sample group of alumni, as I was in the Guildhall School's very first cohort of the Orchestral Artistry Programme. To match the

five student participants, I got on board four Guildhall alumni, as well as a recent graduate from another London music conservatoire who was very active in education and community work. I believed she would add an interesting and unique perspective to the study, and determined at this point in the study it was not necessary to have all my participants from the same institution.

Each participant, from the student group as well as the alumni group, took part in at least one education and community project. The student participants all took part in a project in-between our pre- and post-interviews, although most of them engaged in multiple projects, and also spoke in the interviews about their past experiences with education and community work as well. The alumni participants all spoke about their previous experiences in projects. A list of participant bios, as well as descriptions of the main education and community projects the participants took part in, can be found in the Appendices [Section I], and summaries of both are also included in Tables 5.2 and 5.3 below.

Figure 5.1: Data Collection Timeline

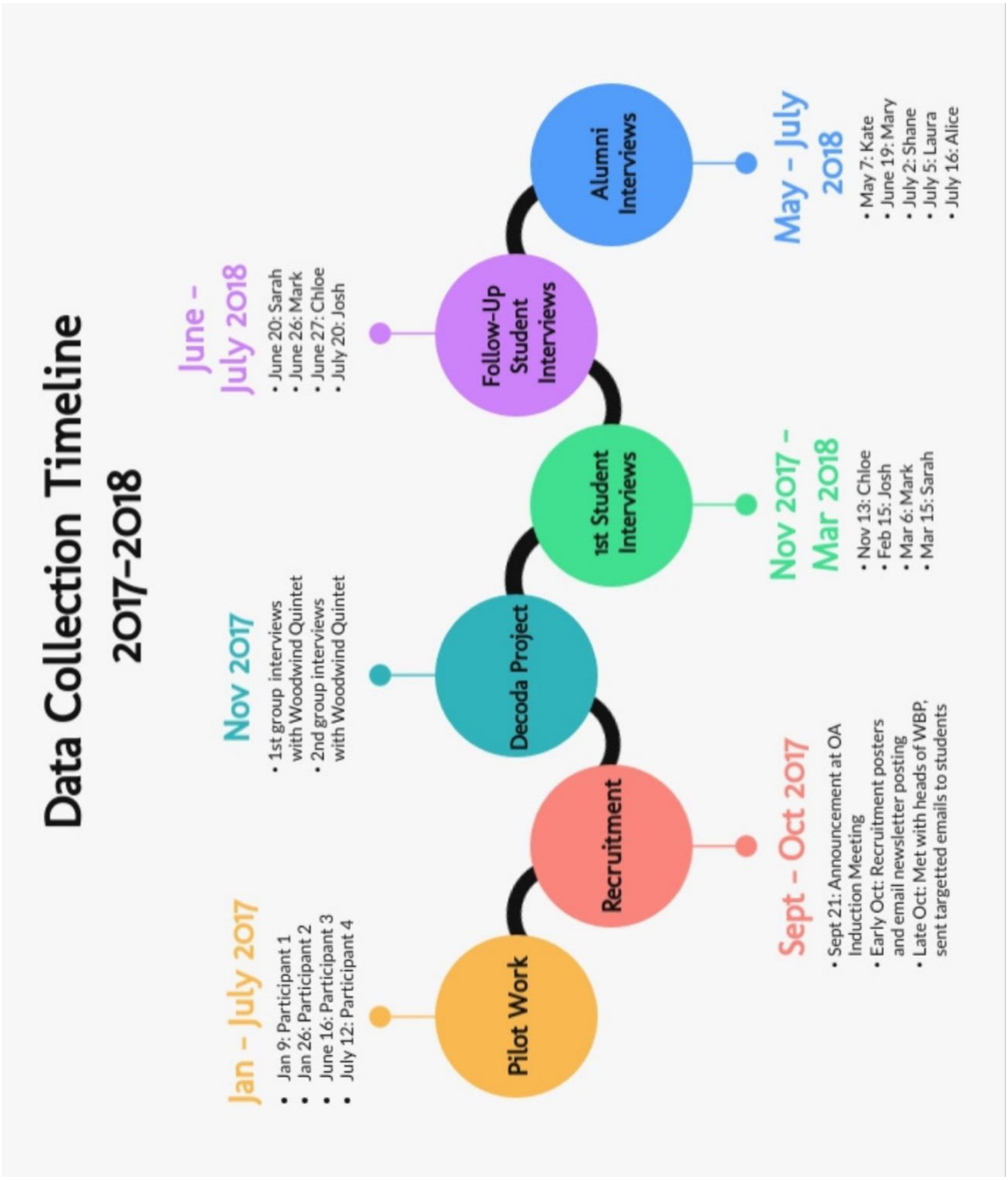


Table 5.2: The Participants

Pseudonym	Student Interview No.	Type of Interview	M/F	Instrument	Age	Year of Study/Alumni	Education and Community Projects
Woodwind Quintet Fl - Luke Cl - Sam Ob - Ruth Bsn - Leslie Fr Hn – Pete	No. 1, 2, 3, and 4	Groups of 2/3	3M, 2F	Woodwind Quintet instrumentation	20-22	BMus 3	- Decoda Project 2016 - Decoda Project 2017
Chloe	No. 5 and 6	Individual	F	Clarinet	28	Postgraduate Orchestral Artistry, Year 2	- ASMF's WLM Seymour Place - LSO On Track - LSO Create Mondays - Play for Progress
Josh	No. 7 and 8	Individual	M	Saxophone	24	Postgraduate, Advanced Instrumental Studies, Year 1	- LSO Create Mondays - Early Years Programme
Mark	No. 9 and 10	Individual	M	French horn	24	Postgraduate Orchestral Artistry, Year 2	- Street Orchestra
Sarah	No. 11 and 12	Individual	F	Trumpet	23	BMus 4	- ASMF's WLM Seymour Place - Self-organised project at 'The Yard'
Laura	No. 13	Individual	F	Flute	27	Alumni	- LSO Discovery projects - Orchestral training scheme family projects - Animateur training scheme projects
Kate	No. 14	Individual	F	Cello	25	Alumni	- Barbican's Messengers Project - Barbican's The Young Songwriters
Mary	No. 15	Individual	F	Trombone	26	Alumni	- ASMF's WLM Seymour Place - coLABorate Project
Shane	No. 16	Individual	M	Clarinet	27	Alumni	- Babies Project
Alice	No. 17	Individual	F	Flute	28	Alumni	- Self-organised projects - Play for Progress

Table 5.3: Education and Community Projects

Title	Referred to in Text	Run By	One-Off or Continuous	Length of Project	Serving	How the Participant Got Involved
Babies Project	Babies project	Orchestra Philharmonie Luxembourg	One-off performances	Training for 1 week; One-off performances	0-2 year-olds in Luxembourg	Asked by the Orchestra Philharmonie Luxembourg
Decoda Project	Decoda Project	Decoda Ensemble and GSMD	One-off performances in schools	One week-long intensive workshop with students	Schools in East London	Students assigned to take part in project by GSMD Music Department
LSO Create Monday Club	LSO Create Club	LSO Discovery	Meets monthly	Runs year-round	Adults with learning disabilities	Volunteer, through GSMD/OA Programme
LSO CPD Creative Teacher Training	CPD Creative Days	LSO Discovery	Once a term	Runs year-round	Primary School Teachers	Volunteer, through GSMD
Play for Progress	Play for Progress	Self-organised	Weekly	Weekly programmes year-round	Refugee students in London	Volunteer, not organised by GSMD
Street Orchestra	Street Orchestra	Self-organised	Performing tours	Runs year-round	Communities - shopping centres, parks, hospitals, nursing homes, prisons and schools.	Outside of GSMD, musicians are invited and/or audition to take part
The Messengers	Messengers Project	GSMD and Barbican Centre	One-off performances	One weekend in Oct or Feb	Clients from a homeless charity	Elective course and/or volunteer, through GSMD
West London Mission (WLM) Seymour Place	WLM homeless centre project	Academy of St. Martin in the Fields	Runs during the Autumn and Winter terms yearly	Bi-weekly workshops over a term, culminating in a performance/ recording	Homeless people in West London	Volunteer, through GSMD

5.4.4 Data Collection: The Interview Process

The primary source of my data collection came in the form of interviews. Each student participant and subject group was interviewed once at the beginning of the Main Study period (lasting the length of the academic year) and again in a follow-up towards the end of the period. The alumni participants were interviewed once. The interviews lasted from 52 minutes to 2 hours and 11 minutes [Table 5.4]. Every participant received an information sheet [see Appendices Section C] before the first interview and signed a consent form to be involved in the study [see Appendices Section D].

In my interviews I sought to create a 'logistically feasible and comfortable interaction that will encourage an engaging, honest and fun dialogue' (Tracy, 2013, p. 159). This was important as I was aware that my interviews were a collaborative, meaningful process with my participants (Goodson & Gill, 2011). My aim was to create a warm and welcoming environment. I did this by first considering my facial expressions and body language while interviewing, keeping it casual and conversational to put my participants at ease and help them not feel too self-conscious. I also brought snacks (usually biscuits/cookies) because I think food automatically makes students feel more relaxed.

I started off with a semi-structured interview approach and a set of 15 open questions to guide and structure the interview. I intentionally structured my interview schedule to shape the course of conversation, beginning by asking the participants about their background to ensure they were at ease before diving into my research questions. Thus, I was able to inquire about their musical journey and move on to more personal topics such as their goals and ambitions. Recording the interviews allowed me to take notes on general reflections and points, which I could follow-up with later. It also enabled me to feel more free to put my pen down and have more face-to-face interactions with the participants as we talked, rather than writing non-stop throughout the interviews.

Midway through the Main Study (after the first interview with the student participants, and before the second student interviews and alumni interviews) I began to employ narrative

interview methods more intentionally, having found that my interviews were naturally taking this structure already. Integrating my semi-structured interview format with narrative interviewing techniques helped me compare the varying experiences and viewpoints of my participants, while still allowing for flexibility. While it did not result in major changes to the interview schedule itself, the structure of the interview and my approach to conducting each interview was adjusted.

I went into the second round of interviews (second student interviews and alumni interviews) encouraging my participants to talk me through their musical journeys from the time of entering conservatoire to their current point of study (in the case of the student participants) or in their professional careers (in the case of the alumni participants). Narrative interviewing invites interviewees to speak in their own voice and express themselves freely: 'Narratives are fluid and unexpected; we should let them emerge in the interviews' (Kim, 2016, p. 105). The life story interview, also called the biographical interview, is the most common form of interviewing in narrative research. It is not a review of every single event that ever took place in a participant's life, but rather it 'constitutes selective accounts of an individual's life, "to the extent to which it separates the relevant from the irrelevant"' (ibid, p. 167). My interviews sought to delve into selective accounts of my participants' lives, specifically their conservatoire training and experiences in education and community settings.

Narrative interviews usually follow the format of two phases (Rosenthal & Fischer-Rosenthal, 2004). The first phase is a *Period of main narration*, where the interviewer asks an initial narrative question encouraging the participant to give extensive narration of their story. The interviewer restricts their interjections to let the interviewee speak uninterrupted. I loosely integrated this into my semi-structured interview schedule, starting off by asking my participants a broad first question, i.e. *How did you come to study at conservatoire? Tell me your story*; or, *What was your first experience/exposure to education/community work? Tell me your story*.

The second phase of the interview, the *Questioning period*, is more of a conversation between interviewer and interviewee. The interviewer engages in more comprehensive questioning allowing the interviewer to follow-up and clarify issues which arise in the first

narration, in the spirit of 'encouraging people to talk about phases in their life or particular situations' (Rosenthal & Fischer-Rosenthal, 2004, p. 51). I integrated this into my interviews by letting my participants speak uninterrupted in response to my first broad question, and then asking follow-up questions expanding on key areas of focus, using pre-prepared questions from my interview schedule. I also followed up on anything of interest said earlier in the interview. This flexible interview schedule gave me the freedom to probe further into any particular points of interest that came up during our conversation.

Interviews were audio recorded with permission, which I requested upfront. I then transcribed each interview and offered to send a copy to the participants to look over and make any corrections. My participants either declined the copy, or read through the transcript, and then granted me permission to use their transcribed interview. In the write-up and analysis, pseudonyms were used to anonymise participants' identity, and certain distinguishable information about participants was changed in order to make them less identifiable. Interviews were held in privately booked rooms at the Guildhall School of Music & Drama, or, in one case, at a participant's house. This was to make the interview as easily accessible for the participants as possible, and to guarantee privacy. All data was securely stored on an encrypted and password-protected laptop.

Table 5.4: Interview Lengths

Student Interview No.	Pseudonym	Total Interview Time (hours:minutes)
No. 1 and 2	Chloe	1:20/1:38
No. 3 and 4	Josh	1:21/1:13
No. 5 and 6	Mark	1:38/1:29
No. 7 and 8	Sarah	1:24/1:23
No. 9, 10, 11, and 12	WW Quintet	0:55/0:53/1:16/1:24
Interview No. 13	Laura	1:26
Interview No. 14	Kate	1:40
Interview No. 15	Mary	1:40
Interview No. 16	Shane	1:47
Interview No. 17	Alice	2:11

5.5 Data Analysis

5.5.1 From Data Collection to Analysis

In working with my student participants, and interviewing the alumni participants, I assembled a large set of data. Faced with the task of turning all these interviews into a cohesive and illuminating research text for my thesis, I was very encouraged by three observations. The first was that it is common to feel 'terrified and overwhelmed' and 'at a loss as to where and how to begin' (Kiesinger, 1998, p. 84). The second was that 'Narrative inquirers tend to be less sure of themselves, less clear of what it is they have to say, *after* investing themselves intensely over time in their research than they were prior to doing their research' (Clandinin & Connelly, 2000, p. 145). I certainly found that to be the case. The third was that in narrative inquiry there is the ability to get experimental. Having so many available options can be both petrifying and stimulating. 'The excitement in this fluidity might lead a reader to think that anything goes, and to an extent it does, provided it works and is convincing for the audience' (ibid, p. 154). I found this an encouraging point, though with the nuance also that it was important to find the best mode of analysis to address my specific research questions.

As I approached how best to analyse and present my collected data, I considered what form I wanted my research text to take. Clandinin and Connelly (2000) describe a wide range of forms that research texts can take and encourage narrative inquirers to begin by interrogating their own personal preferences for a research text. Stories preserve how humans make sense of their lives and the details of their individual journeys, which can be critical when capturing something as subjective as the sense of emergent identity in practitioners. Accordingly, I wanted stories to play a central role in shaping my thesis.

Data analysis usually comprises three areas: examining raw data, reducing the data down to themes through coding and recoding processes, and ultimately representing the data in a final research text (Kim, 2016). I began this process by first transcribing all of the interviews. Then came analysis, where I was guided by a Grounded Theory approach (Glaser & Strauss,

1999), focusing first on the interview text and allowing the generated codes to come from the data collection, and thematic analysis (Braun & Clarke, 2016) of each transcription. The Coding Process is detailed more in-depth later in this chapter, but essentially it involved grouping the codes into categories which eventually formed themes and distilling those themes into summary sketches of each participant. These sketches served as stepping stones in getting more familiar with each individual participant, as well as providing shorter summaries of each participant to more easily compare and contrast and begin grouping them together.

Finally, in order to offer a holistic view of the participants and their stories, I decided to present my findings using contextualisation and categorisation (Maxwell & Miller, 2008). These two complementary analytical approaches allow findings to be shown from two different perspectives, thus providing a more holistic picture of the narratives. For contextualisation, I present participants' narratives [Chapter 6], which set my participants' individual journeys alongside my own stories from the prologue of my thesis. For categorisation, I then present an analysis narrative [Chapter 7] to show the key themes spanning the interviews. As Clandinin and Connelly identify, 'The interweaving of the field texts and the crafting of a meaningful research text are the final arbiters of the relative significance attached to any particular kind of field text' (2000, p. 112).

5.5.2 Transcriptions

The first step in analysing my collected data was to transcribe my interviews. As a newcomer to transcription, sitting down with seventeen long interviews (12 student interviews; 5 alumni interviews) to transcribe felt like a daunting task. I spent the summer of 2018 transcribing each interview, greatly motivated by Tracy's affirmation that transcribing may be 'time-*consuming*, but not time-*wasting*' (Tracy, 2013, p. 178).

There are varying opinions on the merits of transcribing interviews. For me, I felt strongly that transcribing my interviews was a key step in my analysis, allowing me to get to know in-depth the data set, that is my participants' narratives. As I replayed the interviews over and

over for transcription, even the inflections, hesitations, and tones of each participant as they spoke helped to unpack the nuances in each interview. However, it only took typing a couple of interviews before I began to fear the risk of tendonitis. I quickly came to the realisation that I needed a new approach, and so purchased Dragon, a voice transcription software. Dragon's software was not able to transcribe accurately from my interview recordings. So instead I used headphones to listen to the interviews, and spoke the audio, which Dragon then transcribed into a word document.

My process included: listening and speaking the audio, which Dragon transcribed, and going back through the interviews two more times to double check for mistakes, and to add in pauses, inflections, or other important sounds from the interview (i.e. clapping, hitting the table, or hand motions I remembered). As Tracey puts it, 'Listening repeatedly to participants' voices can be an effective method for early analysis' (2013, p. 177). Hearing the interviews repeatedly and taking it a step further by voicing them aloud, helped me enormously to internalise and digest the contents of the interviews, even the details and peculiarities of each individual case.

In my transcriptions I tried to note wherever my participants took longer pauses, were particularly excited or emphatic in their inflections, and made motions that I could recall. My aim was not to perform an analysis of the conversation (Hutchby & Wooffitt, 2008). Rather, the effect of reading and re-reading the transcriptions and taking into account any additional details from the interviews gave me an aural sense of the conversation and helped me to recall the memory of those interviews in greater detail.

After the transcriptions were completed, I sent a copy to each of my participants to look over and have the chance to omit or edit what they had said, within a deadline so that it did not delay the analysis process. None of the participants chose to edit or change anything at this stage, sending back variations of 'I trust your judgment'. I did have to follow up with some participants to get a reply, since they did not respond at first, but other participants replied so quickly with their approval I imagine there was not time to read through the whole transcript.

5.5.3 Contextualisation - Narrative Stories

As I came to embarking on the analysis of my transcribed data, it felt important that the individual journeys of my participants were highlighted alongside the overarching themes that would come out of their interviews. Contextualisation allowed for this, helping me to avoid placing too much weight on my own story by putting forward the stories of my participants alongside my own. It also helps to shed light on my main research question of the experiences of emerging practitioners in education and community contexts by showing first-hand accounts of my participants and their experiences in those very contexts. Through those contexts, readers can witness the transformative impact that education and community experiences had on my participants. This became the first chapter of my presented findings, Chapter Six: Findings – Participant Narratives.

I selected five participant narratives to present in this thesis from my ten participants. While every participant involved in my research had a unique story to tell, some stories had backgrounds and experiences that correlated more closely with others. These five were selected to be representative of the two differing speeds of transformation that I observe in this study: immediate and gradual. The level of musician study and career is also an important piece of my research looking at emerging practitioners, so I wanted to represent transformations occurring at different stages in a musician's training as well.

The Woodwind Quintet, Kate and Shane represent immediate transformations, their narratives pinpointing one particular project as having a profound impact. Within this grouping, the Woodwind Quintet experienced their transformation during their undergraduate studies as third-year students, Kate (although an alumni participant) described her experience of transformation occurring during her master's studies, and Shane's transformation took place several years after graduating and starting his musical career. On the other side, Laura and Chloe experienced much more gradual transformations. Chloe then lends a perspective from a master's student still studying in the conservatoire environment, compared to Laura's offered perspective of an alumna, having graduated and already begun to explore working in the music profession.

These five narratives capture each participant's experiences from entering conservatoire, taking part in education and community work, and the impact and influence those experiences had on them, in as close to their own words as possible. Their experiences focus on their involvement in education and community music projects, and these accounts are structured to best show the transformative process each participant underwent. To include narratives of the remainder of the participants of course would not be completely redundant. But I felt the selected narratives offered strong representation of two different points and foci of my study, namely participants at different stages in their training and careers and the different speeds of transformation that can occur through experience in education and community work.

To set out my participant narratives, I followed a similar formula to what Linda Furlini utilised in her PhD Thesis, 'Living with Chronic Dementia from the Caregiver Perspective: A Case for Educational Support' (2005). Furlini adapted Rhodes' (2000) autobiographical ghost-writing approach to construct narrative summaries of her participants. This method acknowledges that the role of the researcher in writing about the lives of other people cannot be neutral. Researchers then need to account for their choices and role in that process. In her narrative, Furlini endeavoured to stay as close to the text and her participants' experiences as possible, yet she 'was aware that they necessarily reflected my interpretations of them' (Furlini, 2005, p. 75).

My goal in these narratives was to show the journeys and transformations my participants experienced in the course of their involvement in community and education projects. In order to construct these participant narratives, I followed Furlini's adapted approach. First, I sketched an outline of each participant's journey, using portions of transcribed texts and making notes about how each excerpt related to their journey. I then re-ordered the interview transcript to show the context and experiences surrounding the project/s the particular participant was involved in.

I kept the text as close to the original transcript's text as possible, although I edited and inserted my own words when necessary, in order to maintain fluidity and coherence. For example, I removed fillers such as 'like', 'umm', and 'uhh', and added text where a participant

had trailed off and left a sentence unfinished, trusting that I had grasped their meaning at the moment of the interview. I drew on my memory of the interviews, as well as the contexts surrounding those instances in order to best determine the intended meaning of each participant during this process. In this I was aided by the transcription process and my numerous re-readings of the transcripts.

As Furlini describes, writing these stories in the first person helps to bring them to life. Furlini also recalled another dilemma I too experienced: 'This editing process was difficult because there was always a trade-off between compelling details and coherence. I so wanted to promote the women's voices, yet I needed to make them comprehensive and concise' (Furlini, 2005, p. 75). I too experienced this tension and had to mask personal information in participant's stories in order to maintain their anonymity.

Finally, in order not to misrepresent my participants, as with the interview transcripts, I shared each narrative with the relevant participant for their input and ultimate approval. This was both to obtain validation of the information shared through their narrative journey, as well as for ethical reasons to protect their stories and only share what they desired. All the participants, save one, gave their immediate approval. One participant gave me a few small edits, which included omitting the name of their undergraduate university and a correction about two mixed up facts. But there were no major changes which affected the analysis of the narratives.

5.5.4 Categorisation – Thematic Analysis

Having given the context of my participants' accounts through preserving and presenting their stories as narratives, I then turned to categorising the same material into conceptual themes. For this I used thematic analysis, following the method outlined by Braun and Clarke (2016). This method gave me an understanding of the commonalities, differences, and patterns among the participants. It also stripped away the individual contexts of the participants, which is why I chose to showcase their stories through the contextualisation narrative chapter. The themes that I developed were taken directly from the data collected

from my research, using a coding system from which further meaning and understanding were derived. However, findings from the literature review, such as key skills to focus on, as well as my own experiences as a musician (though I endeavoured to be as objective as possible), also played a part in the way I viewed and analysed emerging data. My analysis balances these insider and outsider perspectives, placing my insider perspective in my own personal narrative together with the narrative accounts of my participants, and then carrying out thematic analysis from an unbiased outsider perspective.

Braun and Clarke define thematic analysis as 'a method for identifying, analysing and reporting patterns (themes) within data' (Braun & Clarke, 2016, p. 297), as it organises and describes data, allowing for further interpretations and insights to develop. They assert that their method of thematic analysis offers flexibility in research, potentially providing an incredibly rich and detailed look into a data set (ibid).

I decided to use this method of thematic analysis due to the flexibility and accessibility it provided to capture the experiences, meaning, and realities that my participants shared in their interviews. Braun and Clarke describe how thematic analysis can be used to 'identify patterns within and *across* data in relation to participants' lived experience, views and perspectives, and behaviour and practices; 'experiential' research which seeks to understand what participants' think, feel and do' (ibid, p. 297).

I started my data analysis with an inductive approach, aiming to let the data speak for itself and coding without discrimination to see which themes emerged. I first looked for themes within the student interviews and the alumni interviews, respectively. Finally, I compared themes across both datasets, looking for similarities and differences. In the end, the themes between my sub-sections of student participants and alumni had very little variation. As a result, I have presented my analysis of the interviews altogether and the main themes from the dataset as a whole. I describe the coding process in full below.

After the coding process, I realised that certain themes linked best with my research questions. Guided by the literature, I used constructivist thematic analysis to determine which final themes to explore in my analysis. I took the information shared by my participants

on faith that what they were saying was what they believed to be true. In my analysis I could then speculate about what was said, but the text was taken at face value because that was the material I had to work from.

5.5.5 The Coding Process

Braun and Clarke (2016) outline a six-phase process to carry out this analysis, with the ultimate goal of identifying important themes from the data that are in line with the researcher's questions. I have outlined this process, how I carried it out in my analysis, and specific examples from my data, below:

Phase 1: Becoming familiar with the data

- Braun and Clarke's Thematic Analysis:
    - 'Immerse yourself in the data to the extent that you are familiar with the depth and breadth of the content.'
    - 'It is a good idea to start taking notes or marking ideas for coding that you will then go back to in subsequent.'
- How I carried this out with my data:
    - I re-read and re-listened to all the interviews, starting with the student interviews, and proceeding to the alumni interviews.
    - I read the data *actively*, looking for meanings and patterns in the data.

Phase 2: Generating initial codes

- Braun and Clarke's Thematic Analysis:
    - 'Work systematically through the entire data set, giving full and equal attention to each data item, and identify interesting aspects in the data items that may form the basis of repeated patterns (themes) across the data set.'
- How I carried this out with my data:
    - I began creating initial codes of anything in the data that I considered interesting or important.

- Using NVivo, a qualitative data analysis computer software programme, I highlighted and labelled selections of text to create what NVivo called 'nodes' (codes).
- I coded freely, avoided discounting anything, and aimed to be quite specific in naming codes.
- I was careful not to ignore any contradictions or apparent inconsistencies.
- When possible, I added a more general idea at the beginning of the code so that it would be easier to group together similar codes.

- Example from my Analysis:

Well I think it is different now because for me when I was 18 the be all and end was an orchestral position, and I didn't want anything else. And slowly slowly stuff like the improvisation-y stuff, that slowly… really slowly and only really materialised properly this past year, two years. And Guildhall was quite instrumental, well Messengers, but Guildhall was quite instrumental in getting that going. So I think now I have a much broader…and also like when I was 18 being a peri teacher was…not a, stigma is not the right word but I didn't want *that* as my only career. And definitely still I don't want it as my only career but I'm really accepting and enjoy it now, and I used to think 'oh God I'll never enjoy spending time with kids and teaching them how to play the cello', but actually I really do so that has changed completely. And how you work, I just thought, I want to get into an orchestra and that will be my only job and the rest of my time is free time, and that's just naïve. [Laughs] You need to have *all* of the aspects of being a musician. And I think a lot of people who are now in first and second year are now like I was. You know, everyone needs to learn it and everyone does, it just depends when you do it.	• Musical goals • Changing perspective • Influence of others • Broad/multifaceted career • Performance focus • Naivete • Recognising the need for others to learn and grow • Negativity (stigma) around Education + Community work

[My teacher] said like audition for the main four [music conservatoires], so three in London and one in Manchester. He knew more about why that was a good idea than I did at the time. I came in strangely blind into music college. I'm not ashamed of that, but it is quite a weird thing. So I didn't know what to expect at all, I just knew that I always really enjoyed playing trombone and having done it for so long it would really make sense to try to make it my work, but I didn't know what to expect at all. So I know that how I came into music college is not how I left, I didn't leave with the same idea of it at all, which is good that I was adaptable.	• Influence of authority figures • Unawareness - Didn't know what to expect • Changing perspective • Reflective, recognises value of adaptability, change • Love for music

- For example, in the first quote the participant stated: 'also like when I was 18 being a peri teacher was…not a, stigma is not the right word but I didn't want *that* as my only career' was coded as Negativity (stigma) around Education and Community work. Though the participant actually stated that 'stigma' was not the 'right word', the fact that 'stigma' came to her mind seems to imply that it was a part of the rhetoric around education and community work, in her thoughts. Stigma also was a recurring idea in the remainder of this interview, as well as others interviews, making an even stronger case for the coding and labelling of this idea.

Phase 3: Searching for potential themes

- Braun and Clarke's Thematic Analysis:
  - 'This phase, which re-focuses the analysis at the broader level of themes, rather than codes, involves sorting the different codes into potential themes, and collating all the relevant coded data extracts within the identified themes.'
  - You end this phase with a collection of candidate themes, and sub-themes, and all extracts of data that have been coded in relation to them.
- How I carried this out with my data:
  - I identified potential themes and collated related codes into broader groupings.

- I generated hundreds of codes per interview, gradually organising all the codes into subgroups, and eventually into larger themes. This involved lengthy experimentation and reformulating codes into different formations and groupings.

- Example from my analysis:
  - For Grad Interview No. 2, I had a total number of 253 codes. The following Table 5.5 shows the top sub codes, the number of times they were coded in this interview, and the larger theme that the sub themes folded into.

Table 5.5: Grad Interview No. 2 Codes and Themes

Sub code (frequency of occurrence)	Total # of codes	Larger theme
• Performance focus (16) • Diverse interests (18) • Flexible (17) • Practical (11) • Overcoming setbacks (9) • Naïve (5)	81	Personal internal attributes
• Conservatoire culture (31) • Influence of peers (5)	44	External factors on conservatoire students
• Inspirational experiences (11) • Past negative experiences (6) • Recognising value in teaching (6)	45	Barriers and Motivations to Education + Community (E+C) Work
• Change in thinking (29) • Positive learnings from E+C (10) • Outward focus on community (7) • Rate of transformation (3)	75	Transformation from Experiencing E+C Work

Phase 4: Reviewing the themes

- Braun and Clarke's Thematic Analysis:
  - 'This phase involves two levels of reviewing and refining your themes.'
    - 'Level one involves reviewing at the level of the coded data extracts.'
    - 'Level two involves a similar process, but in relation to the entire data set.'

- How I carried this out with my data:

    - In Phase 4 I refined the themes, looking for patterns and relationships between the codes and seeing under which themes codes fit best.
    - By the end of this process, I had a mind-map of themes for each interview.
    - I also did a short write-up of each interview, exploring the initial emerging themes.
- Example from my analysis:
    - See Appendices [Section J] for an example of a write-up for one participant

Phase 5: Defining and naming the themes

- Braun and Clarke's Thematic Analysis:
    - 'At this point, you then define and further refine the themes you will present for your analysis, and analyse the data within them.
- How I carried this out with my data:
    - I collated the themes from the interviews, looking at them as a whole.
    - I defined and named the themes as I identified the essence of each theme.
    - These themes focused around the participants' goals and focus, as well as their perspectives on Education and Community work, and how they changed throughout the course of their journeys through the interaction with perceived barriers and catalysts to the transformation process. These themes eventually were placed on a mind map, introduced in Chapter Seven.

Phase 6: Producing the report

- Braun and Clarke's Thematic Analysis:
    - 'The task of the write-up of a thematic analysis…is to tell the complicated story of your data in a way which convinces the reader of the merit and validity of your analysis.'
- How I carried this out with my data:
    - I produced the report, which includes two findings chapters in the form of participant narratives [Chapter 6] and a more in-depth thematic analysis of the data [Chapter 7].

- This process involved writing and re-writing around different themes, as I focused in on the aims and contributions of my research.
- Chapter Seven's Findings describe the different pathways through transformation occurring in the participants, examining the similarities and differences in their unique journeys.

5.6 Ethical Considerations

A number of ethical considerations needed to be taken into account in conducting narrative research with people who are telling the stories of their lives. I will now consider procedural and analytical ethical considerations. In terms of procedural ethical considerations, there were a number of steps required, including following proper protocols, completing forms, and creating and distributing necessary forms to my participants. I was required to submit formal consent forms upholding British Educational Research Association's Ethical Guidelines for Educational Research (BERA, 2018). These ethics forms were approved by the Guildhall School before I began my study. I then distributed approved *Participant Information Sheets* and *Consent Forms* to all participants in my study, which outlined all of the components of the study they were agreeing to take part in, as well as ensuring things like privacy, anonymity, etc. The participants signed and returned these forms to confirm their approval to be observed and recorded, and for their interviews to be used in my research analysis. As described earlier, the participants were also given copies of the interview transcripts, as well as the adapted participant narratives [used in Chapter 6] to those to whom it applied, which they could read over and give their approval.

There were also a number of analytical ethical considerations that arose in the process of conducting this research, particularly from creating my participant narratives, crafted from participant interviews and transcriptions. This included participant anonymity and narrative smoothing. In order to protect my participants through the collecting, analysing, and reporting of data, each participant was ensured anonymity. In some cases this was quite difficult, as my participants are successful individuals who have achieved selective positions throughout their musical training and careers which they highlighted in their interviews. As a

result, sometimes the richness of a story narrative had to be minimised and adjusted to protect their privacy.

Another analytical ethical consideration involved fighting the temptation of narrative smoothing, where researchers have a tendency to write 'a good story more than a faithful account' (Spence, 1986, p. 212), through subjective interpretation. Narrative smoothing can be necessary to make a participant's story coherent and much more interesting and engaging to a reader. Kim describes the process as 'brushing off the rough edges of disconnected raw data' (Kim, 2016, p. 192). However, because it involves selective reporting of some data while ignoring other data, this can impact the integrity of the text.

In my own effort to thread the needle between reporting an accurate account alongside presenting a 'good' and interesting story, I maintained awareness of my own biases and endeavoured to present each story as close to the original experience as possible (Spence, 1986). I took ownership of my role as a co-creator of the narrative, while still being aware of my own suppositions and tried to avoid telling my participants' stories as my own. In practice, this meant I kept the text as close to the original transcript as possible, not making edits which could serve my own purposes. For example, a quote from the Laura, the flautist's participant narrative, contains the following: 'That was another moment where I thought, *Oh maybe…maybe I could do this education and outreach thing*, at least certainly alongside my playing' [Laura, Participant Narrative No. 1]. The first part of this quote shows clearly the journey my participant was taking towards increased commitment to education and community work, but the addendum at the end of the sentence then puts it secondary to her performance career. In constructing this story, it could be easy to cut out this addendum to more strongly showcase a commitment to education and community work with the quote. However, I was conscious that this would not be accurately relaying this participant's story.

5.7 Summary

At this point I have laid out the research questions which framed my study, the rationale behind my methodology, and given a full account of the pilot work that shaped and

developed my research study. I have also described the methods and iterative approach I took to conducting my study, from data collection, to integrating narrative methods, to participant recruitment, and to the interview process. My data analysis process is also depicted in full, including creating transcriptions and utilising contextualisation and categorisation as a way of presenting my research, as well as the thematic analysis coding process I used with examples showing how each step led to the next step in developing my analysis and forming the themes of my research. Finally, I addressed how I approached both procedural and analytical ethical considerations. In the following chapters I now turn to presenting and discussing the findings of my research.

CHAPTER 6: FINDINGS - PARTICIPANT NARRATIVES

'That was the path that it took, and it's been wobbles and wobbles, but actually it settles and you manage and you get through it. I think that's just the way of trying to do all the different things that you need to do to be a musician. It's terrifying, and then you do it and it's fine.'

- Kate, Alumni Participant

6.1 Introduction to the Participant Narratives

The first part of my analysis presents five participant narratives, which I set alongside my own stories from the Prelude chapter of this thesis. The five following narratives share the journeys of Kate, Shane, an undergraduate Woodwind Quintet (with members Luke, Sam, Ruth, Leslie, Pete), Laura, and Chloe. The first three stories show how the experience of a particular project almost instantly transformed the perspectives of Kate, Shane, and the Woodwind Quintet, impacting how they have continued to view and get involved in education and community projects. Laura and Chloe's journeys were more gradual and organic, showing their transformation over time throughout their training experiences.

Kate's journey seemed to follow the more 'typical' conservatoire experience, especially her initial goals upon entering the conservatoire and her orchestral-focused dreams and ambitions. Shane also followed a traditional orchestral training pathway, pursuing his clarinet playing almost single-mindedly and landing an orchestral job straight out of graduating from his master's degree. He experienced the impacts of education and community music work after his training, in the midst of his musical freelance career. The Woodwind Quintet uniquely shows five individuals coming together to have a collective experience of a 180-degree change in perspective on education and community work. Laura started out as a dancer but transitioned into music and her journey almost naturally seemed to evolve to include education and community work given her background and upbringing. Chloe went to a university for her undergraduate degree, and became actively involved in a number of

impactful education and community projects while on her postgraduate degree at the Guildhall School. Here are their stories.

6.2 Kate's Story

Musical Background

Cello was a massive part of my identity. I always knew I was going to pursue it. I didn't apply to university; I just went for conservatoires. I never wanted to be a soloist, a prima donna cellist. Instead, I always wanted to be in an orchestra, or maybe have a chamber group. Performing, that was my goal, to be a performer. At 18 that was absolutely the line that I took.

I was perhaps quite naïve, especially going into conservatoire auditions in London. I just sort of winged them, and it didn't really pay off, I didn't get into any of the London conservatoires. So that threw me back. I ended up staying in Birmingham and attending the conservatoire there, because I had a great teacher I was already studying with, and I'm quite local to Birmingham, so I figured I would just stay put.

Orchestral Focus as an Undergrad at Conservatoire

All throughout my undergrad I was still really focused on the orchestral side of things. I'd done lots of youth orchestra schemes, and that followed through into doing lots of orchestra at conservatoire. Orchestra was my main focus and goal. Even in the gap year I took, which was a bit of a less cello-y year and I had to work in a bakery just to save money, I was still thinking, *I'll work really hard and I'll go to Guildhall for postgrad'*, and that was very much still the goal.

Exploration into Education and Community Projects as an Undergrad at Conservatoire

I wasn't even aware of what was going on with education and outreach work while studying in my undergraduate. Well actually, that's a bit of a lie. I was aware there was an elective where you went to a hospital, but my friends who did that elective found it a real hassle, so I had that idea in my mind, that it was kind of a pain and awkward. If you're not properly

shown how to engage someone, it's really hard to get a mood and excitement flowing. I definitely remember that my friends struggled with that elective so it's probably something I just thought, '*Ah that's not for me*.'

I did do this kind of outreach project when I was in a youth orchestra, which was even more awkward. So that reinforced my idea that it can be really awkward to be a classical musician trying to get someone else excited by it. But I think it was such a bad experience because it was presented in a bad way. I was meant to be the mentor, but I just felt so awkward working with students who were the same age as me: that was the real kicker. I just hated doing them. It felt like a real clash. To be a member of the youth orchestra you had to play at a really high level, and so I think they [the youth orchestra members] felt like they resented us [the mentors] a bit, but it wasn't our fault because we were put in that situation. That was another experience that shut my mind to doing education and outreach work.

Overcoming Challenges as a Postgrad at Conservatoire

When I got to Guildhall, it was a bit of a shock because everyone is so good here. At the very beginning of my first-year master's, I was kind of knocked back quite a lot. I was questioning myself, wondering, '*Can I make it as an orchestral player?*,' but actually, now I am slowly starting to think I can do it, and it's coming back around. That was the path that it took, and it's been wobbles and wobbles, but actually it settles and you manage and you get through it. I think that's just the way of trying to do all the different things that you need to do to be a musician. It's terrifying, and then you do it and it's fine.

I think I practiced a lot more in my postgrad. My second year I really focused more on my own private practice. My teacher was more pushy about the hours that I put in. So I spent a lot of my time in my house practising away, coming into conservatoire for my lessons or classes.

Exploring Education and Community Projects as a Postgrad in Conservatoire

At the beginning of the year we were given a list of electives. I knew I was definitely going to do chamber music, and then I did classical improv which was also cool. Then I had a certain amount of credits to fill, so I was looking for a smaller credit elective that wasn't super long. A

few electives fit those parameters and the education ones all fit. I saw The Messengers Project and that it was working with vulnerable adults and I thought that sounded interesting. I had done some teaching so I know about working with kids, but this was something different that I wouldn't have had the opportunity to do otherwise. It was also a small commitment: just one project and one weekend out of the year. I liked the idea of it just being a weekend, you go and do it, and then that's done. I was in that mode where my teacher was asking me to do loads of practice, so the shorter timeframe really appealed to me. Looking back, it's mad that's the way I was thinking. So that was why I chose that project. They emailed me asking whether I wanted to do the October or February project, and I thought I'd just go for the October one as I had the weekend free.

Transformation Through the Messengers Project: Experiencing the Transformation

I didn't know anyone on the project or have any idea what was going to happen. I was the only classical Guildhall student on the project. I rocked up and the leader of the project asked me what I played. I replied that I played the cello, and she obviously thought I didn't know much about what I was getting myself into, which I didn't! She asked if I knew I was going to be playing in a rock band, and I nervously asked if they would mind if I played my cello, or I could sing. But she said I could play the cello. I didn't know what to expect.

I remember this so clearly, the leader started with a click using the claves and the drummer joined in. Stuff started happening on the other side of the room, and I sat there thinking, '*What do I do?! There's no sheet music!*' I felt very out of my depth, but slowly the leader facilitated and guided me on how to join in. I'm pretty sure that first warmup was composed in the moment. It wasn't an older piece that the group had rehearsed before. We just made something, and it was so cool. In that initial moment of having to improvise, I don't know how I did it. I just started playing because I had to. The music kept going, it's not like they could stop and show me what to do so I just had to play. And I just kind of found a way. I must have played long notes for a while, I think. But after the initial shock of '*I'm improvising*', it felt really great. It felt like, actually, this can be really natural and it doesn't have to be a big deal. In my head I had always thought, as a classical musician I don't improvise, so breaking through that delineation felt great.

Then we did a piece and split off into groups and picked notes, and we found a chord that another leader led, and all these techniques for creating a piece of music all just happened boom, boom, boom. I was absolutely blown away with the quality of what came out, and just how chilled everyone was and how ready to give or support as needed. The other thing that blew me away was the creativity of the participants, the level of musicianship that they had was really high.

The whole weekend I had this massive grin on my face, just having a great time. I remember the leader coming up to me asking if I was okay, how I was finding it, and I just said, '*This is amazing!*' I had never done anything like it before. It all sort of washed over me, that first weekend. When the leader asked if I would fancy coming back, I'm sure I said, '*Yes, of course! Whatever weekend it is, I'll come.*' It was that immediate. There was no doubt in my mind about doing it or not doing. I was super keen to experience more, and if they were willing to let me tag along, then great. I don't think I had any kind of compunction that my playing would suffer. I was just keen to get involved.

We did the project again in February and there was a bit more of an outcome on the learning side of things in that second project. And then the summer project summed it all up. We rehearsed all the pieces we had created throughout the year, plus a couple of older songs that the group had done previously. We performed them at a garden festival in the Jazz Café. An amazing crowd came out, so we were on a huge stage with a really big crowd. It was a nice three-point project that really had a final great outcome.

Transformation Through the Messengers Project: Transformed Perspective on Education and Community Projects

My change in thinking around education and community work happened without a doubt on that first Messengers Project weekend. Before that I thought education and community work was boring and the kids would not engage because it's classical music and you have to have a certain level before you actually start to appreciate it, which is nonsense. I was close-minded about it. But seeing the Messengers Project was a real revelation that just blew everything open.

Just the way of thinking of the leaders of the course and project, it's super infectious and open. It was such a striking thing to go into a project where no one told anyone what to do, and it was not like there was an us and them. It was like a whole collective and that really was inspiring. That was the main thing, the root of the project that you were engaging with people. It didn't come from a place of '*look at how much I've got to give'.* It was everyone together, everyone doing something that made a collective outcome.

Transformation Through the Messengers Project: Impact of Transformation

The Messengers Project ended up being a real clear inspiration to me. Doing that project has changed me. I never thought I would be the kind of person to be a workshop leader. I had never taken it upon myself to try and be a leader in any situation, but now I would feel comfortable doing things like taking a string sectional, having the guts to get up and do it and know it'll be fine. That has definitely been a massive change, and it is all down to learning it from Messengers. Through the project I saw teaching as a really valuable skill, as well as how valuable it is to just be a participant. I never saw the value in such a workshop before, I just thought people go to them to have something to do in their extra time. That is the feeling I think. Maybe it's changing, maybe I'm pessimistic, but when I was in my undergrad that was definitely the feeling: that education work is not going to be for me and it's for all the people who just want to teach or can't make it in music. So that has been a huge change in my thinking. Now I see it as part of my musical career, definitely.

The Messengers Project has really been one of those moments where you think, '*Wow, that really changed my direction*'. Other things gradually began to take my interest, and orchestra became a lot less important. If I hadn't have done it, I wouldn't have gotten the cool work with a dance company that I'm doing now. It has really changed what I was thinking about doing, and how I am as a player, and the work that I'm getting. Because it's tough, a classical music career. Had I just carried on the path from when I was 18, I'm sure I would be struggling a lot more to find work than I am now. For me when I was 18, the be all and end all was an orchestral position. I didn't want anything else. I saw teaching with a bit of a stigma, and I didn't want that as my only career. Slowly, slowly, more creative opportunities using improvisation began to materialise for me. Guildhall was quite instrumental in that, with the Messengers Project.

I think I now have a much broader perspective. Definitely I'm really accepting and enjoy teaching now. I used to think, '*Oh God, I'll never enjoy spending time with kids and teaching them how to play the cello*', but actually I really do! So that has changed completely. And I had always thought, I want to get into an orchestra and that will be my only job and the rest of my time is free time. But that's just naïve. You need to have all of the aspects of being a musician. I think a lot of people who are now in first and second year at conservatoire are like I was. Everyone needs to learn it, and everyone does! It just depends when you do.

6.3 Shane's Story

Musical Background

I started music really early. At five I was having music lessons and I started playing the clarinet when I was seven. Quite early on, when I was a teenager, I already had the idea of wanting to do music for a living, to be a musician.

The city I grew up in had quite a good music scene. My high school was very active in music and the arts and I had a really good teacher who's a professional player and teacher, so I was surrounded by professional performers. He really encouraged me to go for music if I wanted to. So I did. I wanted to become a clarinettist, with the idea of maybe doing orchestra, even though I hadn't really played very much in symphony orchestras by that point.

Focus on Orchestral Performance as an Undergrad and Postgrad at Conservatoire

Coming to Guildhall for my undergraduate degree was my first kind of real training in orchestral playing and section playing, and I loved it. I think my goals got clearer as I was studying. I realised that orchestral playing was definitely what I wanted to do. I think the bachelor's program at the Guildhall School is very much focused on orchestral playing, in the Wind Brass Percussion department anyway. That's the training you get, and the route you're kind of going down, unless you personally decide that you don't want to do that at all, I guess. But I did, so I continued on that route.

I think my focus changed more for third and fourth year. I was a bit more focused, a bit more goal driven. For my own sake it wasn't just about getting an orchestra job, but for me, as a player, I wanted to be better. I think after my third year I realised I should probably do some practice, properly put some time in. So I did. Once I have something to work towards I can be quite disciplined and I will do it. I was quite lucky in that I got to play a lot. I think the bulk of my orchestral training happened during my bachelor's. I started doing some professional orchestral playing and did some orchestra courses and schemes in the UK and abroad. Outside of orchestra I was doing chamber music, and practising was the bulk of my free time when I did do it.

I think that's why I wanted to stay here at Guildhall for my master's, because I felt I was supported here and had lots of opportunities. During my master's I started auditioning for jobs. I ended up winning a principal clarinet position for an orchestra abroad for one season, which started right after I finished the master's course. After that I went on to do an orchestral training scheme for a year, which ended up being quite similar to the experience I had playing in a professional orchestra.

Exploring Education and Community Projects as an Undergrad and Postgrad at Conservatoire

I hadn't done very much of education and community work before, but I just felt like I probably should. I think I have always had a little bit of an inferiority complex when it came to teaching and that kind of thing, because I'd never really done very much of it. I just thought it would be good to experience a bit more, and learn more to be prepared for later.

My first music education experience was with my woodwind quintet. We did the Wigmore Hall Chamber Tots programme, where you go into Wigmore Hall and play for families with little toddlers, doing a 10-minute concert kind of thing, and then a workshop with them where you talk about the music and get them to clap along and move and feel music and experience music in a physical way. The Chamber Tots programme was something that a lot of chamber groups at Guildhall did, and so it was our oboist I think who got us involved. She signed us up for it and we auditioned for it. I didn't know what the project was and I had never worked with kids before, small kids like that, so I was a little bit daunted. But I like kids and I like working with children. I like music. I think it's really fun. It definitely was a learning

curve, in terms of being able to improvise and knowing what's okay for kids that small, how much detail you want to go into the music or how much dancing and clapping you want to do.

Then in my master's, the OA [Orchestral Artistry] programme offered projects with the LSO Discovery. We got an email offering some opportunities, and you could sign up if you wanted to. I'm not sure if it was tied into a module that we had to do: not that we would get marks on it obviously, but just that we had to attend certain things for some credits, but I'm not sure. I think just an email went round to sign up and go from there. So I attended some workshops, and didn't really do anything but was just there to kind of observe and see what they did. Apart from the Wigmore Hall Chamber Tots programme, I didn't join many projects where I was actively involved. It was more watching and observing and learning, which isn't necessarily the best. I think learning by doing is definitely the way forward with these things. I have had the chance to do a bit more after graduating from conservatoire, the [orchestral training scheme] I was a part of did a lot of that kind of thing and I've done education work and outreach work in the past few years with the Orchestra Philharmonie Luxembourg.

Transformation Through the Babies Project: Experiencing the Transformation

Recently [two months prior to our interview] with the Orchestra Philharmonie Luxembourg I did a project putting on concerts for babies, literally from zero to two year-olds. That was very illuminating and interesting. It wasn't so much an education project, because they're so small, so it was literally like a performance. We actually prepared a proper, 45-minute, non-verbal performance, with costumes and stage lighting for the babies and their parents.

We had three musicians and a dancer, and were led by a Portuguese musician who had been doing this specific work for 25 years in Portugal. The Philharmonie wanted to train some musicians to be able to do this kind of project by ourselves and I was lucky enough to do it. The project took part in two phases. Going into it, I didn't really know what to expect, and was a little bit apprehensive. The first workshop week where we were working stuff out, and especially the experiences with the test babies, those were really powerful.

I first had a Skype session with the project leader before we met in person. When he told me we would be performing for around 30 babies, I immediately thought this was going to be interesting. The performances were for 30 babies plus their parents, so quite a lot of people, or at least I thought so, but the leader told me, '*Oh we do concerts for 80 babies.'* I couldn't understand how! We had a rehearsal phase in February for a week, where the leader explained all about his whole philosophy and what it means, and why the performance is non-verbal. That took a week to learn about it and to come up with repertoire that we might be able to play in May. Then we had a couple of days where we had some test babies in. A couple of employees from the Philharmonie who had little babies at the time came down and we tried stuff out on them. We essentially did a performance for them but without the lights and everything: literally just the music, so we could experience what it's like to work with such small babies.

The key is non-verbal. The other key is to do interesting repertoire, not like what you might call children's music or 'dumbed down' versions of things, but proper stuff. We did some contemporary music like Friedman, Stravinsky, we did some Bach. You keep it short, you don't play full pieces like a whole Brahms Sonata. You play like 30 seconds, one minute or two minutes maximum of one piece and then you do some voice things like sing songs, or do call and response with parents, and things like that to constantly keep changing the focus and keep them interested. You want to give them different timbres and sounds to explore and experience.

There's also the physicality of the music. We sat in a circle and the musicians walk around in the centre, and the babies are allowed to crawl and come and touch you. So you go and play to them individually as well, and you touch them and they feel the instrument and the vibrations and everything. It's very much a multi-sensory experience. I think that's why it works, and you can do an hour-long performance. It very much felt like a team effort, working on this project, with Paolo guiding the direction. We tried out some things and quite quickly realised what worked and what didn't. Babies are the best teachers, I think. They will tell you if they don't like something and if it doesn't work. It's also different having two babies there, compared to thirty. You never know what you're going to get so even getting to the performance, it was still a learning curve.

We had a set list of pieces that we would go through, and each piece would have a different mood lighting, like different colours, and all different movements: we would be in different places in the circle, or interact with the dancer, or just have the dancer in the middle by herself. It is very interactive, but you would go in with a plan. Sometimes you had to change it and improvise. You could do little games with the audience if you needed to focus them again, like call and response activities, or singing. We also had objects, sometimes shaker eggs or a big cloth that everyone could touch and sway with the music. It's very interactive and physical.

In the performances there were two main extremes of reactions from the babies. The 'best' test baby also came to the actual performance as well and he was the same both times. He would be completely and utterly focused on whatever you were giving him. You could see his eyes would be wide open and he would start drooling in essentially ecstasy because he was so involved and engrossed in the music and the feeling: especially if you'd go up to him, you could feel the most responsive connection. He would just lock eyes with you the whole time almost asking for more with his gaze. So that is just the ideal baby, for that sort of thing. In the actual performance, he would even squeal in excitement.

Then on the other side there was a girl who was a little bit older, which is more difficult to work with. The younger they are the better because they will just be calm, unless they're in pain or something. But the girl, she was maybe a year and a half or something, and she was not very comfortable with us around. Her mum was very protective over her as well, the mum wasn't quite sure and that's the key. If the parents are comfortable, the babies are going to be comfortable. But as soon as the mum starts acting like 'don't touch my baby' or 'don't look at my baby' then there isn't anything you can do. So that was a bit of an issue. She had to go outside and it just didn't work, which is fine: sometimes it doesn't, but that instance definitely made me wonder if I had done something wrong. You always think it's your fault, which it rarely is. Although sometimes, obviously, it is: if you play a loud high noise, sometimes babies don't like it. That's just that, they will tell you.

The babies always came first. If there was a baby that came into the circle wanting to dance with you, then you have to engage with the baby. That's the whole point. You always want to give a high-quality performance, that's also paramount, to have high quality music. But it has to come second to interacting with the baby. Because you want to create a memory for them, a positive memory, and they can explore the space and the music.

Transformation Through the Babies Project: Transformed Perspective on Education and Community Projects

I think now my view of education and community work has changed, mainly because of this Babies Project. A lot of the time I feel with orchestra outreach work, from the limited experience I've had, it was a feeling of something I had to do, whereas now I feel like it should just be that you do it because you really want to bring something to these people, to the kids or whoever. So it's more of an *'I want to do this now'* rather than *'I'd better do something like that because I feel like I have to'*.

Transformation Through the Babies Project: Impact of the Transformation

The first week, I felt, was life changing. I felt that as a performer, this should be how we approach every performance. You want to create these moments, you want to interact with the audience, you want to play the music that's there, even if it is notated. But the aim is to communicate. It sounds a bit silly, but for me that was the first time I really understood that concept. People always talk about how you have to 'create the music', and I had never understood what that meant, but suddenly I really did understand. So I guess if I ever do concerts as a soloist or with chamber music, even though it's not always easy with the normal concert format, I feel I should try to create that. In orchestra that is almost impossible to do, but in smaller ensembles, I think you should definitely aim for something more inclusive. That's what I took away.

After we did the performances, I had a more practical takeaway. The workshop week was very much philosophical and this ideal thing. But when we actually did the performances it became slightly more down to earth, and I realised it's still hard work and it's a proper performance. And it's even harder because you're working on so many different levels, not just focused on your music. It being harder doesn't mean that you shouldn't still do it, but it

just means that it's a lot of work and a lot of thought goes into it. I still have that goal of engagement in my performance, but now I'm trying to figure out exactly how to do it.

6.4 The Woodwind Quintet's Story

Flute - Luke
Clarinet - Sam
Oboe - Ruth
Bassoon - Leslie
French Horn - Pete

Going into an Education and Community Project with Negative Assumptions

Ruth: We got sent an email over the summer holidays saying that a group was coming in to do… well I don't think they told us what it was actually. They just said it would be workshops for a week. We all had a group chat about whether we should do it, and we were enthusiastic about it, but we didn't really know what it was. So we agreed to do it. And then we discovered it was an outreach thing.

Sam: We got put into the project: it was a placement and we didn't want to do it. We had no idea what it was when we agreed to do it. We were just asked whether we wanted to do a project working with a chamber group from New York, and we thought that sounded awesome, but then we were told it would involve going into schools and immediately we didn't want to do it.

Before we met Decoda, I definitely thought that musicians doing education and community work were second rate: they hadn't quite made it into the profession, so were going into schools and teaching kids how to do music to make money. At the start of the project I asked our assigned coach, *'What do you do?'*, assuming that he would fit my stereotype, but instead he told me how he was a player in a notable professional orchestra and professor at [notable music conservatoire], and that their chamber ensemble, Decoda, was even an affiliate ensemble of Carnegie Hall. I really embarrassed myself.

Leslie: The only experience of outreach we had was from the term before, which hadn't gone very well. I went into the project thinking, *'I hate kids, I don't understand children'*.

Transformation Through the Decoda Project: Experiencing the Transformation

Luke: Doing the project was difficult. You have got to really, really work and be able to adapt and adjust and try different things to come up with the right performance. It really is a lot.

I think the shock was in the way they kind of see the process of giving what they call an interactive performance, which isn't the way I personally really saw as being part of a workshop with kids. But I think I was definitely wrong in thinking that, and I think they had a process that actually I think worked largely. I think the main difference is the fact that past workshops we'd done didn't really link with the music: it was more about the instruments. You'd come along and you'd play something, and they would go like, *'Oh this is great, there's some music.'* And then separately to that, there'd be a question maybe about *'Do you know what the instrument is?'* or *'Do you know what this is?'* It wouldn't really relate to the music.

I think the goal of a Decoda performance is that the audience can actually start to understand the music and to follow along and understand that a certain part of the music represents a character or mood or whatever it happens to be. I think it's a more engaged way of listening to music, rather than just having it as a filler in between talking about instruments.

Leslie: I think the turning point for us was, we had a few days of trying to do it, and we were like, *'Oh what are we doing?'* It wasn't very good, and we were getting a bit frustrated and then we just abandoned one of our workshopping sessions and instead our coach gave us some chamber coaching, just on one of the pieces we were doing. And we were suddenly like, 'You're a real musician, maybe there's something in this.' So we just got down with it.

Ruth: Another important moment was in the dress rehearsal when we performed it through for the first time. It was nine o'clock in the evening so we were all knackered, and musically I suppose the playing wasn't anything like what I know I am capable of when I'm in a better mood. But even if it individually was not going well, I thought that we were really playing well together. I felt we were able to play more together. For me, that was the point when it

became clear, and I could see what we were doing and actually thought it was going to be quite good. Before that I wondered if the performance we had put together even made sense. Then we did it and I thought it actually had a really nice flow to it. So then I went into the performances the next day thinking that it was going to be really good, and backing it, which was important.

Luke: It was that sudden trust in what you had actually written, and thinking that the performance would actually be quite fun, that we were actually going to do a good job. Having that positivity about what you've created is really nice, especially when you get into a situation that you're a bit more uncomfortable with and had little preparation for. That was what was particularly defining during the Decoda Project. Those particular moments during the performance or the presentation, when it feels I've really engaged someone, and that's always really nice.

Luke: We did three performances in schools in one day. That's when I realised that it was working really well, that we had a good thing, because by the end of it I could have done it again. We had just gone around for half the day to three different schools, and it was tiring, but I really enjoyed it. I felt like I did actually engage in a way that I had not done before in any sort of workshopping. Watching the kids is so meaningful, because they really do respond. I think the fact that they understood it more than I believed they would, I thought, *'Well, we must be doing something right'*.

Leslie: I think we didn't even really realise until our first performance. We finished it and were like, *'That went really well!'* We didn't expect the kids to engage so much.

Pete: It sounds bad almost, but for me it didn't really matter what or how I played. I normally get nervous about playing, but at the schools' performances I thought, I'm just going to go for it.

Ruth: You got a sort of buzz from it and I felt it was really rewarding as well to see the children enjoy it, because I wasn't expecting them to, but they really did and I thought, '*Oh*

I've missed something here.' It's really nice to see someone engage with what you do and just to see how they reacted was really rewarding.

Luke: I would say personally for me, and I can't really speak for the rest of the people in the group, for me I think the turning point was after the first performance. It's the things you remember, isn't it? I don't remember a note I played, really. I can't remember how any of it went. The things I do remember are the questions that were engaging, or I remember one of the teachers coming up and saying: *'Oh this is amazing, you know we never had like such an interesting presentation, the kids really got it.'* People say really revealing things.

My favourite moment probably from the first project was when one of the kids essentially parroted back our line of enquiry and what we'd been trying to get across in our interactive performance, almost word for word. It was just really nice to see that, their understanding.

I think up to that point last year, when we had done the performances during the workshop, I still felt like I wanted to try my best and I wanted to give it a fair chance and be open-minded about it, but I didn't have that foundation of experience to really know that it was going to work and that it was going to be worthwhile. It was all very theoretical before that point. And I think having that experience was, what for me, was the turning point, where I was like, *'This is something that I find really engaging and something that I would be really proud of to say it was part of my career'*. The trouble is, it takes so much preparation and push to get someone to that point, because it comes across in the performances so they need to actually be able to get to that point and it's quite hard. That's why I'm almost reticent for people to just willy-nilly go and do outreach, because I don't think that that is necessarily the answer. It's the process, and it's doing it for the right reason. It's so up to the individual to actually have that desire. I didn't know I had the desire, so it's not necessarily that people who say they're not interested won't. But it's just doing as much as we can to interest people in it.

Transformation Through the Decoda Project: Transformed Perspective on Education and Community Projects

Ruth: Doing [the Decoda Project] sort of switched the focus, because we spend so much of our time worrying about performing well and getting all the notes right, but actually having a

different purpose, knowing that the point of the performance isn't how well I play, the point of this is to inspire a child, it became more about the music rather than yourself. I think musicians, in general, get too caught up in themselves. We're locked in a practice room for hours on end by ourselves, I mean it's going to happen. It was nice to see what the point of music is, being something for other people.

Pete: When they were explaining the Decoda Project at the beginning I had thought, *'They are using too many long words, this is just going to fall flat'*. But then actually really thinking about which activities we could do to get the kids listening to our piece of music, it actually worked really well. I was quite surprised at the reaction that we got when we performed it. I was surprised how well it worked. I enjoyed doing it, just getting out there and getting on with it was great fun.

Leslie: I had never really come into contact with children before – never worked with kids. I thought they would be terrifying and I was really nervous about it. I don't teach, I didn't have younger siblings or younger cousins or anything, so it's just that I simply hadn't ever spoken to a child before in my life. Doing this, I was more in control than I thought, and it was more fun than I thought.

Ruth: If you present classical music in a really engaging way, and you give them tools, breaking up the music into exercises and games and things that they really enjoy, then they can actually really follow what's going on. It doesn't matter the complexity or the simplicity of the music. I think that's what's really really important, I think that's what I personally got a lot from the Decoda Project.

Luke: You can tell, that's the thing, you can tell it is important to be doing education and community work with music. I think we know it's important because you can see when you've done it right. You can see in like kids' reactions and their questions, and in their involvement, that you're doing something that's engaging and interesting and isn't setting up a pre-determined bias or anything.

Ruth: I think it has made us sort of less snobby about outreach stuff because I think, and there was definitely a feeling going into it there was like *'teaching is just for failed performers, when you've got nothing else to do, become a teacher'*, which is actually not the case at all. Realising that actually it's really rewarding and worth doing because if you're a tiptop performer, those are the ones you want to be inspiring the children, because it's going to work most, to show what they're aiming for. It's changed all of our attitudes in that respect.

Transformation Through the Decoda Project: Impact of Transformation

Sam: After doing the Decoda Project, we enjoyed it so much that we told the head of Chamber Music and the Music Department how much we had enjoyed it, and that we would be interested in doing the project again the following year.

Leslie: I wouldn't have been confident to go out and do our own workshops in schools. But now we are confident at doing it in a group.

Luke: I feel we would have been far less likely to have done the education projects and workshops we have done if we had not had the Decoda Project experience.

Leslie: In our CV now as a quintet we highlight all of our education work, and we say that we are really passionate about doing education for children for whom music has fallen off the school curriculum. Even if the CV is for a professional concert, it always includes that.

Sam: Before the Decoda Project we literally hadn't even considered educational work or anything, but now we actively, without the help of Guildhall, will go and look for educational work.

Ruth: I think it was personal growth actually because I remember at the beginning of the year, and just generally at the beginning of second year, I was a lot less confident than I am now - in my own playing and just in general. At the beginning of the week I wasn't very confident in sharing my ideas in the quintet, because there are quite strong personalities in the group and it's quite easy just to let it happen even if you disagree. But being in a position where I was forced to contribute, and learning that I had an opinion - that was the first time I

had been directly opposed completely to everyone in the quintet - and that I actually had to say something because nobody else was going to say it.

Ruth: I have found through the Decoda Project that I do find education work really rewarding, so I would always like to have an aspect of it as part of my career. That would change at different points in my life, but I think it would be something that I would feel validated doing.

Pete: Well, I think it's beneficial for everyone, for children, us performing the pieces and speaking about them… I think, so it only really benefits to do it. Not really any negative points.

Ruth: Going in and exposing them to classical music, and helping them learn a way, find a way, into the music, was better. I think that is the way music survives. That is what I found was really good about Decoda, was changing the attitudes of the children.

6.5 Laura's Story

Artistic Background, from Dance to Music

My story is a bit weird because I always wanted to be a dancer, and I danced six to seven days a week until I was seventeen. But then I decided I didn't want to do that anymore. I realised I just loved the music that I was dancing to.

It was a combination of quite a few things, like bad body image in dance, you can't eat, and it was quite a negative environment to be in, but what really sticks out to me, is I went to see Prokofiev's *Romeo and Juliet*. It was the first ballet that I had seen in the Royal Opera House. I spent most of the time hanging over the balcony looking at the orchestra because I had never seen an orchestra, a *live* orchestra, before. That's when I was 16. I'd never seen a bassoon, I'd never seen a double bass. I'd only seen the instruments that were in my school, which was a state school in Leicestershire, so no bassoons, or violas, or anything like that.

Musically, I started the flute at eight, just played it for fun really. I had private lessons because my school didn't offer them. I played in the school bands and orchestras and things, but never anything outside of that and never very seriously. So when I told my flute teacher I wanted to go to music college, she sort of laughed at me because, I mean, I wasn't really good. I'd done my grade eight and got distinction, but obviously that's nowhere near what's required to get into music college. I didn't even apply for any London colleges because I wouldn't have gotten in. I just applied for [Royal] Welsh and Birmingham [Conservatoire]. Well, I applied for Trinity [Laban] actually, that is a London college, but just those three. And I managed to get in. I went to Cardiff and I loved the atmosphere of the city and the ethos of the college. It's very friendly, very supportive. There was just something about it, I went with a feeling – it felt like it was the right place to go.

Nebulous Goals as an Undergrad at Conservatoire

Initially I think I went to conservatoire to learn and to see how well I could do. I wanted to learn about music, because I didn't know anything about it. People were talking about Mahler when I first arrived asking, *'Oh, what's your favourite Mahler Symphony?'* I had never heard of Mahler. I didn't know who he was. I'd only heard of ballet composers. So I had a lot of knowledge to catch up on. I wanted to play in an orchestra because I thought that was just super cool, but I'm not sure if I wanted to do it professionally at that point. I wasn't really looking that far ahead.

Exploring and Experimenting with Education and Community Projects as an Undergrad at Conservatoire

I have always been interested in teaching. I've always loved teaching, it's never been a chore to have to do it. I thought, doing workshops with bigger classes is a really good way of actually reaching out and seeing more people so this elective in community engagement and outreach work really appealed to me. I just thought, this was absolutely for me. So I elected for the course, and as part of it we went out into a few schools and we all had the chance to co-lead a project with another person on the course. I enjoyed it so much that I also volunteered to go on a lot of the other schools' visits as well that I wasn't supposed to be on.

I think the elective was quite similar to what I expected. It was quite like what I would call a 'classic' outreach project. We had different rhythms and we put those on instruments and then we played them together basically, or we would come in one group at a time. We would do some sort of basic conducting, very classic kind of workshop stuff, nothing too crazy.

Going into the first project in schools, I was really excited. Maybe that's because I'd been used to standing up in front of big classes of kids anyway. I know a lot of my peers were absolutely bricking it, but I've been exposed to children all my life. My mum's a childminder, so I grew up around children, there's always been like ten children in my house at home, and I would naturally interact with them anyway so I don't find them scary.

I got out of the elective quite a lot of games, some warm-ups, and things that I still use today. And I also got that experience of being stood in front of a whole class, 35 unruly children, and doing something with them and trying to engage them in music. It gave me a bit of a taste for education and community work. I think the course leader mentioned to the head of woodwind that I really enjoyed it, and I was maybe quite good at it or what have you. So when [the woodwind head] had a request for a wind quintet to go into a school, he asked me whether I would lead it. After that I sort of found my own opportunities as well. I wrote probably three, maybe four, different workshops that we took out to different schools. They were all really different. But I think that was more me trying to just find what works and doesn't work.

I think I just came up with the different workshops and presentations out of my head. One school asked for something Halloween-y. It just had to do with Halloween. So I got the story of *The Sorcerer's Apprentice*, and just picked out the key main themes - like the broom and the waves. Our chamber group would play bits of the story, and we would get the children to join in with us on percussion instruments. We had a group that had woodblocks and they were joining in with the broom, and then had a group that was like cymbals and things and they were doing the waves with us. Then we did a performance where we'd tell the story and pick out these motifs and the children would play with us. I don't know where that came from, just from my head.

Orchestral Focus as a Postgrad at Conservatoire

I applied and came to Guildhall for my postgrad because I wanted to be in an orchestra. That was my number one goal: I wanted to do this course and learn how to play in an orchestra. I just loved it. Whenever I had the chance to do it in the past, which wasn't many opportunities because I didn't do youth orchestras and activities like that, I just thought it was amazing. It's chasing that adrenaline, isn't it?

I kept doing workshop and education work during my postgraduate studies. I loved it, but it was always secondary to my playing. At Guildhall I very much just focused on my playing really. It was the first year that we [the OA programme] was paired with the LSO, so there wasn't a lot of scope to get involved with their education and community work at the time. I think there's more now. I did do a few projects with the LSO Discovery. We had an email about LSO Discovery work and I expressed an interest in it and said I would like to do as many as possible, but then the actual timings of them quite often would clash with a symphony orchestra rehearsal or chamber music or something else that was going on. So in reality I didn't get to do perhaps as many as I would have liked. But then, I'm not really sure it would have made that much of a difference, just because of where my focus was at the time. Those projects were very much not the focus of why I was there and what I was doing.

I think that's because I just felt that I had to concentrate on my playing. A year is so quick and you're paying so much money to be there, that I think you just can't do everything. You have to focus on one thing and that's what I chose to do. My focus was on learning how to play the flute. I had lots of teachers, I had three different teachers, and everybody had slightly different ideas. So I felt I was constantly just trying to keep everybody happy.

Taking Time During a Gap Year to Reconsider Musical Goals

When I finished with the Orchestral Artistry course, I didn't know what my goal or vision for the future was at all. I was in a complete, '*Waaa I don't know what I'm doing'*. That's why I had a year of basically treading water after Guildhall. I just wanted a year to play and practice and do little gigs and do bits and bobs of chamber music, but just think about what I wanted to do and where I wanted to go.

I think I just needed time. I knew I loved playing, but I knew that maybe that wasn't enough. Maybe I needed to have a bit more of a goal, a bit more of an idea of what I actually wanted to do. I think that time helped me get clearer on what I wanted to do. I think it made me realise that you can be really happy freelancing, that you don't have to get a job in an orchestra in order to be successful, which I think is what I had believed before. It's quite drummed into you, isn't it? You *must* get a job in an orchestra. And actually, I was making enough money to live on, and I was happy and I was enjoying my playing. I kind of realised that actually, that's enough right now, I don't need any more than that. A lot of people make really successful careers out of freelancing and pulling bits together, a bit of this, a bit of that.

Continuing Orchestral Training alongside Education and Community Work

After that gap year, it was still my desire to play in an orchestra, because I love it. But I still felt like I didn't really have enough experience doing it. Whenever I'd do a gig I'd still get so nervous. So I auditioned for an orchestral training scheme, and was desperate to get involved with it. I knew also that they had quite a strong education 'workshop-y' component to their programme, and that they really liked people who are into that. So I really thought, '*Oh, this is for me'*. I had an amazing year there, it was really good, it was amazing. You get to play every day - it's like a 9 to 5 job, but you go into an orchestra instead of an office. There was different rep every week, a concert a week at least, sometimes two.

For our first family concert I, well I didn't take over, but I had quite a large role in it. I loved doing it! The orchestra asked me to describe Mendelssohn's journey through Europe, and I thought, '*Oh God, that's dull*. *Primary school children wouldn't find that too interesting.'* So I took the brief and went away. I was really not very happy about it, but I thought, '*I need to find a way to make this engaging and interesting, to think outside the box*'.

I did a load of research about Mendelssohn and found these diary entries of his. I highlighted bits that I thought were exciting, or dramatic, or just vaguely relatable to a child. From the extracts from Mendelssohn's diary I designed this presentation based on a storm. I got the whole orchestra to make the noise of a storm. In the show I did this bit where I snapped the diary shut and everybody immediately stopped. I just tried to make it more interactive and more accessible, and less dry than they perhaps wanted it to be. I guess it took me probably a

week, not thinking about it all the time, but just thinking about it quite a lot and writing a bit and then thinking, '*Oh that's not quite right'*, and then fiddling with it.

I think the orchestra was a bit uneasy when I first explained my idea for the family concert. But I just asked them to let me try, and it worked! I got to have one of those headsets like Britney Spears and walk out on the stage in Cadogan Hall and say, '*Hey guys!*' to the audience. It was amazing to have an orchestra behind me to use. That was another moment where I thought, '*Oh maybe…maybe I could do this education and outreach thing'*, at least certainly alongside my playing. Up there on stage, presenting to the audience, I felt far more confident than when I'm about to play a big solo in an orchestra.

After the orchestral scheme, I don't think my orchestral aspirations were diminishing, but I think that workshop stuff was coming up. I applied for an animateur training scheme. The lady in charge of the orchestral training scheme education work said to me, '*You know, you should really go for this*'. And I thought, *Yeah, you know, why not? I definitely won't get it, but I'll just give it a go.* I really wanted the position working with an orchestra, but hardly dared I would get it. But I applied and I chose to do my usual crazy audition. I don't think it's quite what they were expecting but well, it obviously worked.

In that scheme, every project that we do tends to be based on a particular piece of music. I did a project with children with special needs that was obviously far different than the one we took into mainstream schools. I also started doing some work with adults with learning difficulties, and I'd never worked with adults before. I had always done my outreach stuff with children. Like I said, I had thought it was just for children. I was super nervous about it, but I had a great, great time. My brief for that particular project was based on Debussy's *La Mer*, the second movement. I had to create a workshop based on that. The animateur I worked with was really good and supportive and I sent him my plan and he suggested a couple of changes and we bounced it back, but essentially it was my thing and he let me basically run it. I did it and was like, *wow okay I can do this, this is working, and people are having a good time*. That was amazing for me, just because I'd never thought that I could work with adults, and some of them with really severe learning difficulties and things. That was really special.

Gradual Transformation in Perspective around Education and Community Projects

I think when I first did education and outreach work, I thought it was all for children – schoolchildren - and that's what we do with outreach, we go into schools. Now I realise it's so much broader than that. The London Symphony Orchestra does work with literally babies right the way up to adults with learning difficulties and projects for people with dementia and elderly people. I realised that it doesn't just have to be with children, it can be with everybody.

Whenever my playing is getting a bit stale or I'm getting a bit like, *'Oh God this industry…'* - because it has its downsides, this industry, and quite a lot of people in it can be fairly negative about it – doing anything 'outreach-y' and 'workshop-y' with kids or adults has always brought my love for music back. Hopefully then that comes across in my playing. Now I definitely want to do more education and community work. The end goal is to replace my teaching with workshop leading, that's what I want to do. At the moment my teaching supplements my playing and it would be lovely if workshop-leading could supplement my playing and the two could kind of go hand in hand.

I think I've realised how important it is. And just how much it can affect people and change people. I did a concert a few weeks ago with two mainstream primary schools, and a special school. Seeing all three schools perform side-by-side in the same concert, and just how much it meant to the kids and the parents from the special school, I thought, '*Wow, this is probably the highlight of maybe their year, you know. This is a big deal for them'*. And we helped facilitate that. So I think it's really important, more so than I had realised initially.

6.6 Chloe's Story

Musical Background

I started on the violin first when I was eight, and then began the clarinet and played both instruments. I didn't ever really practice properly, I was never a really diligent student in my younger years. I was in a county youth orchestra, did music like three nights a week in my

music service, and that kind of stuff. I did my grade 8 on both instruments, and then continued doing classical stuff on clarinet but also started doing folk stuff on violin.

Diverse Undergrad Experiences as an Undergrad at University

I think I have always wanted to do music. I have never really wanted to do anything else. If I had had my way, I think I would've gone and done a folk undergraduate degree at university. This was the only university to offer a folk course. It would've been like a conservatoire but for studying folk music. But my parents said it would be too narrow, that music was already narrow enough and doing a folk music thing would be even more so.

So I did a four-year course at [University] majoring in clarinet performance, but performance wasn't really the main part of the programme. The course was music based, but it was very free so you could kind of mould it into whatever you wanted it to be. It ended up being more of a philosophical degree looking at race and gender and cultural theory within music. There were quite a lot of lectures and tutorials and things like that, so much more academic work. The days were full, but I was able to maybe do a couple of hours practice. I'm thinking about my final year when I was more diligent as a student, so I'd definitely do two hours a day of my own practice and then there would be probably a lecture every day and then a tutorial. I was in the university symphony orchestra, which involved weekly rehearsals, and I had a private lesson every week.

Outside of the main music course, I attended a folk group and I was still having folk fiddle lessons, but I was not receiving credit for it. The city I studied in was an amazing place for folk music so there were sessions all the time. You could just go to a pub on like a Wednesday night and everyone would be playing tunes. So I loved doing that. I was also in a salsa band that practiced every week, and a singer-songwriter band where we wrote our own songs. I kind of co-led and managed the salsa band, and sometimes we did workshop events, teaching rhythms and things that happen in salsa, with other members of the Music Department there. That was probably my first workshop experience of me being on the delivery side, rather than the receiving side.

In my third year I did a year abroad in Parma, Italy, between Milan and Bologna. That was my first experience in a conservatoire and it was my first year of really practicing every day, and really enjoying that. While I was there, I felt that as an Erasmus student they didn't take you all that seriously. No one really knew why we were there. But it meant that I had the freedom to kind of hone what I wanted to do while I was there. I basically did a bit of technical practice that I had never done before, you know like JeanJean exercises [clarinet technical studies] and things like that. It was good just to have that space to practice properly for a year and learn in a different culture. It was there that I kind of realised that I needed to basically learn how to play the clarinet properly. That was when it dawned on me what I needed to do if I wanted a career in music.

In my undergrad, I really honestly don't think I had enough focus to know to have a special goal or career aspiration. I didn't really have awareness of what you needed to do for a professional career in music. I just knew I wanted to be making music. At that point, in my eyes I could have ended up getting my band going or following a more traditional classical route, or anything else, it wasn't really set in stone in my mind.

I also don't think I had the experience or the teachers around me to really give me direction and say if you want to do this, this is what you need to do. I definitely feel like if I'd had a teacher that better guided me, things would have been very different. My teacher at the time did not believe that university students should even try to be professional musicians, because they were taking jobs away from conservatoire students. I was so young and I looked up to her a lot, so I took on board a lot of that ideology. So while I was at university, I probably didn't even consider an orchestral career as a feasible option for me. I'm not really sure what I thought a feasible option was. I guess there was this kind of weird thing going on where I was like, well, I play the clarinet and I have clarinet lessons and that's kind of what I'm doing, but also not what I will be doing. I guess I didn't overthink at the time. It wasn't really until I graduated that I realised what it meant to be a professional musician, in terms of what I needed to do.

After graduating from [University] I came back to Reading, where my parents live, and just got a [retail] job and started having lessons with teachers in London. I had auditioned for

Guildhall's postgraduate programme that year, but didn't get in. However, one of the clarinet professors from Guildhall offered to give me a year of lessons. She showed me all of the technical stuff I needed to be doing, and kind of gave me a bit more insight into what it means to be a working musician. I think it was having those lessons for a year that really started to channel things in the right direction for me. I auditioned for Guildhall again and started on the postgraduate course in 2016.

Focusing on Orchestral Training as a Postgrad at Conservatoire

Starting out at conservatoire for my postgraduate studies, I don't think my main goal was necessarily to be principal clarinettist in the LSO. It's been more that I want to be as good a musician as I can, and as well-rounded as I can be. I want to be in a position where if someone offered me a strange contemporary composition recital on bass clarinet, where I had to do loads of weird techniques, that I would be fine with that. And if someone asked me to play in the Congolese band and feel rhythm in like quite a specific way, that I could get into that. Or if someone called me up and asked me to play with LSO, I could do that. I want to be able to feel comfortable in lots of different situations.

In my first year at Guildhall I was in the Advanced Instrumental Studies (AIS) course, because I thought that doing the Orchestral Artistry (OA) course would push me away from all of the other stuff I wanted to do. I didn't realise that you would still be able to do as much chamber music or contemporary music while on an orchestral focused course. I think what made me realise was spending half a year hanging out with people on the OA course and seeing that they were doing what I was doing, plus other stuff that sounded really interesting and like an amazing experience. I spoke to the head of the music department about it during the spring term of my first year and told him I would be interested in moving to the OA course for the second year. He set it all up for me to move.

After being on the OA course, which is more orchestral based, I suppose my goals have changed. I feel more confident with the orchestral side. It's not a case of me wondering if I would be able to cope anymore. So I suppose it's expanded, my goal has widened to feeling like I am prepared to do a professional orchestral gig now. Even having done a year here at Guildhall and in conservatoire, I'm kind of baffled by how much it is exactly what I needed to

do. I began to see all of the skills that you get [at conservatoire] that you just don't get at a university. Things like playing with people who really care about making good music and know what that means, and having teachers that really know what it means to be a musician and what's required of you, so therefore give you feedback that's going to help get you where you need to be. I'm very influenced by my environment, so seeing members of the LSO regularly, knowing that I can just go and watch a concert next door at the Barbican if I feel like it, or go and watch a rehearsal, and just being surrounded by people who are working and studying music, it means that I know better what it's like.

Exploring Education and Community Projects

I have to be honest, in my undergrad I don't think I was really thinking about [education and community work] too much. I was still wanting to do community things, but they weren't necessarily music related. I can't remember knowing it as a thing. I don't think I knew about using music as a tool to bring people together in the community in a structured way. I did do some workshops in the community with my salsa band while at university. I also started teaching, which I've continued to do and now teach privately as well as part of a music service in London. I would say up until my postgrad at Guildhall I was involved in more traditional music education settings.

Experiencing Transformation: Learning Skills of Adaptability in the Homeless Centre Project

I did the West London Day Centre [recently renamed WLM Seymour Place] project last year at Guildhall for the Autumn term project, and just started doing it again this term. I first got involved after getting an email sent to all students about the project. I thought it sounded really really interesting. I also thought it would be nice to see professional musicians working in that environment. To see how someone who is used to sitting in an orchestra, would then use those skills to do something that I thought was going to be probably quite different from sitting in an orchestra.

I feel like my musicianship skills are always getting better here [at conservatoire]. And I'm doing things to improve them. I think those basic musician skills are completely necessary for working in those education and community environments because you just want rock solid stuff happening, so you can then concentrate on giving your energy to other people, rather

than focusing on not making a mistake. I was really interested to see that the work I've been doing in a rhythm class at Guildhall has really started to pay off in the homeless centre project. I've been taking a rhythm course at Guildhall which is just amazing, learning how to feel cross rhythms and loads of stuff. A lot of the work we do is surrounding subdivision and feeling the divisions in anything you're listening to, and he talks about spatial listening.

Something I struggled with last year [on the homeless centre project] that I found a little stressful, was if I was trying to hold down a beat and keep it going, and someone else started hitting a drum in a really crazy place that made no sense in my brain, I found that quite difficult to manage. Whereas at last week's session, because I had all of the divisions going in my head the whole time I was playing, even if someone was hitting a drum in a really weird place, I could hear it as part of some kind of rhythm. So I felt much more stable last week, being able to use what I've been learning from the rhythm class. Taking an improvisation course last year has also helped me in being able to hear harmonic movement a little.

I've also learned that structure, even if it's just little pegs that you can hang things from, is really important because people can be unpredictable, and the same people don't necessarily turn up every week. So if you're doing something like [the homeless centre] project, you can't rely on building a project without other openings for new people to come in. [The workshop leader] was always good at that, working with very flexible ideas, and she had backup ideas to use too. By the end of each of the [homeless centre] projects, I was always kind of amazed by how many things we seem to have got through, despite the change of players and not knowing who is going to be there, and who's going to be there for the final project, but we still seem to have come up with all of these different things and tried out lots of different things.

Experiencing Transformation: Finding Community and Connection in the LSO Monday Create Club

I did an LSO Monday Create Club in the spring and that was really good. I got involved in it through the OA course. We were sent an email at the beginning of the term with all of the outreach projects available and I could do that one and it sounded really interesting. I liked the idea of working with a broad age range. And I think that's the first setting that I have

experienced with really severely impaired people, where various different things stop people from communicating in a normal setting. It was for adults and young people with quite severe disabilities, so a few of them couldn't talk, a lot of them couldn't move very much, and they all had a carer or someone responsible for them with them.

There were four musicians, two LSO musicians and two Guildhall musicians, including myself. There were two groups of adults, of clients, with two musicians in each group. The session was based on the sea, so we were looking at calm seas, angry seas, and then kind of improvising a bit. Everyone had an instrument, whether that was a triangle or a very small percussion instrument, or xylophone. Some of the clients weren't able to actually play the instrument themselves so their carer did it for them. We just made different soundscapes based on the sea. My role was helping to create a structure to the piece that we were improvising and to help come up with an order of things and make suggestions of what might work where. That felt good, I really like doing creative things and using everyone's ideas, kind of fitting them all together.

I got quite friendly with a mum and her daughter who I think was 24. Her daughter couldn't speak or communicate in a language way, but yet it was really nice. I had lunch with them, and the mum was just telling me about what their life was like, about how they try to go to lots of other music things because she really connects with music. I don't know if the daughter could understand what we were saying, and I couldn't understand anything that came out of her vocally. But every now and then she reached out and held my hand, and I liked having that connection. It just went to show that it doesn't have to be verbal. It was really nice to spend some time with them and find out a bit about their lives and how music is really positive for them.

The LSO Create Club was the first time I've ever done a project like that or had an experience like that. I really like giving people tools so that they can work on things and see the improvement that they're making themselves and almost like a mindfulness thing sort of seeing music as a way to basically become more aware and more calm. I enjoyed it because it felt like people really got something out of it. They might not have been saying, '*Oh I had a really good time*,' but you could tell that everyone was interacting with the music and with

each other in various different ways. There were a couple of clients who didn't seem to be affected, but you never know what's going on. Other people responded with physical movement, a shout or something. The project just seemed to stimulate connection. [Experiences like this] remind me of accepting people on a very basic level, you know, not trying to push people to become amazing musicians, but just giving them fun activities that are based around music.

Experiencing Transformation: Seeing the Importance of Specialism Expertise in the LSO's CPD Creative Teacher Training

I also did the CPD [Continuing Professional Development] Creative Days for teachers with an LSO animateur. I signed up because I think it's always good to get very music specific training as a teacher, from someone who really knows their music stuff, that isn't just going to be like, *'Oh just give the kids a drum and hit it'*. [The animateur] explored the history of music, Shostakovich as a person, compositional techniques, and improvisation based around those things, all in one session, which was just amazing. We were looking at Shostakovich's 10th Symphony and some of the melodies in that, and kind of improvising based on them and this idea of codes written within music, which was really interesting.

I think the animateur was really pushing the boundaries, the way [the animateur] showed us how to look differently at Shostakovich. I had no idea the piece begins with the basses spelling out his name, and that the horn solo is about the young girl that he fancied. I had no idea, just doing that day made the music come to life way more. I learned some cool ways to create compositions in the classroom, giving children a structure that was creative but in a very different way to what they're used to in the music lesson, like being able to write their name in musical letters. I genuinely find it creatively stimulating, like I think it's really cool, you can see music in different ways by doing projects like this.

I think the more specialist teachers and trainers there are, the better, because otherwise it can all get a bit middle-of-the-road. Wouldn't it be cool if there were jazz teachers doing really jazz specific training days, and classical and folk? I think children get so much out of it. Children can tell whether the person teaching them is serious about what they do. I think if you've got a very strong structure, where you can play the piece of music, discuss how it was

composed, and then give them the opportunity to compose in that style, that's quite a specialist thing to get your head around. I don't think you'd get that depth from any old person who hadn't studied music or didn't know their stuff about music. You would never have someone teaching maths who couldn't do maths properly. You wouldn't have someone teaching tennis who couldn't play a game of tennis. Because they would look like an idiot and all the kids would laugh at them. So I like the idea of specialist teaching being available to everyone.

Experiencing Transformation: Facing Challenges and Finding Community Amongst Diversity in Play for Progress

There's also another project I've just been depping [subbing] a couple of times for, Play for Progress. That's a music project for refugee kids. It must be mental for some of them who arrive and then suddenly they've got GCSEs [General Certificate of Secondary Education exams] in a language they don't understand. So I think it's nice to give them music, or football, or whatever it is on a Friday night, that's social but also kind of normal. I think for some of them it's just somewhere to be on Friday. Some of them aren't that bothered but it's still nice that they are there and trying something out. But for some of them I think it's so important to them, something they really get a sense of identity from.

We all meet at the Refugee Council, and then walk with whichever kids have shown up to the studio. It's the only space suitable for making music with everyone. The beginning of the session is a warmup run by a different teacher each week - there will be a rhythmic-y warmup and then a song, and that's everyone together. Lots of [the children] don't speak English or at least fluent English, but that doesn't seem to stop anyone, you just sort of make up the words.

I think there's a really interesting dynamic with those children. It's out of school, so if they turn up, they turn up, if they don't, they don't. It really feels kind of like a big group of friends meeting up and making music together. There are times when you're like, okay they are teachers and they are students, but a lot of the time it's just everyone having fun together. It's a really nice dynamic, sometimes the students get rhythms wrong but it's fine because

everyone just laughs at each other, and sometimes the teachers get things wrong and then the students laugh.

Then we go off and do our individual instrument lessons, and that's completely random because the children can also change what instrument they want to do each week, if they want to. There will be a teacher for every instrument [played by the children who come], and some weeks there will be like four piano students and no other students for anything else, so then all the teachers are helping out with the piano, or doing admin or something else.

The couple of weeks that I depped [subbed] on clarinet I didn't actually teach any clarinet. I was just helping with the keyboards. That was quite challenging, not being able to communicate in English. I tried out loads of different senses with teaching - the touch sense, like which finger they should use by just getting them to touch the relevant finger to the relevant note, and then the visual sense. That was challenging. Then you come back together at the end of the evening and each instrument group presents what they have been doing to everyone else. It's such a nice thing to experience, teachers and fellow students encouraging each other at the end when they present their work.

Learning to Serve through Education and Community Projects

I really enjoy going into those [education and community project] environments. I do them because I think it's a really nice giving aspect of the course. I really enjoy being part of something outside of Guildhall that feels very different to everything that's going on in Guildhall. While I love doing my masters, and I think the OA course is exactly what I need to be doing, I also think it can be quite a selfish thing to do. That's not necessarily bad, but it is very self-focused. So it felt nice to be balancing that with something that was looking outwards more. I saw it as like an exchange, I guess. It feels like, this is going to sound really stupid, but like the real world a bit more. Like actually connecting Guildhall to real people who are dealing with real sh**, you know? Rather than this little bubble of people.

What hasn't changed is how important I think [education and community work] is, and the more of it the better. But I think I've got a slightly clearer view on what I feel about it now. Now I find education and community projects really fun. I tend to be quite creative anyway,

so the more environments I'm in where I can just do stuff, the better. I think what's been great about this course is that I've got all of this creative bubbling stuff going on in my mind. I don't struggle with coming up with ideas, but I didn't have the foundation of really solid musicianship.

I think it's good to know a bit more about what this kind of work entails, so that's going to be useful taking that forward, knowing I would be able to run something in the future and having a bit of insight, not feeling so intimidated by the idea. Before I wouldn't have felt comfortable or confident running one, and thought of these projects as '*Ok, that sounds great but I don't really know what it is.*' Now I think, *'Ok, that sounds great, and I have some ideas about potentially being able to do it myself at some point.'*

Maybe before I felt a bit cynical about community work, thinking, oh yeah, well all the orchestras have to do community work so they just do this thing and then it's over and then the people who they have been working have to just deal with the fact that it's not there anymore until the next one. I think before I didn't realise that the orchestra would have an animateur, or someone who specialised in community projects, as the kind of mediator between the orchestra and clients. I thought it was maybe just a bunch of quite stuck-up classical musicians going in and being like *'Oh you don't know Bach'* - and that's a really extreme version, but that kind of thing. So working with animateurs who are just so available emotionally, without being unprofessional, that's changed how I see what it means to be a project worker, and I think that's really great that there's someone who's very down to earth, who knows how to create something really cool with a group of people plus orchestral musicians.

The Impact of Transformation

The link between an artist and the community is of great importance to me. I would say it would be kind of hypocritical if I was not doing something that is more accessible than playing concerts. I think bringing knowledge to as many people as possible is really good because they can feel a bit like, *'oh what are you doing, you're a clarinettist'* sometimes. So people just being exposed to the clarinet is a tiny thing, but it means that they are not going to feel intimidated by that kind of attitude. And as much as I would like to change society's

view on knowledge, and knowledge not being like a currency, I mean that would be the most ideal thing, but if you can't change that then I guess you can change how many people have access to the currency. I think music can also be so exclusive, everyone is in their practice rooms or in a certain demographic of people, learning together. So it's really good for me, I think, to have that opportunity to help other people with something, and maybe give them something that is fun to do for a couple of hours.

I guess it's just connecting everyone as much as possible to classical music heritage, trying to break down the very strong barriers that keep it elitist. I think that is gradually hopefully happening, but I think the more these projects can happen and that people's attitudes change, the more hopefully those walls can be broken down. I've realised I have so many issues surrounding classical music, like really feeling like an outsider because of not going to a certain kind of school, even in my life. My life has been very privileged and I have been learning instruments the whole time, so if that's how I feel, imagine what other kids who never learnt an instrument must feel, and how exclusive it can be. So the more that can be broken down the better and just having really cool ideas, but also making it really accessible so that the activities push people in a creative way, but not in an intimidating or exclusive knowledge-based way.

6.7 Summary

This chapter covered five representative participant narratives sharing the transformations of Kate, Shane, an undergraduate Woodwind Quintet (with members Luke, Sam, Ruth, Leslie, Pete), Laura, and Chloe through their experiences in education and community projects, in as close to their own words as possible. I now turn to presenting the second half of my research's Findings by going through the thematic analysis of my data in Chapter Seven's Pathways of Transformation Through Education and Community Work.

CHAPTER 7: FINDINGS – PATHWAYS OF TRANSFORMATION THROUGH EDUCATION AND COMMUNITY WORK

'It's those little tiny moments, isn't it? It's like that one child in the front row who's like absolutely enamoured by a cello or something, it's often just one or two children or adults, or somebody says something and you think, God yeah, this is really important.'

- Laura, Alumni Participant

The previous chapter highlighted the individual stories of five representative participants through crafted narratives in their own words. In this chapter, I take a step back from addressing the participants as individuals, and look to the similarities and differences between, as well as the connections across, their journeys and pathways through transformation. I accomplish this using thematic analysis of my participant interviews [described fully in Chapter Five's Methodology], which facilitated my exploration of patterns and themes in the data to better understand and compare the experiences of my participants. I present the resultant findings, the end-point of my analysis, with a mind map depicting the sometimes similar, but often-contrasting, journeys or pathways my participants navigated through transformational experiences in education and community work.

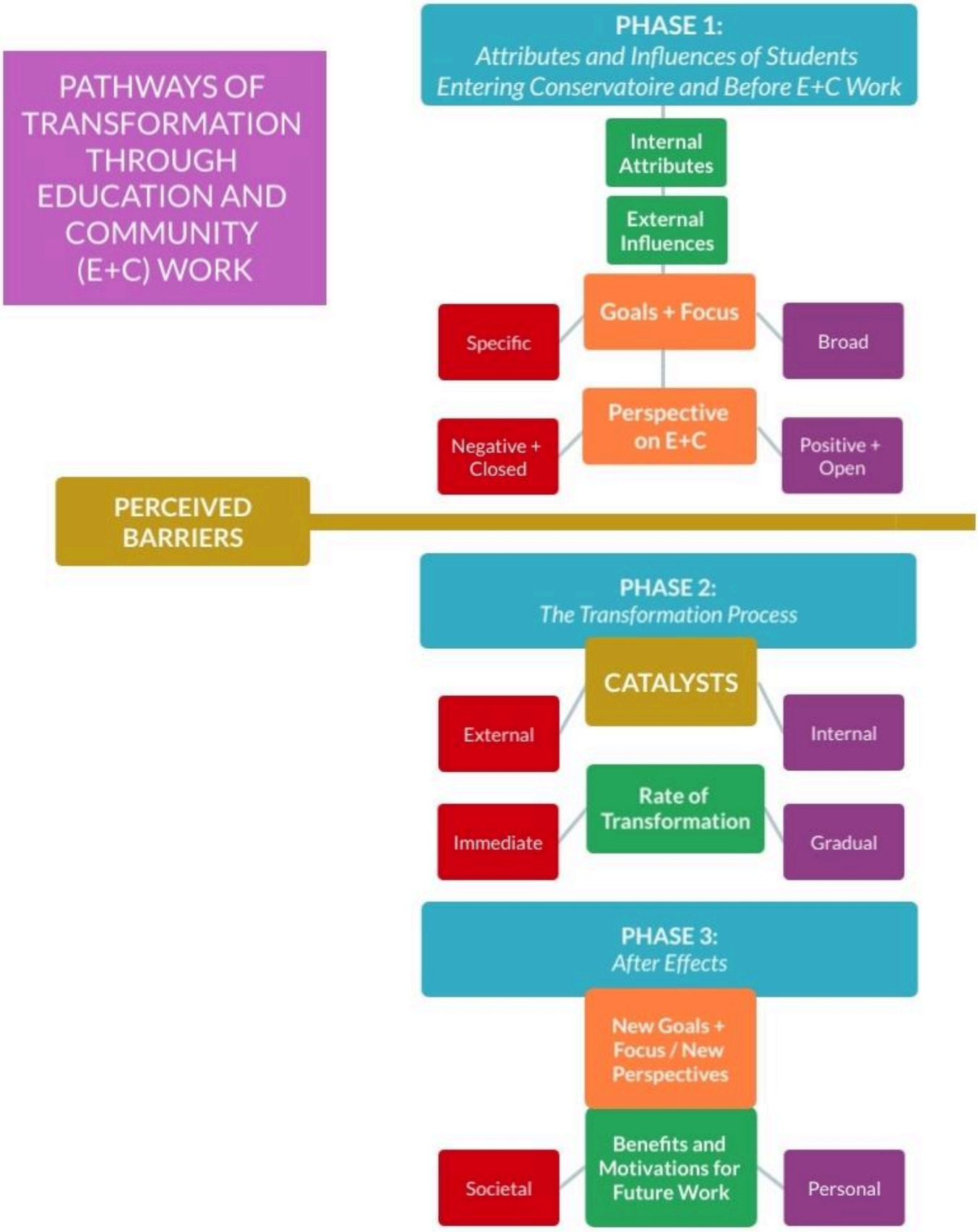
This chapter looks closely at these different pathways of transformation taken by my participants, dividing them into three main phases: 1) the attributes of, and influences on, students entering conservatoire, looking specifically at internal and external influencing factors which led to differing goals and focus, and likewise, differing perspectives on education and community work; 2) the process of transformation itself; and 3) the after effects of taking part in education and community work on the participants, including impact on their goals, focus, and perspectives, as well as the recognised benefits and ensuing motivations for future work. Within these three phases lie two crux points – the perceived barriers which blocked the participants from engaging in education and community work, and the all-important catalysts which served to break through those barriers and led to the pathways of transformation.

7.1 Introduction to the Mind Map

The main findings of my research analysis are visualised in Figure 7.1, a mind map portraying the different pathways my participants took in navigating their transformations through experiences in education and community work. Each participant had their own unique journey and winding pathway. However, through the process of generalising my data by zooming out from the individual participants to the group, my findings also look at the mosaic created by bringing those individual pathways together, exploring the different groupings, patterns and themes within each phase of their transformation journeys and the correlations across the different phases. I explore these components of the mosaic throughout the remainder of the chapter, using the mind map as an illustrated visual of the findings, with specific examples from the participants to support and illuminate each point.

In organising my findings into this mind map, two distinct pathways formed. These are shown vertically on each side of the mind-map: the path on the left side (red) relates closely with internal and insular concepts, whereas the path on the right side (purple) relates much more with external and outward-looking ideas. Some participants conform neatly into one or the other of these vertical pathways, proceeding straight down the left or right side in sequential order through their journeys of transformation. The majority of the participants, however, do not follow either pathway so precisely. Instead, their paths zigzag from one side to the other depending on their unique set of personal attributes, external influences, barriers, and processes of transformation.

Figure 7.1: Pathways of Transformation Through E+C Work



7.2 PHASE 1: The Attributes of and Influences on Students Entering Conservatoire and Before Education and Community (E+C) Work

7.2.1 Introduction

Not surprisingly for students attending, or having recently attended, a high-level conservatoire, most of the participants in my study were introduced to the arts and began playing a musical instrument(s) at an early age. Whether they attended a specialist music school [Mark and Sarah] or chose to focus on music alongside their school studies, the participants clearly made a decision to prioritise music. Most of the participants also chose to attend conservatoire for their undergraduate degree, except for two who majored in music at university [Chloe and Alice]. Most went on to pursue a postgraduate degree at conservatoire. Given that my research is based in a conservatoire setting, these similarities are not surprising. However, the participants also came from diverse backgrounds with disparate experiences, which shaped their musical training and aspirations in unique ways. There are, therefore, rich differences in their experiences from which groupings emerge. These groupings are explored throughout this section and captured in the mind map.

An important theme arising out of my analysis centres on the attributes and attitudes my participants described as having from the start of their musical training upon entering the conservatoire, as shown by Phase 1 at the top of the mind map. The participants' internal attributes, along with external influencing factors, shaped their goals and focus, as well as their perspectives towards education and community work. The first section fleshes out the internal attributes of the participants. I then detail the external factors which played a role in shaping the participants' attitudes and, in turn, influenced their goals, focus and perspectives. Finally, I lay out the different pathways participants followed, looking at those with broad compared to specific goals, as well as positive/open versus negative/closed perspectives on education and community work.

7.2.2 Internal Attributes

In describing their upbringing and the decisions and choices made on their musical journeys before and during their conservatoire training, the participants exhibited a number of characteristics shaping them as people and musicians. These attributes include: 1) diverse interests; 2) proactive ownership over their learning; 3) a practical and realistic view of themselves and, at times, the profession; 4) self-doubt, as to their musical abilities; 5) a feeling of separation from their peers; and 6) a strong will, resilience, and persistence in overcoming set-backs.

7.2.2.1 Internal Attributes: Diverse Interests

Many of the participants displayed diverse interests, seeking to widen their perspectives and skill sets by getting involved in activities outside of the core curriculum of conservatoire training. For example, Chloe was interested in a variety of musical genres, and in her undergraduate studies participated in folk and salsa bands. She also took a number of diverse and optional electives to broaden her musical training, including improvisation, rhythmic skills, and folk fiddle lessons. Her goal was to be 'as good a musician as I can, and as well-rounded as I can be'.

Another example is Alice, who intentionally went to university for her undergraduate degree, before moving to conservatoire for her postgraduate degree, because of the wider studies she could pursue in a university setting to receive a well-rounded education. Alice also travelled quite extensively to widen her perspective, experiencing diverse settings and new cultures. She described why she prioritised travel:

> Coming to Europe as an American … the ranges of experiences you can get. I remember I came here and I did spend quite a large chunk of my student loans travelling as much as I could, because I felt that that experience of other cultures and other places, and *not* just the ones that everyone hits on a Europe summer trip, were really crucial to my development.

Alice was not the only traveller out of the participants. Chloe and Sarah had also studied abroad in Italy and France, respectively.

7.2.2.2 Internal Attributes: Proactive Ownership over Learning

The participants' interviews revealed a proactive ownership over their own learning. A number of them proved they were not content to simply follow the minimum required curriculum. In many cases, the participants sought out additional opportunities to develop their skills and enjoy new experiences. In her undergraduate studies, Laura elected to take a class on education and community work because of her desire to get more involved. But she did not stop there:

> And then from that [E+C elective], yeah, I sort of found my own opportunities as well. I wrote probably…three, maybe four, different workshops that we took out to different schools. And they were all really different…Then in fourth year I started my own kind of outreach-y project with my quintet …So we went into some schools, in the valleys. And yeah, sort of arranged pieces of music, like popular classical music, and then made them into stories, telling stories to the children.

Mary's experience followed a similar pattern: 'Yeah, [I] completely had to [seek out E+C projects]. I would say everything I did, even within the electives I felt like I had to go the extra mile to really get what I wanted out of it.'

7.2.2.3 Internal Attributes: Practical and Realistic

A number of the participants were quite practical and realistic, especially about their future careers and what it would take to succeed in the field. Mark and Josh spoke extensively about the realities of the music profession, including the steep competition, low wages, and additional challenges facing orchestras, and wanting to prepare themselves to be successful in light of those realities by investing in business and career skills. Mark described his outlook on his own entry into the orchestral profession this way:

> The plan was always to set up some sort of business or something that I could make my money from that and then not have to worry about earning money to play, because we all know that musicians don't get paid enough, like even if they're in an orchestra. You might be in one of the best orchestras in the UK and get 30 grand a year for your troubles.

7.2.2.4 Internal Attributes: Self-Doubt and Insecurity

The participants were all very modest about their abilities and accomplishments. Everyone attending a top-rated conservatoire must have reached the requisite level of technical excellence to be admitted, but each participant minimised their accomplishments. A number reported feelings of insecurity and self-doubt.

Sarah strongly expressed these sentiments in her interview, describing the stream of thoughts second-guessing and harshly judging herself: 'I *massively* struggle with self-doubt. And so there's this thing of, I might be coming across as I'm telling you what to do and I'm really engaged, but in my brain I'm like, '*you said that wrong, you didn't manage that, you should have used that language differently and like this pace*' and whatever.'

Laura and Alice's narratives are similar. When describing her decision to pursue music and apply for undergraduate conservatoire courses, Laura did not even apply to some of the top music conservatoires because she did not believe she was good enough - 'You know, I mean I wasn't really good, *really*. I'd done my grade eight and got distinction, but obviously that's not nowhere near enough of what's required to get into music college. So I didn't even apply for any London colleges because I wouldn't have got in.' Alice, too, felt inadequate and insecure when she first arrived at conservatoire, describing the experience: 'I honestly arrived at Academy and was like, *right so I'm the worst person here*, and I had a few weeks of absolute like, *what am I doing here*, *this is not for me*.'

7.2.2.5 Internal Attributes: Feeling Different

Participants also expressed how they felt different from their peers at conservatoire, due to their more diverse interests and involvement in activities outside the mainstream conservatoire curriculum. Sarah felt this even from the time she was in school, 'probably just a round peg in a square hole, but I was really unhappy there.' Mary felt that her undergraduate experience in conservatoire was shaped by feeling 'set apart', recognising both the positives and negatives of the situation:

> I've totally gone through the whole of Guildhall like carving my own way through stuff. And I really feel like that set me apart from my year, which had good and bad points for sure. They all just did what was given, and that was kind of it. And I

did do that too, but then I was interested in so much that I was like *'oh what can I get out of that?'*, or *'can I do that?'* and I'm glad I did that.

7.2.2.6 Internal Attributes: Strong-willed, Resilient, and Persistent

Another attribute that stood out as a pattern from analysing the interviews was the strong-will of the participants, and their resilience and persistence in the midst of trials and set-backs. Sarah spoke about her strong-will as a child, describing how it was her decision to attend a music specialist school in Scotland: '[My parents] say that I decided to go there. Which is my memory as well, but they were like, they said that they didn't feel like they had much choice in the matter.' Sarah was not admitted on her initial instrumental audition, but she persisted, knowing this was the school for her. When a chorister position opened up, she took the opportunity. Many of the other participants also experienced rejection, and yet persisted to achieve their goals, although it took longer than expected or desired. Chloe auditioned for the Guildhall School and was not accepted the first time. She then spent a year taking lessons from one of the clarinet professors, before auditioning again the following year, and this time was accepted.

Josh had a similar story of rejection, persistence, and resilience. He described his process of auditioning for conservatoire in this way: 'I applied everywhere and didn't get a place anywhere, and so that was an enforced year out and I took a year out.' When asked about his decision to still pursue the conservatoire route, instead of pursuing another subject at university, he said:

> It was after the year out where I got rejected, I sort of went into a period of about three months where I was considering doing other things and I applied for university. And I saw a [classical music] concert about a week before my first university interviews, and sort of went, actually you know what, I want to do that. I don't want to do this. Then it got to the day before my first university interview and I just sort of went 'no, can't do this' and just sacked them all off and decided to take the gap year and then reapply [to conservatoires].

7.2.3 External Influencing Factors

Alongside the personal internal attributes of the participants, external influencing factors also played a role in shaping the goals, focus, and perspectives of the participants. Most of these revolved around conservatoire culture and the influence of people and the environment. Many of these external influencing factors form the perceived barriers to taking part in education and community work that the participants cited. These are more fully considered later in this chapter [section 7.3]. Importantly, these external factors played a role in influencing the participants' goals, focus, and perspectives, and so are placed accordingly in the mind map.

The most frequently occurring theme was the performance focus of the conservatoire. The strong emphasis on instrumental playing extended from course curricula, assessments, and exams, to the influence of faculty and peers. Each participant expressed, to one degree or another, how the culture of the institution, and the competitive environment, impacted their own goals, focus, and views on education and community work. Alice put it as strongly as saying, 'The fact [is] that, [one's technical musical ability] is all that is even remotely covered [in conservatoire training], and in fact everything else is kind of pushed aside.' Some participants even felt that the conservatoire environment did not encourage creativity, a broad mindset, or curiosity. Such attitudes would exert strong influence on a student's desire and ability to explore anything outside of performance because, as Mark described, 'It's just not at the top of people's agenda to sort of go out and find out about it, because they are so worried about being the best at their instrument they can be.' Laura expressed similar sentiments: 'I think I just felt that I had to concentrate on my playing. And a year is so quick and you're paying so much money to be here, that I think you just can't do everything, you have to focus on one thing and that's what I chose to do.'

The participants recognised the positive aspect of this stream-lined focus, acknowledging how it has produced top-notch musicians who went on to achieve notable success in their field, winning positions in top orchestras around the world, achieving successful solo and recording careers, etc. On the other hand, the participants felt the negative impact of the

conservatoire's strong emphasis on performance intensely, stating how they felt pigeon-holed onto a narrow pathway of an orchestral musician, with a lack of training in career management as well as preparedness in well-rounded skills. Sam summed up both of these sides:

> [The conservatoire] is still very stuck in the, *you are going to practice your instrument for this many hours a day, and maybe you'll get a job in an orchestra, and you'll form a chamber group*, but it's all very performance headed. And that is absolutely fantastic because that's why I'm here. But at the same time that career doesn't exist anymore, and so the music colleges need to catch up and stop training people for something that doesn't exist.

The participants' internal personal attributes, alongside these external influences, played a role in shaping their goals and focus, as well as their initial perspectives on education and community work at the beginning of their conservatoire training experience. I now proceed to discuss these goals, focus, and perspectives more fully, detailing the different groupings the participants began to fall into at the start of their pathways of transformation.

7.2.4 Goals and Focus Upon Entering Conservatoire

Even with similar attributes and influencing external factors, the participants each entered their conservatoire training with differing musical goals and ambitions which varied significantly in their scope and focus. Some participants came in with quite specific musical goals and well-defined career ambitions centred on their respective instruments and practice. These participants on the mind map move from the centre of the pathway stretching down from Phase 1 and start going down vertically on the left side. In contrast, other participants entered their training with much more unformed and nebulous goals, characterised by broader and wider interests. These participants move down to the right side vertical pathway of the mind map. These two groupings are also shown in Table 7.1.

Table 7.1: Participants Entering Conservatoire with Specific vs Broad Goals and Focus

Specific	Broad
Mark	Chloe
Josh	Sarah
Woodwind Quintet	Mary
Kate	Alice
Shane	
Laura	

7.2.4.1 Specific Goals and Focus

The majority of my participants entered conservatoire with a specific career path in mind. Kate, Shane, Laura, Mark, Josh, and the Woodwind Quintet all spoke about their strong desire to pursue an orchestral career pathway from the start of their musical training. Kate went as far as saying that, 'cello was a massive part of my identity.' She went on to explain how performing in an orchestra was her goal.

> I didn't apply to university, I just went for conservatoires. And I never wanted to be like the soloist, kind of primadonna cellist. But I always wanted to be in an orchestra and performing or maybe have a chamber group, that was my kind of goal, was to definitely be a performer, and definitely at 18 that was absolutely the line that I sort of took.

Josh expressed that he felt most students, upon entering conservatoire, would think similarly as well:

> I think when you go into first year conservatoire, I think everyone who goes in… - unless you're very strong-willed and you have a very good idea of exactly what you want, which usually is only reserved for perhaps slightly more mature students - a lot of if you're 18, 19 and you go into conservatoire, a lot of what you're thinking and doing is *'I want to be a performer, I'm here, I want to perform, and I want to do what I see all these people who are out on the circuit performing and doing.'*

7.2.4.2 Broad Goals and Focus

At the opposite end of the spectrum, Chloe, Sarah, Mary, and Alice started their higher education musical training with much more nebulous goals and diverse interests. These participants spoke of choosing to pursue musical training because they loved music, but did not see themselves as having specific goals or career aspirations. Instead, they wanted to study and learn more about their instrument, training to become better musicians. For example, Mary described how she chose to attend conservatoire because she loved music and wanted to make music part of her future career: 'I came in strangely blind into music college …I didn't know what to expect at all, I just knew that I always really enjoyed playing trombone and having done it for so long it would really make sense to try to make it my work.' She never actually held any orchestral career aspirations. Well, 'maybe for like two or three weeks,' she quipped. Chloe, similarly, spoke about not having 'enough focus' to have 'a specific goal or career aspiration' when she entered university. She just wanted to make music. Sarah too expressed from the beginning that she knew she had a wider range of interests and the desire to do more than just playing in an orchestra:

> That traditional thing of *well I'm going to come out of conservatoire and I'm going to walk into an orchestral job* – like, I had clocked that as not being the case. And at that time I felt that I would probably get kind of bored doing that if it was day in, day out. And so I think I wasn't entirely sure specifically what I would be doing, and I probably didn't even know the term portfolio career or freelancer whatever, but that kind of concept of making music and making money doing music and performing, but not necessarily as a soloist or an orchestral player…I think, yeah, that kind of idea was there.

7.2.5 Perspectives on Education and Community Work

In addition to differing goals and focus, the participants also held differing perspectives on education and community work, ranging from positive and open, to negative and closed, as shown in Table 7.2. These perspectives were shaped by the participants' previous experiences and preconceptions.

Table 7.2: Participants with Positive/Open vs Negative/Closed Perspectives on E+C Work

Positive/Open	Negative/Closed
Chloe	Woodwind Quintet
Sarah	Kate
Mark	Shane
Josh	Alice
Laura	Mary

7.2.5.1 Negative/Closed Perspectives towards E+C Work

Half of the participants described initially having quite negative views of education and community work, with closed perspectives towards getting involved in such activities. The participants described attitudes and emotions ranging from scepticism, reluctance, fear, to even deep levels of hostility. A number of these negative views were the starting point for participants to identify perceived barriers to getting involved in education and community work, which are expanded upon in section 7.3. It is worth noting the perspectives of the participants at this point in the mind map; some already had negative views towards education and community work even before other influences had a chance to further solidify those feelings.

For some of the participants, this negative view towards education and community work stemmed from pre-judgments made before even experiencing what such work entailed. For example, Kate described her feelings: 'Maybe I would have thought, *oh it's just going to be boring and the kids won't engage because it's classical music, you have to have a certain level before you actually start to appreciate it* … I'm sure I would have thought that way, and kind of been a bit close minded about it.'

Other participants believed that their negative connotations towards education and community stemmed from conservatoire culture regarding what makes a successful musician, predominantly the idea that education and community work was for musicians who could not make it as performers. 'Before we met Decoda I definitely thought that musicians doing education and community work were second rate,' said Sam from the

Woodwind Quintet. Alice had experienced similarly strong feelings about the subject: 'I always set out with the intention of never doing music education, because they do drill that into your head that that's failure.' Although Shane did not share this same level of aversion at the start of his conservatoire training, he did feel reluctant to get involved in education and community work. Education and community work felt like something he 'had' to do, implying that he would not have even considered it if it was not a seemingly necessary component of his future career.

7.2.5.2 Positive/Open Perspectives towards E+C Work

From the start of their conservatoire training, some participants appeared to have a much more positive view of education and community work, with a willingness to dive in and explore the new contexts these projects presented. Openness towards education and community work stemmed from their personal internal attributes as well as their backgrounds, including lack of exposure, previous related experiences, and the desire to gain the experience and skills they anticipated education and community work could offer.

Lack of Exposure

Some participants came to education and community work not really knowing anything about it. Consequently, they did not possess strong feelings either way about whether it was something they would want to do or not. Chloe described how she had not thought much about it at all: 'I have to be honest, in my undergrad I don't think I was really thinking about [education and community work] too much. I was still wanting to do community things, but they weren't necessarily music related. I can't remember knowing it as a thing.' This lack of knowledge and exposure meant that some of the participants did not have negative ideas about education and community work, and so were open to getting involved.

Previous Experience and Exposure

In light of their backgrounds and previous experiences, Chloe, Sarah and Laura already felt much more comfortable going into education and community projects taking place in similar environments. For example, Sarah spoke about her experiences starting when she was around fourteen, giving music workshops at her sister's school for special needs children. Having grown up with a sister who was a special needs child, Sarah felt she could draw on her

personal experience to formulate workshops and better engage with the students in that school: 'I guess the whole reason I got into [education and community projects] is my sister is autistic and has a learning disability. And so I did a week in her primary school kind of shadowing the music teacher … I guess that was where it started, when I was 14.'

Likewise, Laura grew up surrounded by children because her mother was a childminder. As a result, she did not find children 'scary', but rather felt very comfortable interacting with them. As many education and community projects are held in schools, this helped Laura feel more comfortable in school settings. She found herself excited going into her first education project, even though many of her peers felt extremely anxious about the situation and were nervous and 'absolutely bricking it.' Laura acknowledged that this is likely because she already had previous experience standing up in front of large classes of kids, having started teaching dance classes at the age of twelve.

Desire for Experience

Despite not having had previous exposure to situations that could easily correlate to education and community work, Mark and Josh displayed a willing desire to gain such experience, recognising from the start that it was an experience they ought to invest in. Education and community work seemed to become part of building up their skill set for their intended careers. For example, Josh knew that he wanted teaching to be a part of his future career, and so projects that offered him further experience and opportunity to sharpen teaching skills were particularly attractive:

> I wanted the experience of educational outreach … I'd never really done kind of a big project like that … at the time [the opportunity to do a project] was just something that came up on an email, looked like quite a good idea. And I've always been for getting 'needless' experiences, just in case something comes up that needs you to have x.

7.2.6 Mind-Map Pathways and Correlations: Phase 1

Phase 1 on the mind map depicts the participants, and their attributes and influences at the beginning of their conservatoire experience. Both internal attributes and external influences play a role in shaping the goals and focus, as well as perspectives on education and community work. It is at this stage that the pathways begin to diverge, with two main vertical pathways emerging, as well as several pathways criss-crossing between the two sides.

One pathway of the participants included those who described entering conservatoire with a more concentrated performance focus, as well as negative/closed perspectives towards education and community work [Woodwind Quintet, Kate, Shane]. In fact, their specialised focus on performance played a significant role in their negative/closed view of such projects, contributing to their belief that education and community work was unnecessary. In their mind, these were diversions from their performance practice and potentially hindered their success as performers. By comparison, a separate pathway crosses over from holding broader goals to initially displaying more negative/closed perspectives towards education and community work [Mary, Alice]. Among these participants, their negative/closed views of education and community work stemmed from previous negative experiences and assumptions, showing the influence of barriers at work.

On the right side of the mind map, another pathway began with those holding broad goals and focus, as well as positive/open views towards education and community work [Chloe, Sarah]. For these participants, a broader outlook on training lent itself towards being more open to trying new activities and experiences. Yet another pathway cutting across the mind map links those who described having more specific goals, with a more positive/open attitude towards trying education and community work [Laura, Mark, Josh]. For them, openness stemmed from an understanding of some of the benefits they recognised they could gain from engaging in education and community work. For Mark and Josh, while they were open and not resistant towards such projects, it did not appear to be a priority for them or something they proactively sought out at the start. However, Laura actually disclosed a great interest in education and community work, which can be traced to her experiences and

influences from even before conservatoire training. Her specific career goals seemed to be largely influenced by conservatoire culture.

7.3 Perceived Barriers to Getting Involved in Education and Community Work

Table 7.3: Perceived Barriers to Education and Community Work

Barriers to Education and Community Work
Ignorance and Fears
Stigmas and Negative Assumptions Surrounding Education and Community Work
Past Negative Encounters
Lack of Priority and Time

Whether the participants entered conservatoire with more negative/closed views of education and community work, or more positive/open views, all of the participants experienced a number of perceived barriers they felt kept them from engaging in such work. For those with more negative/closed perspectives, these barriers are often what kept them from taking part in projects, or contributed to solidifying their negative views of education and community work. For the participants with more positive/open perspectives, these barriers deterred them from being as actively involved in education and community work as they may have wanted to be.

These perceived barriers, also outlined in Table 7.3, can be formulated into four main categories: 1) ignorance and fear about the unknown 2) stigmas and misguided assumptions surrounding education and community work; 3) past negative encounters with education and community work or related projects; and 4) a lack of priority due to time constraints, exacerbated by the conservatoire's relentless performance focus. All of the participants cited the significant role these barriers played, to different degrees, in hindering them from involvement in education and community work.

7.3.1 Perceived Barrier 1: Ignorance and Fears

The first barrier to come out of my findings was ignorance and fears towards education and community work. These two are grouped together because they often went hand in hand, a participant first experiencing ignorance, and then fears often coming up later after getting small glimpses into education and community work and the contexts they entailed.

Ignorance is what led to some participants' basic lack of knowledge about education and community work, along with a lack of opportunities to get familiar with it. Mark described the problem in this way, 'I think it's more realising that things like LSO Discovery exist, because I had no idea about it until I started here in London.' Some participants felt they were not informed or taught about what education and community work was at the start of their training. In the same vein, there were not readily available opportunities for the participants to take advantage of.

Fears led to lack of exposure and experiences in these types of project settings. Fear of the unknown instilled great anxiety for some participants at the prospect of taking part in such projects. Ruth (oboist) and Leslie (bassoonist) from the Woodwind Quintet felt great anxiety about doing an education project in schools because they feared working with children. Both students grew up as an only child and had very little exposure to kids. Consequently, the idea of going into schools and interacting with them, especially without training or much guidance on how to, was both 'nerve-racking' and 'terrifying'. Leslie even said: 'I particularly was going into it [Decoda Project] being like, I hate kids, I don't understand children.' Even Mark, who held a more open view towards education and community work initially, still experienced feelings of anxiety going into his first education and community project, expressing the nervousness he felt:

> I just didn't really know what I would be doing. And even though you are told that there will be a leader there, when they say you're going to bring your instrument you're like, *oh no, what do I have to play?* And then [the project leaders say] like 'prepare something short' and you're like *Ahh, what am I going to do?*

This directly contrasts with how comfortable Laura felt going in to do education work in schools. She had grown up surrounded by children due to her mother's work as a child-minder, and had taught dance from the time she was twelve. The sum of these experiences made her much more confident, open and excited about education and community work.

7.3.2 Perceived Barrier 2: Stigmas and Negative Assumptions Surrounding E+C Work

Every participant mentioned, or at least alluded to, the stigmas and negative assumptions surrounding education and community work within the conservatoire, and the role this played as a barrier to their involvement in such work. In fact, the participants felt that most conservatoire students viewed education and community work as unnecessary, robbing them of the time they felt would be better spent practicing.

The concept that a musician must obtain an orchestral position in order to be successful is one that is 'quite drummed into you' in the context of the conservatoire, according to Laura. The Woodwind Quintet concurred: 'It's like the attitude everyone takes to academic stuff: *I don't need this, I want to be in an orchestra.'* They described how students do not come to conservatoire with education and community work in mind because they are fixated on the performance dream: 'No one applies to study music at a conservatoire thinking, *'Oh I want to be in an education group with a quintet'*.'

Alice too spoke about how she viewed education work as 'failing' as a classical musician during her time at conservatoire. Sarah also described the stigma that musicians involved in education and community work tend not to be quite as good as their orchestral performing counterparts. She felt that because she was interested in more than just performance, that she was viewed to be not 'as good' as her more performance-focused peers. The different career path that she desired caused her to feel that she was perceived as a less respected musician: 'I sometimes feel that because I do other stuff too, I'm viewed as not good at that stuff. And then because I'm viewed that way it's like '*oh, you can't play the trumpet'*. Which

might be me projecting anyway, but just that feeling that if you don't fit in that box of what these exams are asking, then you're not good.'

The Woodwind Quintet's reluctance to take part in the Decoda Project started immediately when they learned it was an 'education' project, due to negative connotations they had connected to education work: 'We got put into the project, it was a placement … and we didn't want to do it,' said Sam (clarinettist). He continued, 'We had no idea what it was when we agreed to do it … but then we were told it would involve going into schools and immediately we didn't want to do it.' Ruth (oboist) pushed this point further, saying she felt the stigma around education and community work could be even stronger within the conservatoire itself, where students constantly receive the message that involvement in music education and teaching equals failing as a performer: 'I think it's more so the snobbiness is in the music colleges rather than in the profession, because I think we're all here in a very competitive environment … And it's like we're all aiming, of course, to be in orchestras and be at a high level, and so anything short of that is not the aim, and it is sort of viewed as a failure.'

Finally, the Woodwind Quintet cited the assumption among conservatoire students that top professionals are not involved in education and community work because 'it's kind of beneath you doing these things.' Pete (French horn), shared his view: '[Education and community work] is frowned upon a bit. I don't think you'd ever get some of the lead players in the LSO doing educational work, they would just sack it off.' This was particularly interesting, since many professional musicians in the LSO are in fact actively involved with the LSO Discovery (the LSO's education department) and community work forms a large part of their career. In spite of this, Pete clearly did not associate top music professionals with involvement in education and community work at the time.

7.3.3 Perceived Barrier 3: Past Negative Encounters

Past negative encounters with education and community work served as a main deterrent for the participants not wanting to take part in future projects. These could include a number of

different experiences for the participants and was often perpetuated by going into a situation not feeling properly prepared and trained.

The Woodwind Quintet and Kate, in particular, spoke about their previous negative experiences of education and community projects, and how this greatly influenced their negative views of education and community work from that point onward. The members of the Woodwind Quintet had a particularly negative experience early on in their conservatoire training, when a professional skills course required all first-year students to go into schools. Leslie (bassoonist) described their collective experience: 'We had one taster of it in first year in professional studies, and I ran a mile. I thought, *I'm never going to do kids' work again!*' The Woodwind Quintet members collectively agreed that they felt there was very little guidance and insufficient organisation for the number of students involved. They reported feeling lost and unsupported in the project, and scared of being thrown into a situation they did not know how to operate in. This solidified their belief that education and community work was not for them. Kate had a similar experience, where a poorly run project had a great impact on her:

> [There was an education and community project] that was even more awkward, so this even reinforced my idea that it's so awkward to be a classical musician and trying to get someone excited by it. But it was because it was really presented in a really bad way … it wasn't our fault cause we were kind of put in that situation, lots of us didn't want to be there, but we had to try … it was just like really badly done by whoever it was that set that project up. So that was another like thing that shut my mind to [education and community work].

Even observing the negative experiences of others can play a role. Kate shared another story of how the negative experience of friends already set up her own view of education and community work as something she was not interested in.

> There was an elective where you go to a hospital, but the friends that did it found it a real hassle. And I'd kind of had that idea in my mind that it was kind of a pain and awkward and…you know, if you're not like properly shown how to engage someone, it's really hard [laughs] to get a mood and an excitement flowing. And I definitely really remember the couple of friends who did that course, I'm not sure the teacher

was the greatest and they really struggled with it. So yeah it's probably something I just thought *'ah that's not for me.'*

7.3.4 Perceived Barrier 4: Lack of Priority and Time

The fourth barrier that manifested in my findings was a lack of priority and time given to education and community work within the intense performance environment of the conservatoire. The participants felt the conservatoire greatly pushed the importance of personal practice in order to achieve career success as a performer or win a professional orchestral placement. This was emphasised through the attitudes and direction of faculty, staff, and peers, causing the participants to feel education and community work was viewed as detracting from a student's focus on performance, pushing education and community work down the priority list for students. As noted by the participants, their required curriculum, timetable and assessments centred heavily on performance activities. Contrastingly they described opportunities for education and community work as 'optional' and 'extra'. Sarah said, 'I feel that the exams are quite like they're preparing you for an orchestral audition or career.'

The participants spoke about the influence of faculty members and performance-focused students, exerting strong pressure to match similar levels of commitment and priority to practice and performance. Instrumental teachers can be hugely influential in a student's training experience. If a professor even alludes to feelings of negativity towards education and community work, or not discuss or highlight it, that can influence a student to feel the same. Kate described how her practice time greatly increased when she started her postgraduate course, as compared to her undergraduate studies, partially because of the influence of her cello professor: 'My teacher had a bit of a different angle, so he was more kind of pushy about the hours that I put in. So I would spend more time … in my house practising away, coming for my lessons or class.'

Equally, one's peers can play a significant role in influencing a student's priorities. The participants observed the influence one's peers could have in shaping perspective, with

results as strong as causing a student to dismiss their own feelings about education and community work if they sensed their peers believed differently. The Woodwind Quintet said:

> Maybe the problem is that even if an individual has a desire to do it [E+C Work], they find that hard to breach that…well to breach into that waters in a chamber setting, because you might have you know, you might have four other very serious colleagues that are all in music college, and it is kind of very easy to feel like, *Oh well maybe it's not worth it, they probably won't be interested*, or maybe some of them just haven't kind of found that passion for it and have just thought, *Oh that's a waste of time, let's not do this*.

In addition to the lack of prioritisation given to education and community work in the conservatoire, the participants also described the not insignificant challenge of finding time to get involved in education and community projects at all. Of course, this relates back to one's priorities, which dictate what one is willing to make time for. The participants felt, even for those who had the desire to go the extra mile and seek out education and community work, at times it could feel impossible to fit any into their schedule.

Scheduling availability can make all the difference for students to engage in an activity or programme. The participants described how education and community project opportunities frequently clashed with rehearsals, making it impossible to sign up and take part. 'It's just not at the top of people's agenda to sort of go out and find out about it, because they are so worried about being the best at their instrument they can be', said Mark. Even for students who greatly desire to get involved in education and community work, as Laura was, it can be a challenge to fit it into an already full schedule. Laura described her situation: 'I think we had an email about Discovery work and I expressed an interest in it and said I would like to do as many as possible, but then actual timings of them, quite often they would clash with a symphony orchestra rehearsal or chamber music or something else that was going on, so in reality I didn't get to do perhaps as many as I would have liked.'

7.4 PHASE 2: The Process of Transformation

The second and most critical stage of my participants' different journeys engaging in education and community work is the process of transformation itself. Each one of my participants underwent their own personal unique metamorphosis by each overcoming their own distinctive set of perceived barriers, described in Phase 1. This change was accomplished by bringing into play different combinations of what I have identified as 'Catalysts', which can be encountered in the context of well-designed education and community projects. These catalysts are the all-important factors influencing the transformation process, and the rest of this section is devoted to discussing them. I then address the second aspect of the transformation process, speed of transformation in Section 7.4.3.

When transformations occurred in my participants, there were a number of factors that the participants could pinpoint as sparking or initiating that change. I have designated these factors as 'Catalysts', identifying six main Catalysts in the narratives of the participants that can be grouped into two categories: 1) internal catalysts, denoting a change occurring because of a shift in thought-process and perspective of the participants; and 2) external catalysts, denoting a change spurred on from outside influencing factors. These catalysts are displayed in Table 7.4.

Table 7.4: The Catalysts for Transformation

Internal Catalysts	External Catalysts
Replacing old assumptions and removing stigmas	Navigating uncharted territory
Overcoming fears and self-doubt	Establishing interactive connections
Critical reflection	Witnessing transformation in others

7.4.1 The Catalysts for Transformation: Internal Catalysts

The first three catalysts which played a vital role in sparking transformation for my participants are internal catalysts. They all signify a process that occurs within a person,

dealing with internal beliefs, feelings and perspectives and how these were shifted through the course of the participants' involvement in education and community work. The three internal catalysts are: 1) replacing old assumptions and removing stigmas; 2) overcoming fears and self-doubts; and 3) critical reflection.

7.4.1.1 Transformation Through Replacing Old Assumptions and Removing Stigmas

The first internal catalyst bringing about transformation for my participants is replacing old assumptions and removing stigmas. The previous section 7.3.2 detailed the negative assumptions and stigmas many of the participants held. As the participants began to get involved in education and community projects that were well-organised with an emphasis on high-quality music-making alongside educating and engaging their audiences, many of these old assumptions and stigmas began to be revised. A striking example is the experience of the Woodwind Quintet. Sam (clarinettist) described how his initial assumptions were challenged and changed through taking part in the Decoda Project. He began by describing his previously held assumptions about musicians involved in education and community work:

> Before we met Decoda, I definitely thought that musicians doing education and community work were second rate. They hadn't quite made it into the profession, so were going into schools and teaching kids how to do music to make money. At the start of the project, I asked our assigned [Decoda mentor], *'What do you do?'*, assuming that he would fit my stereotype.

The response of the mentor was completely unexpected. Sam clearly expected the coach to be a 'second rate' musician. 'But instead he told me how he was a player in [a notable professional] orchestra and a professor at [notable music conservatoire], and that their chamber ensemble, Decoda, was even an affiliate ensemble of Carnegie Hall.' Coming away from the exchange Sam felt he had greatly embarrassed himself because his assumptions turned out to be so far off the mark.

Similarly, Leslie (bassoonist) stated that a major 'turning point' for the Woodwind Quintet was the group's sudden realisation that their Decoda mentor was a 'real musician'. After a frustrating workshop session, the ensemble decided to get an impromptu coaching session with their Decoda mentor. As they worked through the coaching session, the Woodwind

Quintet came to discern that their mentor was a highly accomplished musician and that his involvement in education and community work did not take away from that fact. This gave the Decoda project much more significant meaning in Leslie's mind, leading her to think, 'maybe there's something in this'. Luke (flautist) also added, 'The shock was in the way they kind of see the process of giving what they call an interactive performance. Which isn't the way I personally really saw as being part of a workshop with kids. But I think I was definitely wrong in thinking that, and I think they had a process that actually, I think, worked largely.' The Woodwind Quintet members experienced a significant breakthrough moment of transformation when their pre-existing assumptions were put to the test, were found wanting, and were replaced with a new reality.

7.4.1.2 Transformation Through Confronting Fears and Self-doubt

Another key internal catalyst leading to the participants' transformation was facing up to their fears and self-doubts, and taking steps to overcome them. As each of the participants were pushed to confront their fears and self-doubts, they rose to the occasion and found themselves amazed by the results. Kate's narrative clearly displays how confronting her fears led to a transformative experience. In one of her first education and community projects, Kate found herself in the midst of an improvisatory session where she had to play without sheet music and make up music on the spot, which she had never done before. She described the situation and how lost she felt, saying, 'Stuff started happening over there and I was kind of like, *what do I do??!! There's no music, like, what?!* You know, no sheet music. I was kind of out of my depth.' Instead of sitting out, Kate jumped into the improvisation and found that she could do it, realising that even when she messed up she could simply carry on. Throughout the piece and the day she gradually gained confidence to move from playing long slower notes to improvising more freely with her music-making.

A contributing factor to the Woodwind Quintet's reservations towards education and community work stemmed from their lack of experience and exposure to kids. This made several members of the Woodwind Quintet uncomfortable and even afraid to go into a school setting, describing how it was 'nerve-racking' and 'terrifying'. Leslie (bassoonist) described her own feelings, 'I particularly was going into it [Decoda Project] being like, 'I hate kids, I don't understand children.' But the Woodwind Quintet faced up to these fears,

performing for large audiences of kids in schools and discovering that they had fun and enjoyed the process. As Shane did workshops preparing his performances for babies, he found that it was possible to see music in a new light, considering what he could actively do in his performance to better capture the attention and imagination of probably the most distractable audience he had ever played for. Finally, Laura took on the workshop project despite her fears and nerves and found herself having a 'great' time in the process. Reflecting on the experience, she said: 'I was like, *wow, okay, I can do this. This is working, and people are having a good time.* So I mean, that was amazing for me, just because I'd never thought that I could work with adults, and some of them with really severe learning difficulties and things.'

7.4.1.3 Transformation through Critical Reflection

The third internal catalyst which played a role in the participants' transformations was that of critical reflection. Time and reflection were able to help the participants work through their own changes and acknowledge growth and learning. This reflection was done through a number of different mediums. Alice kept a diary while taking part in an education project in India, which she marks as a pivotal time of experimenting and exploring education and community work, as well as coming to understand her role in the wider world. The Woodwind Quintet also spoke fondly of the two-hour pub debriefing session at the end of their first Decoda Project, which allowed the Woodwind Quintet and all the other students that were part of the project to come together with the Decoda mentors and talk through their experiences over the week and how they felt going into schools and delivering their Interactive Performances. Even in the course of our narrative interview, Shane remarked on the opportunity it gave him to reflect on memories and experiences he may not have spent much time thinking through before, saying he found it 'weird to analyse all of this, I've never really thought about it before.' The chance to talk through his journey helped him see even more clearly the effects of particular projects and experiences on how he saw the classical music field and his role in it. These times of critical reflection play a role in helping one internalise the experience and then articulate how it was transformative.

7.4.2 The Catalysts for Transformation: External Catalysts

The final three catalysts which played fundamental roles in kick-starting transformation for my participants are categorised as external catalysts. While the transformation process ultimately occurred internally for my participants, resulting in a change of perspective, goals and focus, the transformation was sparked by both internal factors, explored in the previous section, as well as external factors. The three external catalysts are: 4) navigating uncharted territory; 5) establishing interactive connections; and 6) witnessing transformation in others.

7.4.2.1 Transformation Through Navigating Uncharted Territory

The first external catalyst that was a critical component to my participants experiencing transformation through education and community projects arises from the opportunity to navigate uncharted territory. The very nature of education and community work lends itself to unusual and often unfamiliar settings, or as I have dubbed them 'uncharted territories'. Many of the projects [Table 5.3] the participants took part in involved going into homeless centres, schools, diverse communities, and even city streets. In these new settings, the participants interacted with unfamiliar groups of people including homeless clients, people with disabilities, babies under the age of two, and refugee children. Understandably, these are not typical contexts for music students to find themselves in and are a far cry from the conservatoire practice room or concert hall.

While education and community projects required my participants to navigate uncharted territory, paradoxically at the same time they also provided a safe space to explore in. Ironically, the very fact that these *unfamiliar* contexts were also *new* contexts is what gave the participants the freedom to explore and play. Entering new territory brought with it a new set of rules and different expectations. Getting outside of the often rigid and structured environment of the conservatoire helped the participants to feel much less pressure to play perfectly and allowed them the opportunity to experiment. In turn, this opened their minds to new possibilities of music-making. Both Sarah and Mark relayed their appreciation for how education and community projects allowed for an environment where anything could

happen: 'It's one of those rooms where nothing is wrong' [Mark], where 'you can just say yes to anything' [Sarah].

Navigating uncharted territory in education and community projects also gave the participants opportunities to test working in diverse environments, helping them to discover where they felt most comfortable. Many of the participants spoke about the value of exposure to situations they normally would not be placed in, as well as the chance to get outside of the conservatoire and get a taste of the 'real world'. In doing so, some participants found they were better able to reconcile the role of music in the wider world with the ability to use it to serve society. Chloe described the feeling of going into a project held at a homeless centre:

> I really enjoy going into those [education and community project] environments. I do them because I think it's a really nice giving aspect of the course. I really enjoy being part of something outside of Guildhall that feels very different to everything that's going on in Guildhall … It feels like, this is going to sound really stupid, but like the real world a bit more. Like actually connecting Guildhall to real people who are dealing with real sh**, you know? Rather than this little bubble of people [in the conservatoire].

7.4.2.2 Transformation Through Forming Connections

The second external catalyst can be identified as forming connections which can be made in two different directions: outwardly, connecting with the audiences or clients/students on the receiving end of the education and community projects, as well as connecting internally with the mentors, workshop leaders, and other musicians working in tandem on these projects. These experiences of forming interactive and intimate connections with others often came in small and quiet moments, but it was those instances that really stuck with my participants and, at times, instigated significant change and ultimately transformation.

Firstly, considering forming connections outwardly with audiences, it can be quite difficult for musicians to engage with their audiences, and even more so for orchestral musicians. There is very little, if any, interaction between the orchestra and audience, apart from the applause and acknowledging bow at the end of a piece. Moving past that 'fourth wall' which divides

the audience from performer is what inspired transformation for my participants. Josh spoke about getting past this 'fourth wall' during his experiences playing with Street Orchestra. As the orchestra literally met audiences where they were at, in the streets of their own communities, Josh found their performances to be much more engaging and meaningful. He painted the picture of the situation: 'It's about … keeping the audience's attention, kind of drawing people towards you … members of the orchestra would go out and play within the audience.' For Josh, this was a welcome improvement on the format of traditional concerts, which he found 'quite nice' because it helped to literally step across the divide often keenly felt between orchestra and audience.

This moment of connection does not have to take place during performances or even during the running of a workshop to be meaningful, in the experience of my participants. Sarah and Chloe described experiences in education and community settings that could, on the surface, come across as small and inconsequential, but ended up holding so much significance because of the connections established in those moments. Chloe recalled an intimate connection during the break of an LSO Discovery project working with disabled people, where she was 'having lunch with the mum and her daughter, and her daughter - I don't know if she could understand what we were saying, and I couldn't understand anything that came out of her vocally, but every now and then she like reached and held my hand, and I liked having that connection.' This moment, occurring during a lunch break, was able to transcend verbal communication and show how even those small in-between moments can hold meaning and impact.

Sarah also experienced a deep moment of connection while putting on a project for disabled children and young people. One part of the project had Sarah placing a number of percussion instruments on the floor for the kids to play with, when one girl walked into the room and began picking up the percussion instruments and throwing them across the room. Instead of stopping the girl, Sarah realised the girl was actually throwing them at the wall because she liked the sound this made. So Sarah went and sat beside the girl and threw instruments at the wall with her. 'If you want to throw the thing we'll throw it with you. Or if you want to just make the sound of a rocket ship over and over again then we'll do that.' For that moment, Sarah and this girl became united through connection and understanding.

In addition to the outward connections of my participants with their audiences, my analysis also showed the impact of making connections inwardly, with the mentors, teachers, and/or other musicians working alongside one another in a given project. A key factor in the transformations of the members of the Woodwind Quintet came from their experience with their mentor. As described in 7.4.1.2, the interactions the Woodwind Quintet had with their Decoda mentor was critical to overcoming stigmas and old assumptions. However, going beyond those instantaneous moments of discovery, the building of relationship between the mentor and ensemble also had a lasting impact. Luke (flautist) very readily shared how the Woodwind Quintet 'got on really well with [the Decoda mentors]', and particularly so with their own assigned Decoda mentor for the project. The Woodwind Quintet even travelled to Africa with their mentor some months afterwards, on his invitation. The Woodwind Quintet also spoke about how the experience of the Decoda Project was such a benefit to them as an ensemble, building upon and greatly increasing their connections with each other. Ruth (oboist) described the impact of the Decoda Project on the relationship between the Woodwind Quintet members as they were 'learning how to work with [each other] a bit better, because it's a collaborative thing. I think it was really beneficial for us cause we learnt how, well it was a really intense period and it was sort of when we all bonded and where the sort of spark started I think.'

7.4.2.3 Transformation Through Witnessing Transformation in Others

The final catalyst observed in the transformation of my participants was the experience of observing transformation in others. Every participant had their own stories of recognising the great impact music had on those being served through education and community projects.

For the Woodwind Quintet, it was seeing the audience of school kids come to truly understand the themes and ideas presented in their Interactive Performance. Luke (flautist) described his recollection of the experience, saying:

> I remember one of the teachers coming up and saying, 'Oh this is amazing, you know we never had like such an interesting presentation, the kids really got it.' My favourite moment probably from this year's [Decoda Project experience] was when one of the

> kids just essentially parroted back what we'd been saying, like almost word for word … it was just really nice to see that, like, their understanding.

Mary described one project she remembered with great clarity, where she saw the effect of music on a boy in the audience. Her chamber ensemble put on concerts of *La Bohème* for school students, including one performance for a SEN (Special Educational Needs) school:

> There was a boy who I think he was just finding it really overwhelming, maybe it was a bit I don't know noisy for him or something. But he got really upset. But then he stopped crying because he started watching my [trombone] slide, and he just got totally fixated on it. And I was like *'this is so great'* because it was obviously really comforting for him to get so interested in something. And then his carer came and then we moved his chair right next to me, like he was basically sat on my chair with me. But then it was so nice to have the freedom to be able to go like, just be involved with me on this bit, forget about all that other stuff that's going on. And that was really nice and I was super thankful to have the flexibility to be able to do that.

Sarah connected the impact she had seen music make for her own family, with the impact she has seen it have in the community:

> My foster brother, when he came to us, he could just about say four or five words, and he was six with down syndrome. And we sang to him all the time. And he loved it … slowly over time he would begin and try to form the words … He was quite an aggressive child when he came to us, and I think a lot of that was because he wasn't able to communicate. And he is now more able to communicate and is a lot less aggressive, and I think a lot of it was through music … There's also this really practical thing of that, if you are leading a workshop and there's someone who's really really worked up for example and you start making music and they calm down, or just like, you can just see something shifting …. and wanting to give that to people.

These are just a few of the many meaningful examples my participants described. In fact, for many of my participants it proved to be the case that witnessing the transformation of others is ultimately what inspired their own transformations.

7.4.3 The Speed of Transformation

While the catalysts described in the previous section are truly the key that opens the door to the participants' transformations, those transformations can also be characterised by the speed in which they took place, either gradual or immediate. Participants who described an immediate transformation can readily pinpoint almost the exact moment of realisation and breakthrough. Other participants' transformations were brought about through a much more gradual and organic process of exploring and experimenting, slowly bringing about a shift in thinking and perspective. Both of these different pathways, displayed in Table 7.5, are explored in this section.

Table 7.5: The Participants' Speed of Transformation

Gradual	Immediate
Chloe	Woodwind Quintet
Sarah	Kate
Laura	Shane
Josh	Mary
Mark	Alice

7.4.3.1 Immediate Transformation

For half of the participants, transformation appeared to happen almost instantaneously, when a particularly impactful experience radically changed their perspectives, to different degrees and in different ways. The narratives of Kate, Shane, the Woodwind Quintet, Mary, and Alice show how their experiences in the Messengers Project, the Babies project, the Decoda Project, a primary school project, and a trip to India, respectively, set the ground for rapid transformation to occur. These narratives show clearly a 'before' and 'after' in the transformation process, as each participant went into the project with very set negative views on education and community work, and came out with a completely new outlook on what education and community work could be.

Luke (flautist) from the Woodwind Quintet, captures this moment of transformation as he described when he felt his perspective change during the Decoda Project:

> I think the turning point was after maybe the first performance … it's like the things you remember … I don't remember a note I played, really, I can't remember how any of it went … The things I remembered were things like, like the questions that were engaging, … and the kids really got it and things like that … It was all kind of, all very theoretical before that point. And I think having that experience was what for me was the turning point, where I was like, yeah this is something that I find really engaging and something that I would be really proud of to say it was part of my career.

Kate, Shane, and Mary had similar moments of realisation through their involvement in their corresponding education and community projects. Alice interestingly had a bit of a different transformation, though it also produced an immediate reaction that changed her musical trajectory, showing how these transformations are unique and do not follow a set format. In the summer of her first-year masters, she travelled to India to help set up a music programme for a school, despite having strong feelings against music education: 'I always set out with the intention of never doing music education, because they do drill that into your head that that's failure. And I viewed that because, well I viewed particularly for me, like being in a school, because you see how little resources and how little freedom those teachers have, and I was like, *no, that's death*.' She left her India experience feeling that she could have been much better prepared, and the whole project much better organised:

> So I left that experience thinking, well, brilliant in terms of getting a better scope of the world, but not only was this organisation inefficient, but once I got to working with the kids they were *starved* for this … I just thought, I can do that better, or there is something that can be done with this. And so that spawned me really thinking about doing music programs that are … where we can use music for its ultimate purpose of bringing people together and creating a community.

7.4.3.2 Gradual Transformation

The journeys of the remaining half of the participants show processes of transformation that were not nearly as abrupt as the immediate transformations just described. The narratives of

Chloe, Laura, Sarah, Josh, and Mark were more gradual and organic, growing from seeds planted early on in their musical training and from their inherent personal attributes. Laura and Chloe's participant narratives from Chapter Six [Sections 6.5 and 6.6] show this gradual transformation. For a framework for this kind of transformation, breaking down Sarah's journey provides another good example. Sarah's pathway meandered through explorations of education and community work and balancing these wider interests with her instrumental playing throughout her conservatoire training experience.

Sarah was already involved in education and community work from a young age:

> I guess the whole reason I got into it is my sister is autistic and has a learning disability. And so I did a week in her primary school kind of shadowing the music teacher and kind of helping them prepare for their Christmas play and I guess that was where it started, although I don't really remember, and that was when I was 14 maybe, that kind of age.

This made it very natural for Sarah to continue to organise and take part in further projects throughout her schooling, and into her conservatoire training:

> Yeah so I really enjoyed it before I came to Guildhall. And I knew and know that I don't think I want to…like specialise into being a facilitator of community engagement. But I did feel that it was kind of a part of my package and I think I am still a performer as well, first and foremost, and wanting to make music as well, but that was a big part of it.

Balancing her primary instrumental studies alongside her interests in other activities and particularly work in education and community settings proved to be a struggle for Sarah: 'There's my course and then there's been things that I'm really interested in which aren't necessarily my course but are Guildhall things, and kind of finding the balance for that has been quite tricky.' She continued to grapple with this, going to study abroad in France for a term and making a conscious decision to spend that time primarily focusing on her personal practice and private tuition. However, she has found herself continuously coming back to education and community work: 'I see it working time and time again so that makes me want

to do it more … I think the more I do it the more I see it, and so the more I want to do it, so it's a cycle.'

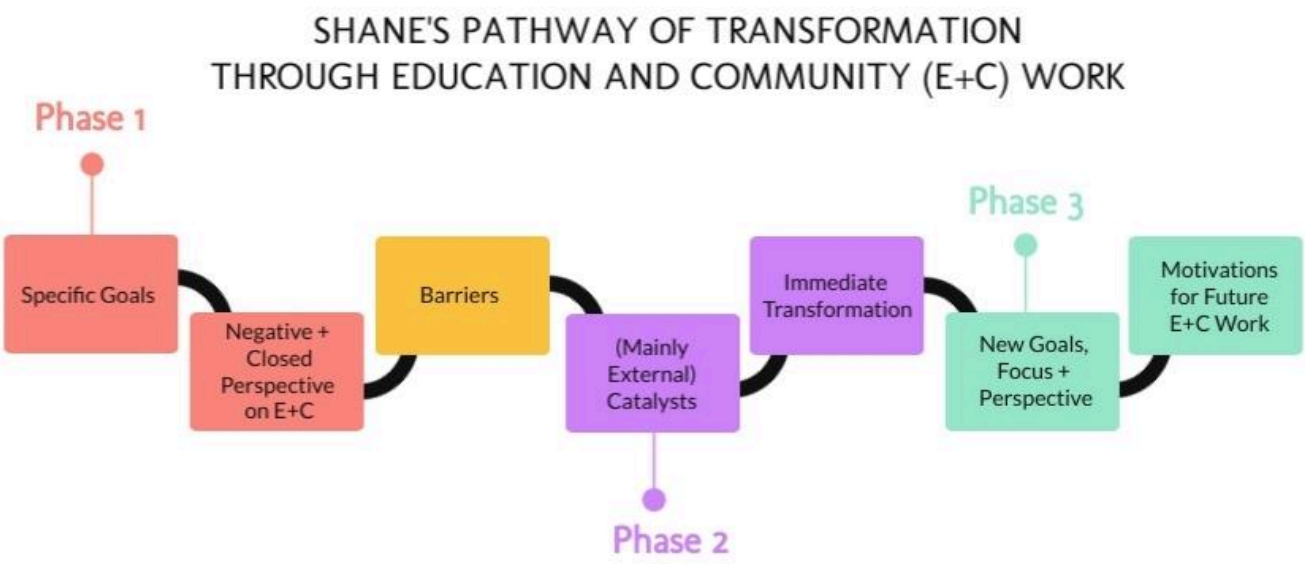
7.4.4 Mind-Map Pathways and Correlations: Between Phases 1 and 2

Looking back to the mind map [Figure 7.1], there are a number of interesting correlations between Phase 1 and Phase 2 as one follows the participants' diverging pathways of transformation. From Phase 1, all of the participants continued through the perceived barriers and down into Phase 2, with the Catalysts playing a crucial role in breaking through the golden line representing the barriers blocking transformation. As the participants proceeded into the transformation process, they split into two pathways representing the different ways that their transformations occurred.

The left side pathway follows half of the participants who left Phase 1 with negative/closed views of education and community work [Woodwind Quintet, Kate, Shane, Alice, Mary]. These participants continued down the pathway connecting with external catalysts causing an immediate transformation. The narratives of these participants show that they seemed to be more impacted by external catalysts, and all five of them experienced immediate transformation through a particular project experience.

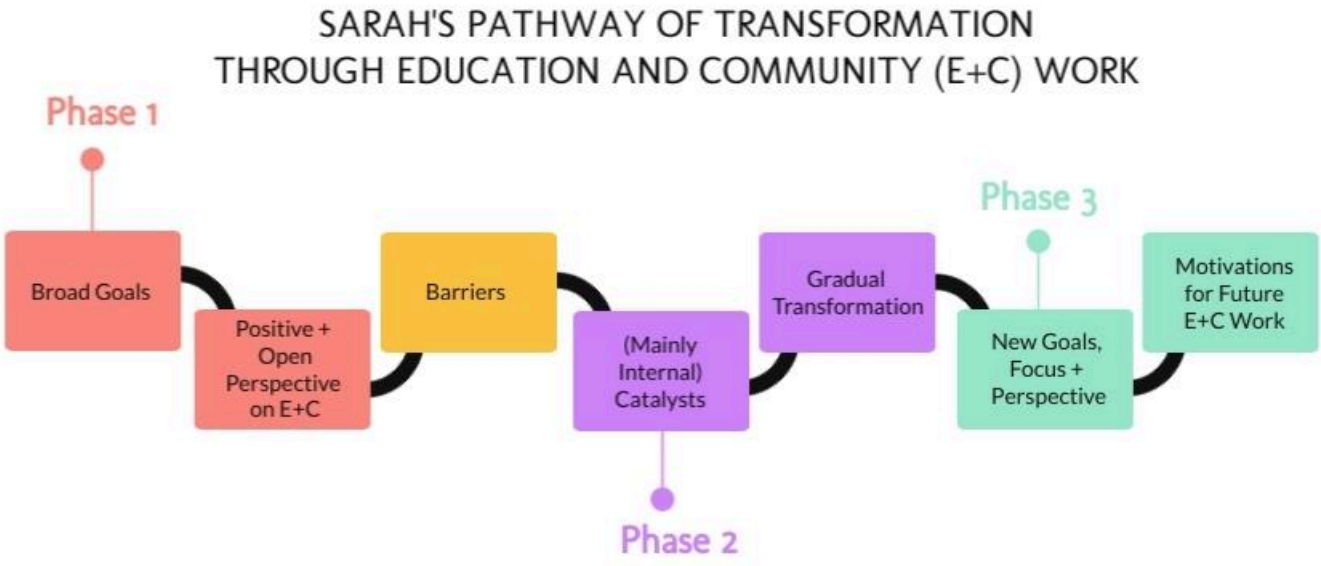
An example of this left side pathway can be observed clearly in Shane's narrative [more fully described in section 6.3], displayed in Figure 7.2. Shane entered conservatoire with very specific goals and a more negative/closed view towards education and community work, largely due to influencing external factors and perceived barriers experienced within the conservatoire. Shane proceeded into Phase 2 through his involvement in the Babies Project and the working of key catalysts. Although all of the catalysts play a role in Shane's transformation, the catalysts that appear to work most strongly in his narrative are the external catalysts: navigating uncharted territory through the new, and quite foreign to Shane, context of performing a concert for babies under the age of 2, forming connection by engaging with the audience of babies, and witnessing transformation in others by observing the impact and effect the performance had on the babies.

Figure 7.2: Shane's Pathway of Transformation Through E+C Work



On the right side pathway, the other half of the participants who left Phase 1 with more positive/open views of education and community work [Chloe, Sarah, Mark, Josh, Laura], all described more internal catalysts as impacting their transformation process, which occurred as a gradual process over time. Sarah's narrative, briefly summarised in the previous section 7.4.3.2 and displayed in Figure 7.3, follows this pathway. Sarah entered conservatoire with broad goals and a very positive/open view towards education and community work, shaped by her personal attributes and musical experiences up to that point. Her transformation took place gradually, seeming to be driven by the effects of internal catalysts. This may be because Sarah grew up already going into unusual contexts, connecting with those on the receiving end of projects she was involved in, and witnessing transformation in others. Of course, these external catalysts continued to play a role in her ongoing transformation process. However, her narrative pointed to change occurring largely within her own thought-processes and perceptions. Her main struggles lay with fears and self-doubt. Education and community projects provided a space for Sarah to confront those fears and self-doubt within safe contexts.

Figure 7.3: Sarah's Pathway of Transformation Through E+C Work



7.5 PHASE 3: After Effects and Influence of Education and Community Work

The third phase of my participants' transformation journey looks at the aftereffects of their transformations, and how this has affected their goals, focus, and perspectives on education and community work, as well as more long-term effects on their future training and careers. It is here in the third phase that the diverging pathways of my participants seem to come back together as they experienced the formation of new goals, focus, and perspectives, and collectively realised the benefits of taking part in education and community work, both for personal reasons as well as for the society. These recognised benefits then turned into cultivated motivations leading to the participants' prioritising and desiring to incorporate education and community work into their future musical careers.

7.5.1 New Goals and Focus

In the process of transformation, the participant's goals and focus all experienced change, whether that involved very specific goals opening up to include other elements that the participants may not have previously considered, or broader goals gaining clarity and focus as the participants learned more about the realities of their chosen profession.

Participants who began with a broader focus found that their experiences in education and community projects sharpened their career aspirations, gradually helping them to pinpoint what it is they wanted their careers to involve and thus discover a unique way of navigating the music field. Alice is one such example. While pursuing a double major for her undergraduate degree at university, she decided she wanted to focus more on music performance and chose to do a semester abroad at conservatoire and remain there for her postgraduate studies. Through this whole process, she retained her diverse interests and discovered a passion for global issues, particularly grappling with the refugee crisis. As her musical goals became clearer, she envisioned a freelance career in which she could keep hold of her more diverse interests. Eventually she was able to bring together her passions for music and serving refugee children.

On the other side, participants who entered conservatoire with more specific goals expanded their focus to encompass a broader career pathway and possibilities for what constituted that career. Kate, who had specific career goals from the onset of her training, described herself as now having 'a much broader perspective' after her involvement in education and community work. She discovered the skills of improvisation, enjoying the freedom in music-making that it brought, and also found a real love for teaching. As she began to get involved in more creative opportunities, she found there were multiple avenues a musician could follow beyond orchestral playing and found herself happily adding these layers to her own freelance career.

It appears that the participants' experiences in education and community work allowed their goals and focus to either broaden or clarify, depending on which direction they needed to in order to reach a happy equilibrium between clarity and diversity. Many of the participants described having reached a point in their current musical goals of 'being happy', having realised a contentment with freelancing, a desire to do a variety of different jobs in the music field (instead of only being happy with winning an orchestral position), and a broader perspective of the world and the role, as musicians, they can play in it.

7.5.2 New Perspectives

The participants also showed transformation not only in their perspectives towards education and community work, but also on the classical music field as a whole and on their surrounding community after their experiences in these wider contexts.

7.5.2.1 New Perspectives: Toward Education and Community Work

The participants' transformed views towards education and community work are most clearly seen in the participants who previously held negative views of education and community work [Woodwind Quintet, Kate, Shane, Alice, Mary]. In sharp contrast to their previously-held views, each of these participants now expresses a strong desire to make education and community work a part of their future musical careers. The Woodwind Quintet provides one of the most dramatic examples of this transformation, showing a complete 180-degree turn in their view of education and community work, which has greatly impacted the way they function as musicians and as a Woodwind Quintet. Previously they had to be 'forced' to do the Decoda Project and were quite unhappy about it. However, the following year the Woodwind Quintet proved their new perspective when they voluntarily asked the head of the Guildhall School's Music Department if they could be assigned to do the Decoda Project again. Education and community work is now at the core of what they do as an ensemble, which they make sure to highlight in their professional CV, whether or not it is for an educational project or a professional engagement. 'It always includes that,' Leslie (bassoonist) emphasised.

Those participants who had already held more positive/open views of education and community work [Chloe, Sarah, Mark, Josh, Laura] still displayed change in their perspectives, even if it did not look quite as dramatic as the turnarounds of the other participants. These participants instead spoke more about an increase in knowledge, gained confidence, and a growth in desire to take on more responsibility and lead their own projects in the future [Chloe, Kate, Laura]. One example of this is Laura's realisation of the impact and importance of education and community work, being far more than she had previously considered:

> I think I've realised how important it is. And just how much it can affect people and change people. I did this, I did a concert a few weeks ago at LSO St Luke's, and it was two mainstream primary schools, and then it was a special school. And to see all three schools perform side-by-side in the same concert, to see *just* how much it meant to the kids and the parents from the special school, it was like wow this is probably the highlight of maybe their year, you know, this is like a big, big deal for them. And we helped facilitate that. So, I think it's *really* important, more so than I had realised initially.

7.5.2.2 New Perspectives: Wider Perspectives Towards the Classical Music Field

In addition to their transformed perspectives towards education and community work, the participants also displayed changes in how they viewed the classical music field as a whole. They showed broader perspectives on the future of the classical music field, connecting their involvement in education and community projects with their desire to positively impact the future of the field. Many of them mentioned the dire state they felt the field was in, and the need for changes to be made. Both Josh and Mark showed awareness of the dilemma facing orchestras, predicting that the majority of them will die out due to lack of funding and interest from the public. Mark cited how the LSO, a world-leading orchestra, loses £30,000 per concert, and its musicians are paid barely enough to live on. Recognising these challenges, Mark was frank about how it affected him personally: 'It's so dark. And it's also scary because that's the profession that I have chosen.' Mark also spoke of seeing drastic cuts to music programmes in schools across the UK. What really hit home for him was seeing cuts in the primary school he himself had attended. The participants all strongly feel the urgent need for drastic change in light of these challenges.

The Woodwind Quintet also spoke of their desire to be involved in education and community work to serve the musical field. They now see it as an opportunity to bring music to people, particularly kids, who otherwise might not have access to it, especially given cuts to the arts and music programmes in schools. Ruth (oboist) became passionate about the way Decoda delivers education projects because of how she felt it could make a lasting difference in the exposure of future generations to classical music. 'I think [Decoda's way] was a better way of presenting music … by going in and exposing them to this music in that way, and helping

them find a way into it … I think that is the way music survives.' The Woodwind Quintet now feels a responsibility to share classical music with their community in a genuine and honest way. This is how they view Decoda's method of putting on Interactive Performances, which takes seemingly inaccessible pieces of classical repertoire and makes them easily understandable and engaging to audiences: 'I think being honest with what the industry is, what the music is, it's, I think, the most important thing for it to survive.'

7.5.2.3 New Perspectives: Wider Perspectives Towards the Community

The last area where my participants' transformed perspectives came through was in relation to the wider community and their consideration of *how* musicians can best serve the community through education and community projects. The participants spoke about what it means to put on these types of projects in the community, beginning with the debate of terminology used in this subject area. There are many different words the participants pointed out as being used in relation to 'education and community work', most predominantly 'outreach' and 'community engagement'. Sarah explained that she actually hated these terms: 'I suppose that my problem with 'education' or 'outreach' is that it's like, *I have something that you don't have, let me bring it to you or let me teach it to you.* Whereas for me, when I go into a workshop situation or something like that, it's more about what can *we* make and do.' A number of the participants [Sarah, Alice, Mary] expressed how for them education and community work is all about community, making music together *with* people, instead of parachuting in and delivering music projects *to* or even *for* people.

The participants also discussed how the manner in which the education and community projects are delivered had an impact on the way to best serve the community. The word 'standard' was commonly used to describe how the participants had seen education and community projects run in the past, all of which they viewed quite negatively. These projects, as described by the participants, were often rushed, disorganised, required very little preparation, performed 'accessible' programming, and involved very little, if any, actual interaction with the audience. Alice described one of her first education and community projects with dismay: 'We went and played to people with dementia. And we just read programme notes, played it for them, and left. And I was just like, *what is the point of this?!* I had not talked to these people … there was no … actually engaging.'

Finally, a few of the participants spoke about one-off education and community projects versus long-term continuous projects. Chloe, Alice and Mary all voluntarily brought up and at times even debated with themselves the pros and cons of one-off projects compared to long-term projects, while keeping in mind the impact the projects had on the people they were serving. Chloe honestly expressed how she found one-off projects personally easier and more stimulating, and mused over whether children might enjoy them more as well because they offer variety, something new and exciting, and the opportunity to change things up, particularly in the context of music in schools. However, she also brought up her previous cynicism around education and community work and how she felt many organisations did projects as one-offs in order to tick a box and fulfil funding obligations. 'I didn't like the idea of things popping up in a place and then going away again,' she explained. 'You know, it's all very well people having fun for one day, and then it's over and then they're left without anything again for ages.'

Alice agreed with this second point, stressing her belief in the importance of continuity in education and community work: 'You can't do this kind of work unless you have the ties to the community, that's the baseline.' She had strong words to say about one-off projects: 'I don't think one-offs are ever acceptable … that doesn't really help anybody.' She relented that there is a place for one-off projects, but that they are no substitute for truly embedding oneself into a community in order to ensure maximum impact. 'You can't just make up that community, it is about being there day in and day out, and that's not a budget-friendly answer.'

These examples show clearly how the participants were seriously considering the experience of the audience and how they might best be served by education and community projects. The participants want the best experience for their communities and were taking the time to think through potential negative impacts of one-off projects and repercussions on all sides. The fact that they were thinking more broadly about their wider communities, the classical music field, and the role of education and community music within these spheres, shows a great expansion in their perspectives. These transformed views are what now drive these

participants to incorporate education and community work into their own personal practice and profession, both as conservatoire students and freelance musicians.

7.5.3 Recognised Benefits and Subsequent Motivations for Future E+C Work

A final major theme pinpointed in the analysis of my interviews was the recognised benefits and motivations my participants identified in the prospect of future work in education and community settings, displayed in Table 7.6. The participants referenced numerous reasons for the 'why' behind their involvement in education and community work, centring on the realised benefits gained from taking part in such work. These benefits were identified as then playing a significant role in motivating the participants to take part in further education and community work, in a continuous cycle of benefits feeding motivations and motivations feeding benefits. As a result, benefits and motivations seemed to serve as two sides of the same coin. The participants recognised both the personal and societal benefits of taking part in education and community work, and those benefits provided the basis of motivation for them to participate further in such work.

The benefits and motivations for the participants to take part in education and community work show this transformation in goals, focus, and perspective, and can be categorised in two ways: personal, leading to more self-development in both skills development and career preparation; and societal, leading to more outward-focused service towards others, as shown in Table 7.6. By the end of the participants' journeys, they had come to better understand the state of the musical field they were entering, and the well-rounded skill set they would need to forge sustainable careers in the industry. The participants also had come to see the role they could play in the future of the classical music field and in serving their communities through music.

Table 7.6: Participants' Personal vs Societal Motivations for Future E+C Work

Personal Motivations	Societal Motivations
Developing transferrable skills/ Career preparation	Advancing the future of the classical music field
Financial supplement to career	Serving the community
Personally rewarding	

7.5.3.1 Personal Benefits and Motivations

My findings first identified benefits and motivations experienced through education and community work which affected the participants much more personally, including: 1) Developing transferrable skills and preparing for their future careers; 2) Financial supplementation to one's career; and 3) Personal reward. These recognised benefits from taking part in education and community projects then turned into motivations for the participants to take part in further work, creating a positive feedback loop.

Developing transferrable skills and career preparation

A main benefit that the participants recognised from their involvement in education and community work was the varied skill set they were building up to serve them in a protean career. The opportunity to take their instruments beyond the practice room and conservatoire setting allowed them to develop and utilise new musical and non-musical skills in new and varied contexts, better preparing them for their intended careers. The new skills the participants referenced most as being developed include: collaboration and teamwork skills, going hand in hand with communication and interpersonal skills, which enhanced the participants' connection and interactions both with other musicians and their audiences; flexibility and adaptability, both on and off the stage; workshop planning and facilitation skills; and notably, a large emphasis on how these unusual contexts helped to develop musicianship and technical music skills, such as performance skills, musical improvisation, and better understanding of the music itself.

This last grouping is particularly interesting given that a key barrier to getting involved in education and community work was the participants' perception that doing so would take away from the time they could focus on the core tenet of practice and improving of musicianship skills. However, getting outside of the conservatoire and finding new and fresh ways of approaching music and music-making served to help develop new musical muscles that the participants recognised as building up their musical skills in a different way than more traditional practice room and concert hall experiences.

Both the student, as well as the alumni participants who were actively shaping their current careers fully realised that these new skill sets developed from education and community projects provided much more effective preparation for their orchestral and freelance careers. There was also a consensus amongst the participants that education and community projects were rapidly becoming a major part of an orchestral career, as the vast majority of professional orchestras accelerate their investment in education and community programming. Kate said: 'I think [education and community work] will be huge. And I kind of mention that people have said like *oh orchestras are desperate for people to do this kind of thing*.' Consequently, gaining experience in education and community settings at conservatoire was preparing the participants for an essential part of their future careers, a greatly motivating factor for them to stay involved.

Financial supplement to career

The role that education and community work could play as a financial supplement to a musician's career was widely noted as another benefit which motivated the participants to pursue them. Sam (clarinettist) from the Woodwind Quintet said, 'Of course there's the money aspect', with Leslie (bassoonist) adding on, 'you can't live off an orchestral job or freelancing'. In such a competitive field where it can be difficult to win orchestral jobs or find freelance opportunities, the participants saw education and community work as providing additional financial stability to the notoriously financially insecure musical career pathway. A number of participants observed that musicians can no longer make a career out of solely playing their instruments, since it would not provide enough money to live on. They expected that teaching and education work would be necessary to their livelihood. Mark almost sheepishly brought this up, saying, '[Education and community work is] another career

option, another way to make money - it's another form of employment, which sounds a bit, a bit awful, but if that's something they're funding and they need people to do it, then it is'.

Personally rewarding

A third benefit the participants shared as coming from education and community projects was the personal satisfaction they experienced from such work. Many of the participants shared how they came to love education and community work, from the interactions and engagement with receiving audiences to witnessing its positive impacts and experiencing the fun of being involved. These personal rewards were highly motivating, spurring the participants on to want to engage in more similar work. 'I would definitely want to do [education and community work] … I would wake up excited to do it rather than wake up and be like, '*oh this is a day's work,'* said Mark.

Mark went on to describe the deeper impact of education and community work, confiding how it was also quite grounding for him, helping to put life into a better perspective:

> I think any time I'm in a situation like that, or in a situation with basically not professional musicians, it sort of, it brings you back to reality in a sense and it's quite grounding. So, your worries about 'can I play that slower in that audition piece' it's like, does it really matter when some people can't walk…Yeah it sort of makes you realise that there is more important things than being able to play Mozart Horn Concerto No. 3. So, it's quite good to have that every now and again, otherwise you'll, or I'll, get too caught up.

Mary shared similar sentiments, saying, 'They [performing and education and community work] just feed into each other for me. So, I teach in two schools now as well and don't get me wrong, sometimes it is so exhausting. But actually, I can't imagine playing professionally without having that as well. I feel like it's all working towards the same thing.'

7.5.3.2 Societal Benefits and Motivations

The other subset of benefits and subsequent motivations the participants described in their interviews were more outward-looking, relating to society and the classical music field. The participants spoke of their passion for education and community work and the opportunities

it offers to use their musical talent and skills to serve others. They also described experience after experience of seeing the positive impacts of music on the lives of others, and how this then was personally rewarding to bring music to those who did not have much, if any, access to it. These experiences have inspired the participants to strongly endeavour to continue similar work in the future.

Advancing the future of classical music

One societal benefit that the participants recognised as stemming from education and community work was how such projects effectively put on could significantly impact the future of classical music. The Woodwind Quintet described how 'standard' education and community projects usually involved performing a 'dumbed-down' programme of more listener-friendly classical music pieces for audiences, or popular film music themes. Ruth (oboist) stated her issue with this, that it 'doesn't give a real idea of what music is'. Ruth explained what a more well-developed project could achieve, saying, 'I think it's not cheating the children … doing it really well and unpacking it in an inspiring way, that's more honest for the kids.' The Woodwind Quintet recognised that this 'standard' style of project was not really serving the future of classical music. Discovering the Decoda way of putting on Interactive Performances revolutionised education and community projects for the Woodwind Quintet, opening their eyes to see a more effective way of engaging audiences with classical music. Ruth continued:

> It was all about that piece and getting [the children] to listen to the piece, rather than just trying to explain each instrument. It was activities related to that piece, and how they could learn to listen to it in a different way, and what it made them think of, what they interpreted from it. Rather than just saying, this is a clarinet, this is an oboe … It was less dumbed down … Which I think was a better way of presenting music … by going in and exposing them to this music in that way, and helping them find a way into it … I think that is the way music survives … That is what I found was really good about Decoda, was changing the attitudes of the children.

Recognising the potential impact of education and community work on their own field then served as a major motivating factor for the participants to champion this kind of work. Mary put it this way: 'Everyone talks about the fact that we're a little bit screwed with our funding

and stuff like that, but actually if we neglect to show children and like their parents why it's so beneficial, why do we deserve to be courted?'

Serving the community

A second societal benefit emphasised by the participants in their interviews was the opportunities that education and community work offer to give back and serve the community. Sarah's narrative, in particular, strongly emphasised her desire to use music not only to entertain but to serve others around her, music being her gift to give:

> I am a Christian and I have a sense that I want to serve. And I think all of us are here, like we all have a gift that we want to bring to the table … And it's something that I battle with quite a lot, is that music performance can be quite self-indulgent, and I don't want to be self-indulgent. And so I guess even my 16-year-old self…had a really fiery sense of like, there's this thing that I love doing - which is music - and there's people out there who haven't experienced it … and I want to share it with people. I guess that's where it came from. And then it's kind of developed into that there is so much pain in the world and music can ease that pain in one way or another… So I guess sometimes it is a really conscious thing like I really want to do this thing to give back to [communities], but then there's other times where I just want beauty and love and kindness to be what I am doing every day. And if I'm not like a teacher or a doctor or an aid worker then I want to convey that through music.

Chloe, Mary and Alice also specially raised the idea of being able to selflessly give back to their communities through education and community projects. contrasting with how pursuing classical music can often be seen as, and feel, like a selfish, self-focused pursuit. After all, in order to reach a level of excellence in this field, musicians need to devote considerable time and effort towards personal practice. Many musicians also pursue music because of a personal love for it, something all my participants identified with. However, my participants' desire to strive against selfish tendencies and use music as a way to give back to others really stems from their experiences in education and community settings, as these wider contexts allowed them to connect much more with the 'outside world' and better recognise their place in it. Consequently, this recognised benefit to their wider societies,

played a large role in motivating the participants' desire and commitment to making education and community work part of their future careers.

7.5.4 Mind Map Pathways and Correlations: Phase 3

The final phase, as described in Section 7.4, is displayed at the bottom of the mind map under Phase 3 [Figure 7.1]. At this point in the analysis, the identified diverging pathways of the participants come back together, shown visually on the mind map in Phase 3's unified transformed goals, focus, and perspectives. These contrast with Phase 1's Goals + Focus and Perspectives on E+C Work, as well as Phase 2's The Transformation Process, splitting into two opposing pathways.

The final block of the participants' benefits and subsequent motivations for future work splits into two categories, with some interviews more heavily emphasising one category over the other. For example, the narratives of Chloe, Mary, Alice, and Sarah are particularly strong in their emphasis of societal benefits and altruistic motivations as fuelling their involvement in future education and community work. Interestingly, these four participants also started out with very diverse interests and entered conservatoire with broader goals and focus. Thus, their broader perspectives and wider interests carried through their journey of transformation to play a major role in this final phase. On the other hand, the narratives of Josh, Mark, Shane, and the Woodwind Quintet, all of whom had entered conservatoire with more specific career goals and focus, disclosed a slightly stronger emphasis on the personal benefits of education and community work, discussing career realities, financial aspects, and skills development.

However, it is more difficult to make correlations and distinctions at this phase. Both personal and societal benefits and motivations featured in all of the participants' narratives, sometimes with only slight leanings and emphases in any particular direction. Ultimately, the new goals, focus, and perspectives of the participants, in conjunction with their recognised benefits and subsequent motivations for future work in education and community contexts, reveal how all of the participants transformed. They each became much more internally and

externally aware of the impacts of education and community work on themselves as musicians and people and on the communities they were placed in, as well as the profession they are entering.

7.6 Summary

In this chapter I have presented the findings of my thematic analysis by exploring the different pathways through transformation experienced by my participants in education and community settings, as depicted in Figure 7.1. Charting through each phase of the transformation journey, I explored the diverging pathways of the participants, highlighting the perceived barriers and identifying six catalysts which led the participants to a transformation in their goals, focus, and perspectives. The chapter finished by looking more closely at a coming together of the diverging pathways of the participants through the recognised benefits and subsequent motivations the participants shared through their involvement in education and community work, and their desire to pursue such work further. The following and final chapter of the thesis seeks to contextualise my findings through a discussion section, and ends with my final conclusions.

CHAPTER 8: DISCUSSION AND CONCLUSIONS

'If the catalysts are the seeds that can lead to transformation, education and community engagement projects are the fertile soil where those seeds can be planted and nurtured.'

8.1 Introduction

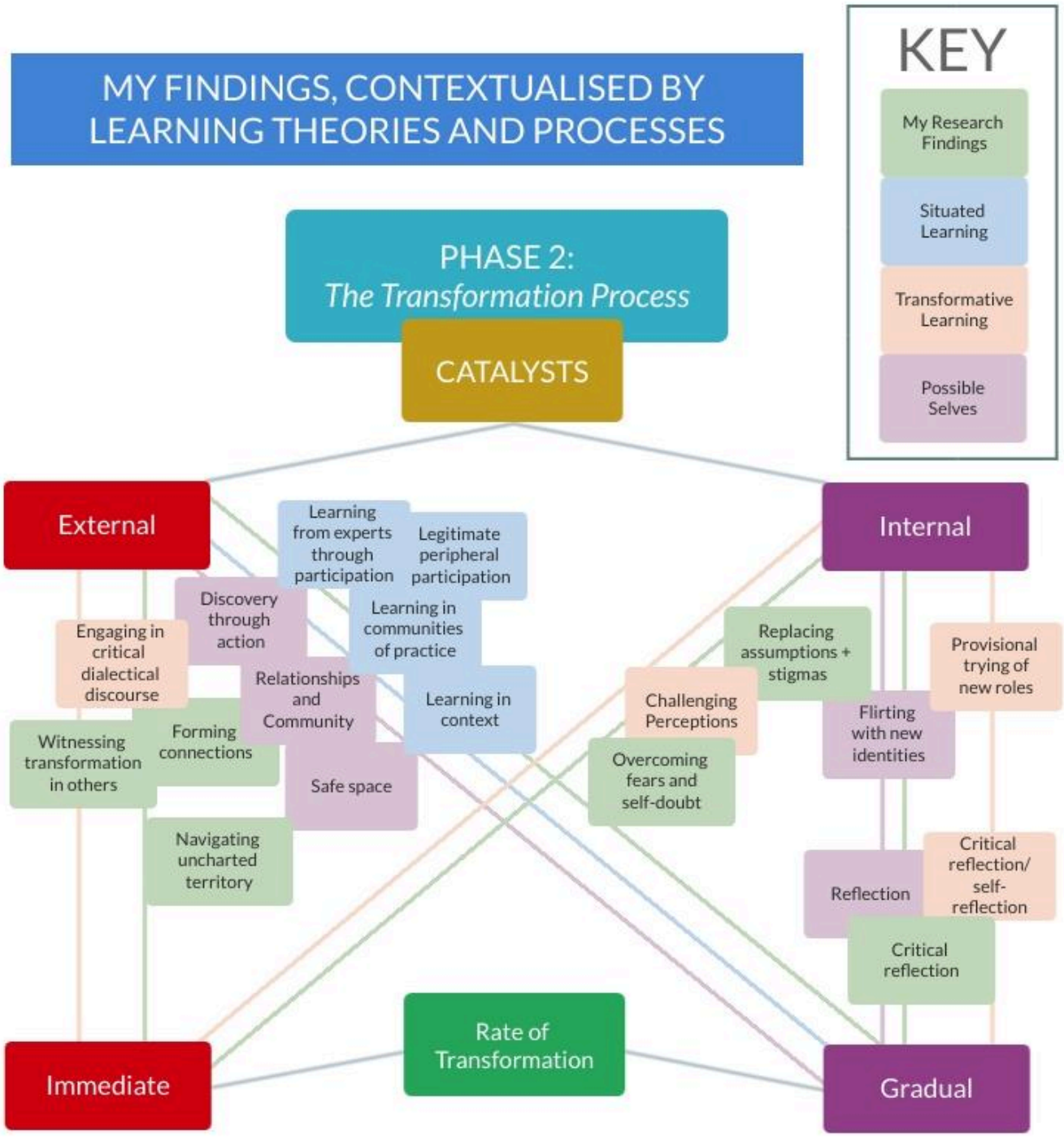
In the last two chapters I have portrayed my data analysis in two distinctive ways, in order to capture two important findings. Chapter Six's *Participant Narratives* highlight the individual narratives of five representative participants, showing how each had his/her own unique story of transformation. Utilising thematic analysis, Chapter Seven's *Pathways of Transformation* displays the different pathways that the participants took through the transformation process. This chapter's *Discussion and Conclusions* link my findings with relevant research literature, showing on a new mind map [Figure 8.1] how they connect, overlap, and compare with three main theories of learning and transformation. After the discussion situating my findings within the research literature, I present my final conclusions and highlight the main contributions of my research. I then offer a number of recommendations for incorporating education and community work into conservatoire training, guided by the student perspective coming out of my interviews. Finally, I conclude this chapter by considering the limitations of my research, and then offer some ideas for using my findings and its implications in future research.

8.2 Discussion: Contextualising My Findings with Relevant Theories and Processes

In Chapter Four's Literature Review, I introduced and described three main theories and processes regarding learning and transformation: *Situated Learning*, encompassing *communities of practice* and *legitimate peripheral participation* (Lave and Wenger, 1991), *Transformative Learning* (Mezirow 1997; Mezirow, 2009), and *Possible Selves* (Ibarra, 2004). In this discussion section, I explore the connecting threads between these relevant theories,

and how they overlap both with each other and with my own research findings on the process of transformation. To accomplish this, I present the following new mind map.

Figure 8.1: My Findings, Contextualised by Learning Theories and Processes



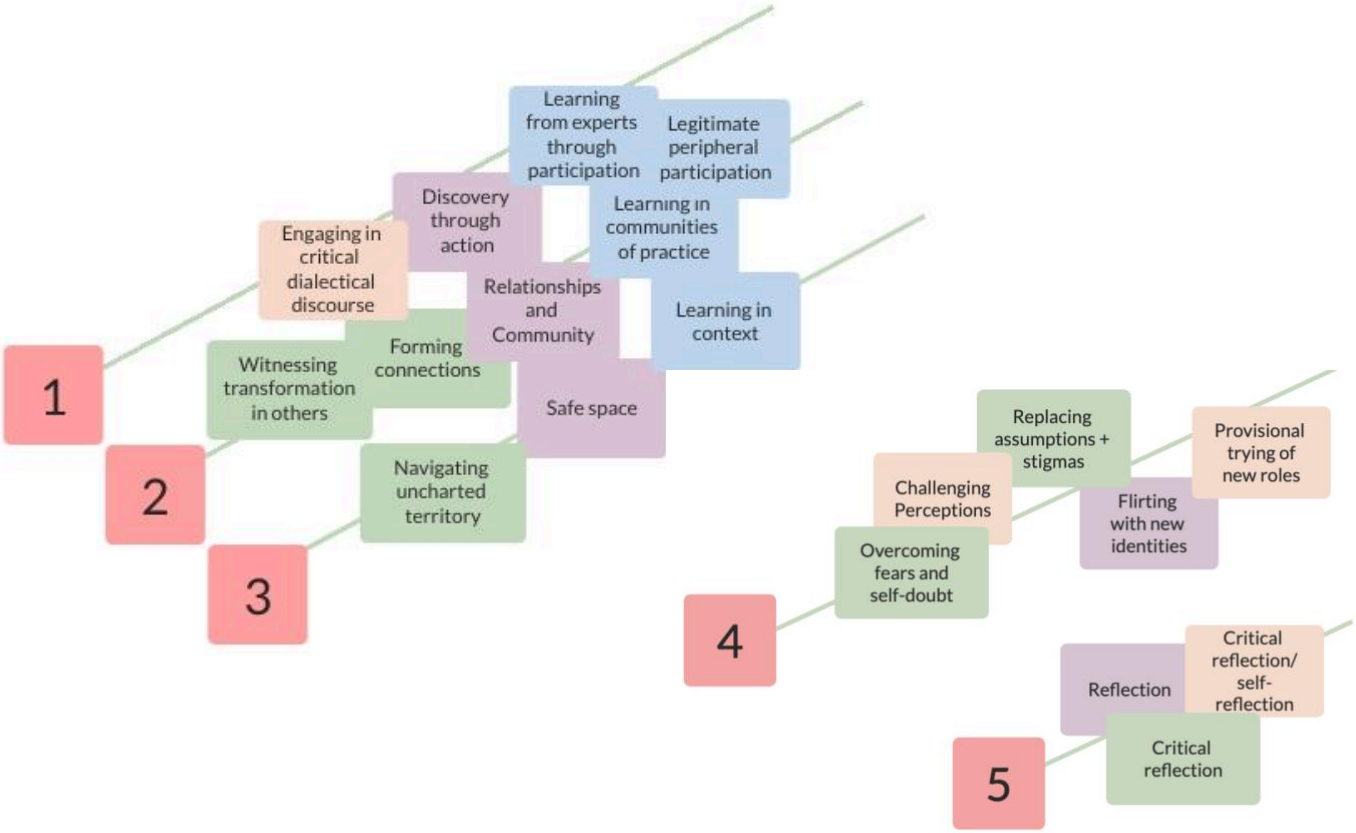
To create this new mind map, I pulled out the 'Phase Two: The Transformation Process' section of Chapter Seven's mind map [Figure 7.1] and used it as the foundational template on which I placed the six catalysts identified from my research findings. I chose to focus on the Transformation Process because it is the core of my findings and also where the majority of correlations between my findings and the relevant learning theories reside. Depending on the nature of each catalyst or factor, they were situated on the mind map to show whether they acted more as an external or internal catalyst, and whether they inspired more immediate or gradual transformation. The final step in creating the mind map was taking key concepts distilled from the Literature Review's relevant learning theories and processes [Section 4.5] and adding them onto the template. Consequently, distinct clusters began to form between the relevant learning theories and my catalysts, the overlapping blocks showing the relationships and intersections between similar concepts.

This mind map visualises the various connecting threads, relationships, and overlaps between relevant learning theories and processes, and the catalysts formulated from my own research findings. The clusters can be grouped into five main areas, or strands, leading to transformation: 1) Learning and transformation through participation; 2) Learning and transformation through community; 3) Learning and transformation through different environments; 4) Learning and transformation through replacing assumptions and experimenting with new identities; and 5) Learning and transformation through reflection. I explore these connecting threads and overlaps in the following discussion and examine in-depth the relationships between them.

The first three discussed strands [Figure 8.2] are very closely related, revealed in how they form one larger cluster on the original Mind-Map [Figure 8.1]. As such, it's important to note the connection between these three strands, and how they respectively point to three aspects of the transformation process – namely *how*, *who* and *where*: 1) the first strand, *Learning and transformation through participation*, involving *how* learning and transformation is conducted, highlighting the importance of participation and action; 2) the second strand, *Learning and transformation through community*, involving *who* is involved in the process, highlighting the importance of relationships and learning in community; and 3) the third strand, *Learning and transformation through different environments*, involving

where learning and transformation takes place, highlighting the importance of space and environment. I first delve into each of these three strands in turn, and then strands 4) *Learning and transformation through replacing assumptions and experimenting with new identities*, and 5) *Learning and transformation through reflection*, are discussed.

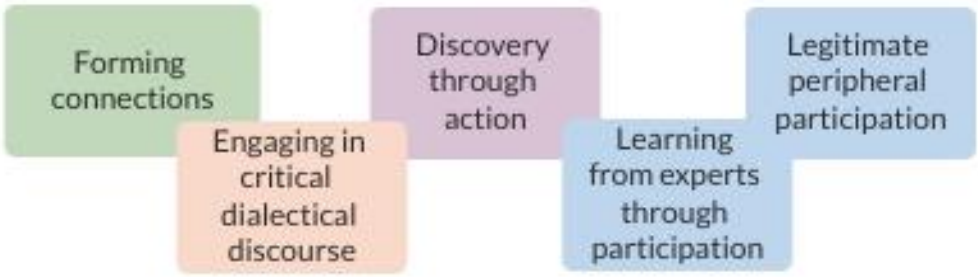
Figure 8.2: Five Strands Leading to Transformation



8.2.1 Learning and Transformation Through Participation

The first strand, extracted from the mind map to show just the relevant concepts [Figure 8.3], explores *how* the process of learning and transformation is conducted. Mezirow notes how a key step in the process of transformative learning is 'fully and freely' *engaging in critical-dialectical discourse* (Mezirow, 2009, p. 94). It is through discourse that one can become aware of ideas and critically reflect on assumptions, encounter arguments, and validate an ultimately better judgment.

Figure 8.3: Learning and Transformation Through Participation Cluster



Contrastingly, Ibarra discusses *discovery through action* in regard to how new possible selves are created, emphasising the importance of action in the process of transformation, instead of thinking or talking about it as Mezirow emphasises. As described in Chapter Four's Literature Review, Ibarra's approach is contingent on action, calling for the learner to get out and try new activities, get involved in new groups, find new role models, and essentially launch oneself into discovery. Ibarra explains that most people learn about themselves 'experientially, by doing rather than thinking' (2004, p. 17), and you 'start by changing what you do – act your way into a new way of thinking and being' (ibid, p. 164).

Finally, situated learning and *legitimate peripheral participation*, as described in the Literature Review, present a community-focused model of learning, with a strong emphasis on *learning from experts through participation*. In a way this involves more of a mix of Mezirow's critical-dialectical discourse as one learns from and engages in discourse with experts, along with strands of Ibarra's action-oriented approach to learn by engaging in the work itself, as versus participating in more theoretical learning which can be more traditionally found in the classroom or lecture hall.

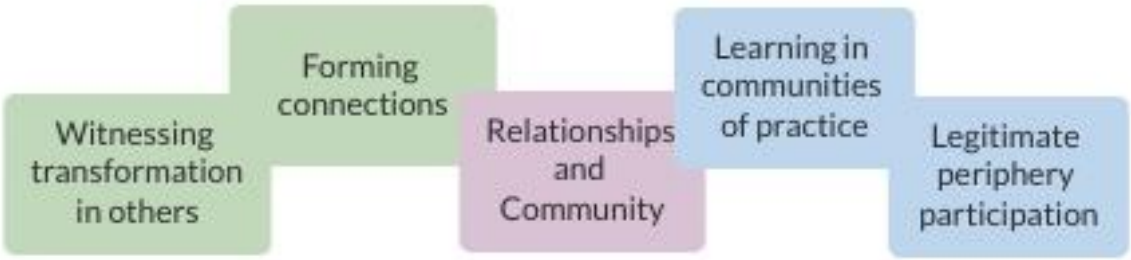
All of these theories present different ways of approaching learning and transformation. My own findings present another layer to this cluster, revealing how *forming connections* served as a powerful tool in bringing about transformation for my participants. As described in Chapter Seven's Findings [section 7.4.2.2], my participants experienced transformation from the connections they formed with their mentors, experts in the field leading them through the process of learning. The Woodwind Quintet's connection to their Decoda mentor inspired

a critical moment of transformation in the ensemble members' perceptions, Sam (clarinettist) and Leslie (bassoonist) in particular. Through taking part in the Decoda Project, the members of the Woodwind Quintet were able to engage in deep dialogue with not only their own mentor, but the rest of the Decoda Ensemble as well, who the Woodwind Quintet came to view as experts in their field leading them through the process of learning and transformation.

The participants also showed clear appreciation for the hands-on work of taking part in an education and community project, not learning about it theoretically in the classroom, but learning by actually jumping in and doing the work, similar to Ibarra's *discovery through action*. Both Mary and Luke specifically described that, for them, the transformative power of education and community work really stemmed from actively being engaged in the *doing* of the work.

8.2.2 Learning and Transformation Through Community

Figure 8.4: Learning and Transformation Through Community Cluster



The connecting thread joining together the second strand [Figure 8.4] on my mind map is people, revealing the importance of community and relationships to the transformation process. It seems appropriate, and not altogether surprising, that my findings would heavily emphasise the impact of learning in community. The very nature of education and community work, after all, is that it is done, just as the title denotes, within community. One of the central tenets of Lave and Wenger's communities of practice is also, unsurprisingly, learning in community. Here, it is through *learning in communities of practice* that 'learners interpret, reflect, and form meaning' (Stein, 1998, para. 9).

In contrast, the importance of *relationships and community* within the process of experimenting with possible selves emphasises the role of the individual guiding figure, a person who can 'help us endure the ambiguity of the in-between period by conferring blessings, believing in our dreams, and creating safe space within which we can imagine and try out possibilities … the guiding figure is special because of his or her connection to our dream of the life we want to move into' (Ibarra, 2004, p. 125). Ibarra does bring the concept of communities of practice into the process of exploring new possible selves, noting that 'just like guiding figures, new communities play a number of important roles: They offer inclusion, provide a safe base, and replace the community that is being lost' (ibid). Yet here the emphasis is more on creating a space where the learner can feel safe to explore, which will be further discussed in Section 8.2.3, while in communities of practice the role of community is more tied to the learning process itself.

Building upon communities of practice, the concept of *legitimate peripheral participation* (Lave and Wenger, 1991), as described in Chapter Four's Literature Review, involves the cycle of gaining expertise in a craft through gradual guidance and learning in community. This, too, was clearly seen in my participants' narratives. As my participants received guidance from experts in the field, they gradually became more proficient in new skills. This prompted them to express the desire to take on additional leadership roles in future education and community projects, gradually taking on opportunities to teach future newcomers and thus continuing this cycle of legitimate peripheral participation. Some participants had already stepped into the role of organising and leading their own projects and workshops in education and community settings as part of their professional careers. Others expressed their desire to take on similar roles in the future, and to serve as advocates and examples to their peers to help other students get more active in education and community projects.

My findings and the identified catalysts of *forming connections*, and *witnessing transformation in others*, reveal a significantly different role of community in the transformation process, although parallels between both concepts of possible selves and communities of practice exist. My participants found that the relationships truly sparking transformation largely had to do with the people on the receiving end of the education and community work: audience members, kids in schools, homeless centre clients, etc. These

audience or workshop members may generally sit outside of the learner's immediate community of practice. Yet my findings show that forming connections to those audiences and witnessing transformation in them, even in the short span of a performance or a workshop, inspired immediate transformation.

8.2.3 Learning and Transformation Through Different Environments

Figure 8.5: Learning and Transformation Through Different Environments Cluster

The third strand on the mind map shows the importance of the environment to learning and transformation. Environment can play a large role in shaping a student's 'personal identity, knowledge of self, understanding of others, and a whole host of other applicable skills' (Creech et al., 2020, p. 86). I examine this from three different angles, with the creation of environments conducive to transformation serving as the connecting thread.

Environment and *learning in context* serve as key components in Situated Learning, as described in Chapter Four's Literature Review [Section 4.5.2.1]. Here the importance of learning from experts needs to occur in the appropriate context to promote the mastery of knowledge and skills (Lave and Wenger, 1991). According to Stein, 'By embedding subject matter in the ongoing experiences of the learners and by creating opportunities for learners to live subject matter in the context of real-world challenges, knowledge is acquired and learning transfers from the classroom to the realm of practice' (Stein, 1998, p. 2)

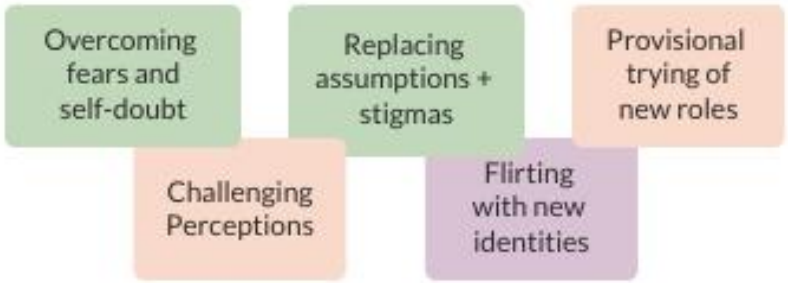
Ibarra, looking at context from a different angle, offers further insights into how space can play a large role in the process of transformation, discussing the importance of having a *safe space* where one feels protected so that experimentation can be explored. 'All

transformation processes, in nature as in society, require a protected space for change – the cocoon, the chrysalis, the womb, the make-believe space, the apprenticeship, or the internship … We have to be able to test unformed, even risky, identities in a relatively safe and secure environment, an incubator of sorts in which premature identities can be nurtured until a viable possibility emerges' (Ibarra, 2004, p. 130). She goes on to explain how security plays a large role in allowing for freedom and experimentation, and relationships play a key role in creating this environment: 'Like the child taking his or her first steps, the person trying to make a career change will find it difficult to take risks if he or she is preoccupied with psychological safety and security' (ibid, p. 131).

My findings take both of these concepts onboard, proposing that the safe space needed for experimentation and acceptance of failure could actually be found in new and unexpected contexts, through *navigating uncharted territory*. As I described in Chapter Seven's Findings [Section 7.4.2.1], while the spaces of homeless centres, schools, the streets, etc. might not readily be thought of as 'safe' or even comfortable for the participants, it was the fact that these contexts were unfamiliar from those of the conservatoire where traditional learning took place, that made these spaces feel 'safe' for experimentation. It is worth noting that this idea also ties into the next strand to be discussed, *flirting with new identities* and experimenting with new possible selves. As my participants got out of the traditional settings of the conservatoire and into more unusual settings presented by education and community opportunities, they were more easily able to try on new possible selves because of the very nature of those new contexts.

8.2.4 Learning and Transformation Through Replacing Assumptions and Experimenting with New Identities

Figure 8.6: Learning and Transformation Through Replacing Assumptions and Experimenting with New Identities Cluster



The fourth strand on the mind map [Figure 8.1] encompasses catalysts of transformation related to replacing old assumptions and experimenting with new roles and possible selves. While there are two focal ideas within this one cluster, they overlap and relate so closely to each other that it makes sense to discuss them in tandem.

Transformative learning hinges around the idea of *challenging perceptions*. As described in my Literature Review [Section 4.5.3.2], transformative learning posits that one views life with limited perspective constricted by limited experiences. These then 'problematic frames of reference' (Mezirow, 1991, p. 92) can change to become 'more inclusive, discriminating, open, reflective and emotionally able to change … better because they are more likely to generate beliefs and opinions that will prove more true or justified to guide action' (ibid).

According to Mezirow, the first step in the process actually begins with a 'disorienting dilemma' to bring about this transformation into perspective. This can happen in an instant, as it did in my findings identifying the catalyst of *replacing assumptions and stigmas*. The experience of the Woodwind Quintet evidences two examples of Mezirow's concept of *challenging preconceptions.* The first example involves the Woodwind Quintet's replacement of old assumptions and stigmas when they realised that their Decoda mentor was an accomplished musician and understood that education and community work was not just for musicians who failed as performers. A second example encompasses *overcoming fears and*

self-doubt, challenging the Woodwind Quintet's own perceptions of themselves and their abilities to work with children. A more subtle example from outside the Woodwind Quintet would be Kate's reluctance to do improvisation, stuck on the idea that improvisation was for jazz players and classical musicians played the notes given to them on a page. However, when she was pushed to try it herself, her preconceived assumptions about improvisation, and her ability to do it, were changed. In fact, all of these examples of transformation occurred in an almost instantaneous shift in thinking and perspective.

Yet the much more gradual process of *flirting with new identities* described in Ibarra's process of experimenting with possible selves is equally as relevant in the experiences of my participants. As set out in Section 4.5.4 in the Literature Review, Ibarra explains how in the act of crafting experiments, discovery can occur through action and testing out new identities. This 'flirting' with new identities, linking also to Mezirow's *provisional trying of new roles* stage, is something that many of my participants hinted at in their own journeys, though never explicitly enough to end up with a more directly corresponding catalyst. However, my participants certainly displayed this idea throughout their narratives, as they were given the opportunity to try on new possible selves through the different education and community contexts they were placed in.

One such example was when Sarah was asked to lead a workshop in a homeless centre at the last minute, without having a chance to prepare in advance. In Section 7.2's description of the participants' personal attributes, Sarah was highlighted particularly as struggling with self-doubt. The opportunity to step up and take the leadership of the homeless centre project at the last minute offered Sarah the chance to confront her self-doubts head-on. Sarah compared this experience to previous leading experiences, where she had time to prepare beforehand, noting how this impromptu workshop experience demanded flexibility and improvisation, and helped quiet her voices of self-doubt and judgment to truly be in the moment while leading the workshop:

> But in that instance … it's almost like I can forgive myself more in that instance because it was unplanned and I think I would be very aware of the other musicians in the room and their judgement on me, but because they knew that I was thrown in the deep end, I kinda felt the support of like *'well we are with you through this'* … in the

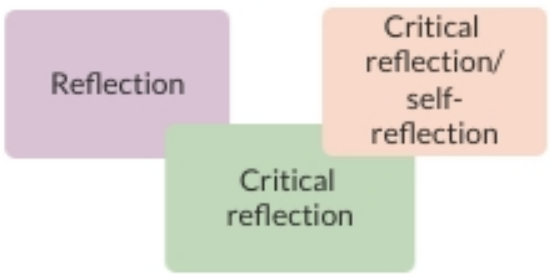
workshop where I had it all planned or whatever, that kind of critical voice is much louder because I think I was like *'this is one where I'm learning and [the workshop leader] is here and going to kind of give me notes afterwards and I did that wrong and the musicians will also feedback, and they think that and blah blah blah*'. Whereas in the one where it was unexpected, I was just completely in the moment of leading a workshop.

This joining of the *flirting with new identities* concept, and the *replacing assumptions and stigmas* catalyst, made for a powerful combination, allowing Sarah to feel free to take on the role of leadership without some of the dampers that have plagued her in that same position before. This shows a significant moment of development along Sarah's journey of transformation.

In a different example, Kate's willingness to try out improvisation can be seen, in a way, as trying on a new possible self, stepping away from her classical sheet-music reading self to try on, what she thought of as, a jazz musician's identity. Other participants also employed this same idea as they entered into new and uncomfortable contexts, putting on hats of workshop leader and teacher as they took on these new roles. In fact, it was by utilising the catalysts of *overcoming fears and self-doubt* (to teach, lead, work with children) as well as *replacing old assumptions and stigmas* (about improvisation, teaching and music education) that the participants could move to the stage of flirting with new identities and trying out new roles.

8.2.5 Learning and Transformation Through Reflection

Figure 8.7: Learning and Transformation Through Reflection Cluster



The last strand on the mind map is all about *reflection*. Reflection plays an important role in the process of transformation both for transformative learning theory and the concept of exploring possible selves. Mezirow boiled down the two main elements of transformative learning to contain: firstly, *critical reflection,* or critical *self-reflection* on assumptions, which involves an assessment of the sources, nature, and consequences of our habits of mind; and secondly, full and free participation in dialectical discourse to validate a best reflective judgement (Mezirow, 1997). This order, of reflection first, and action second, is quite interesting, as Ibarra's possible selves describes the very opposite. 'Certainly, reflecting on past experiences, future dreams, and current values or strengths is an essential and valuable step. But *reflection* best comes later, when we have some momentum and when there is something new to reflect on' (Ibarra, 2004, p. 17).

My findings also show *critical reflection* to be a significant part of the process of my participants' transformation, relating more to Ibarra's process of reflection in terms of sequence. This reflection could occur immediately following an impactful experience, as it was for the Woodwind Quintet's pub debrief after the Decoda Project, or for Alice's journal-keeping during her India trip. Equally, reflection could occur weeks and months later, offering valuable hindsight as the participants considered past experiences, such as Shane revisiting the impact of the Babies Project during our interview. My findings show reflection coming after an experience, and thus continuously shaping the participants' perspectives as they go on to take part in further experiences.

8.2.6 Immediate vs Gradual and External vs Internal Transformation

Having examined the individual strands from my mind map, I now zoom out to look at the mind map as a whole. Here I note trends and correlations on how these theories and processes, along with my own findings, lie on the continuums of internal versus external catalysts, as well as immediate versus gradual transformations.

Looking solely at the theories and processes of transformation pulled from the literature and placed on my mind map [Figure 8.1], there is a definite favouring of gradual transformation

processes. Both Ibarra's Possible Selves and Lave and Wenger's Situated Learning concepts hinge very much on a gradual transformation process. As such, they fall solely on lines connecting to Gradual transformation on the mind map, including both external catalysts and internal processes.

Ibarra's possible selves concept involves a transformation process occurring over time, as one slowly tries out new identities and flirts with new possible selves. In fact, she makes it a point to distance this process from an immediate leap to reinvention, highlighting the importance of the transitional testing period:

> We like to think that we can leap directly from a desire for change to a single decision that will complete our reinvention. As a result, we remain naïve about the long, essential testing period when our actions transform (or fail to transform) fuzzy, undefined possibilities into concrete choices we can evaluate. This transition phase is indispensable because we do not give up a career path in which we have invested so much of ourselves unless we have a good sense of the alternatives. (Ibarra, 2004, p. 13)

Similarly, situated learning emphasises a gradual process of transformation through one's entering a community of practice, learning from experts, gaining mastery of a skill, and continuing the cycle by moving onto teaching newcomers to the group. Mezirow's Transformative Learning theory encompasses both immediate and gradual transformation, explaining how transformations may be either 'epochal - sudden major reorientations in habit of mind, often associated with significant life crises – or cumulative, a progressive sequence of insights resulting in changes in points of view and leading to a transformation in habit of mind' (Mezirow, 2009, p. 94).

Yet my findings show a much more equal placement of catalysts around the mind map, with three out of the six catalysts inspiring immediate transformations in half of my participant pool. I find it very interesting that between all these theories and processes, only one aspect of Mezirow's transformative learning theory really results in immediate transformation, with the rest inspiring much more gradual change. My findings, albeit from a small sample pool, show that immediate transformation was equally as common as gradual transformations,

with external catalysts particularly instrumental to sparking and bringing about this change. Ultimately, the fact that transformation is happening at all is the goal. But a deeper understanding of how transformation happens can only help to better develop processes, programs and curriculum to help inspire transformation to occur, and so I believe it would be worth further consideration and study.

8.3 Final Conclusions and Contributions

My research findings showcase both the individual stories of transformation told through participant narratives, as well as the different pathways which can be taken in the transformation process. From these findings I offer the following conclusions and contributions. Firstly, my findings show that education and community projects provide a uniquely ideal setting for breakthrough moments to happen and transformations to occur. Consequently, through the resulting transformation process, education and community projects can provide unparalleled opportunities to better prepare musicians for protean careers that will serve not only themselves but the larger music field and society. Therefore, conservatoires should take full advantage of the opportunities that education and community work offer for transformation.

Secondly, my findings identify six catalysts, three external and three internal, which can play a pivotal role in overcoming major barriers preventing students from getting involved in education and community projects, and thus hold the key to bringing about transformation. Experiencing genuine transformation can lead to changes in thinking, in perspective, in focus, in action, and even in career and life goals. Each of the six catalysts identified in my findings, either alone or in combination, can activate a chain of events where old assumptions are replaced and stigmas removed; fears and self-doubts are overcome; critical reflection can be utilised; uncharted territories are navigated; interactive connections are established; and transformations are witnessed. If the catalysts are the seeds that can lead to transformation, education and community engagement projects are the fertile soil where those seeds can be planted and nurtured.

Thirdly, this chapter's discussion section links and situates my findings on the transformation process, looking at how they relate to relevant learning theories and processes of transformation. Situated Learning, Transformative Learning, and Possible Selves, all lie in the sphere of professional learning, and have been studied individually in insular ways. One of the main contributions of my research is bringing these disparate theories together and applying them to the specialised context of conservatoire training. The resulting findings can fill in gaps in the current theories and point to potential new avenues for incorporating transformational pathways into the future of conservatoire training.

Given that all three of the aforementioned theories and processes have to do with the formation of a practitioner, it makes sense that a number of correlations and connections between them exist, and that my own study looking at emerging practitioners would fit into them in a complementary fashion. As such, my findings seek to build upon previous research into learning and transformation, further validating and confirming those outcomes. Additionally, and all-importantly, my findings contribute deeper understanding into the links between these theories by offering new insights into the process of transformation and the application of these findings in the under-researched context of the conservatoire.

Finally, another key finding of my research arises out of the differences in the types of transformations my participants experienced, specifically the speed of those transformations, as compared with relevant theories on learning and transformation. By and large, the relevant theories presented in this thesis tend to view the transformation process as much more gradual. Yet in my research findings, immediate transformations occurred just as frequently as gradual ones. Furthermore, certain catalysts (often more external) tended to spark these immediate transformations in my participants. This discrepancy seems to indicate a wider range of catalysts than suggested in the literature covered in this thesis, and is deserving of further thought and study.

The implications of my findings can be far-reaching both for conservatoires as they strive to offer and encourage their students to participate in education and community engagement projects, as well as for students as they commit to investing their time and talents in such projects. Practically speaking, this means conservatoires need to ensure that the education

and community projects they offer to their students are chosen with great care and designed with transformative catalysts in mind, in order to create environments and opportunities where transformation is most likely to occur. At the same time, it also means that students need to take ownership of their learning, recognising which barriers they are personally confronting, and proactively choosing the type of education and community projects that could best activate transformation within themselves.

On this foundation, in the spirit of offering more of the student voice to the discourse on conservatoire training and curriculum, the next section outlines a number of recommendations for how conservatoires can utilise these catalysts into practical ways of incorporating education and community projects into their training.

8.4 Recommendations for Incorporating Education and Community Projects into Conservatoire Training

Coming from the theoretical position at the start of my research, that training through wider contexts can have a transformative effect on students, this study addresses how significant change can occur for students based on the findings of my research. Two further questions also go to the heart of my research and the concept of transformation. From the conservatoire's point of view, *why* offer education and community projects in the first place? From the student's perspective, what should motivate them to take time out of their busy lives and intense performance focus to participate in such projects? Consequently, they prompt a number of recommendations for *how* conservatoires can better go about incorporating education and community projects into the core of their training, in order to provide the space and opportunity for transformations of students to take place.

Having grappled with the barriers towards engaging in education and community programmes, and overcoming them through transformational experiences in those contexts during their conservatoire training, and some afterwards, my participants can offer valuable insights and perspectives from the students' point of view into how conservatoires can make changes to help other students engage more easily and effectively in education and

community projects. Their experience can also serve as a model and a guide for other students to follow. Rumiantsev, Admiraal and van der Rijst (2019, p. 12) agree that 'in redesigning curricula, a greater involvement of students themselves is necessary, guided by a vision that takes cohesion and integration between components as a starting point, making more room for co-creation instead of reproduction.' Creech et al. also concur, saying, 'we have emphasised the overarching need for curricula that prioritise 'learners as partners', promoting creativity and critical thinking within authentic, collaborative and interdisciplinary experiential learning' (2020, p. 98).

The findings of my research on my participants' experiences revealed both barriers to involvement in education and community projects, as well as how the participants overcame those challenges in order to transform through the six identified catalysts. Linking the barriers to the catalysts for transformational change, I offer the following recommendations on how conservatoires can incorporate education and community projects into training so that transformation can most likely occur: 1) stronger institutional support and changing conservatoire culture; 2) addressing ignorance, stigmas, assumptions and fears around education and community work; 3) partnering and collaborating with organisations; and 4) offering more interactive and well-designed projects.

8.4.1 Stronger Institutional Support and Changing Conservatoire Culture

A major barrier the participants recognised for students getting involved in community and education projects was the intense performance focus of the conservatoire and how this affected conservatoire culture and students' mindsets. The impact of this environment, as well as the lack of time in students' timetables, can be a major obstacle in keeping students from engaging in education and community projects. The participants felt the best way to counter these barriers would be for the conservatoires to offer both stronger structural support with prioritising integration of education and community offerings into curriculum, as well as greater emotional support through changing conservatoire culture to encourage and validate these projects from the top down. These recommendations strongly relate to the first catalyst of *replacing old assumptions and removing stigmas*. If the environment of

the conservatoire were to demonstrate priority of education and community offerings, old assumptions and stigmas around this work for training musicians could be better combatted.

8.4.1.1 Stronger Institutional Support: Prioritised Integration into Conservatoire Curriculum

The participants believed conservatoires could provide far more support, encouragement, and guidance for students to be involved in education and community projects. Especially as students struggle with lack of time, some basic and practical structural changes from the conservatoire would help add incentive and place value on education and community experiences. The participants also believed in the vital importance of making students at conservatoire aware of education and community work. Ignorance of opportunities and the career avenues it could open up was noted as a main reason why students do not get involved in this kind of work. Consequently, the participants felt conservatoires should make much greater effort to let their students know more about these opportunities and what they involve.

Mark felt that students, first and foremost, needed to become aware of the existence of programmes and projects. After all, he himself had not known about them when he first started at conservatoire: 'I think it's making people aware that they actually exist, even people in conservatoires. So probably if you spoke to some people that went to Royal College or Academy they probably wouldn't know the LSO Discovery exists, even though it's maybe one of the biggest [education centres].' Mark thought that once students became aware of one prominent centre of education and community work, such as the LSO Discovery, they would quickly realise that the vast majority of orchestras these days have education and community programming.

Ruth (oboist) from the Woodwind Quintet stated that institutions could offer many more projects for students to take part in, which would lessen the possibility of time conflicts with lessons, rehearsals, performances, etc., and increase the probability that more students will participate in such offerings. The participants also suggested adding assessments to courses using education and community projects, giving students something to work towards and offering credit for their time and effort. For example, the Woodwind Quintet pointed out that

all chamber ensembles already have a playing assessment at the end of the year. They suggested that in addition to this, conservatoires could similarly require a chamber education assessment where students put on a short interactive performance for school children.

An additional suggestion was for institutions to block off time within timetables, to make it easy for students to integrate projects into their classes and assessments. These changes would go a long way in making education and community projects more accessible and attractive to students.

Chloe thought conservatoires could get imaginative with integrating education and community work into student training, linking it to what students are already learning so that such work would not be seen as a potential distraction or unrelated activity. She desires that instead of being viewed as 'an extra add-on', education and community activities could serve a dual purpose by becoming useful and rewarding exercises that would ultimately enhance a students' conservatoire experience:

> I think if it was linked to repertoire, like if it was an exciting day of training, I think that would actually be really great, especially if it was advertised as like *'Get inside the music',* you know. I mean, you could be quite creative with how it's taught as well, you could get people to learn their solos, like orchestral excerpts, learn snippets of them from memory, ready for that day when we're going to be experimenting with them and improvising around them. And then people also have to learn the excerpts properly, so it could be useful for them in that respect. I think making it useful, because none of us have any time, so the more useful it can be.

8.4.1.2 Changing Conservatoire Culture: Greater Emotional Support

Students can be particularly influenced by the prevailing value system of their conservatoire and their professors. If the conservatoire and/or faculty members explicitly or implicitly convey to their students that a community or education project is unimportant and not worthy of the time investment, their students can be influenced to think similarly and mirror those attitudes. On the other hand, the participants felt that an environment and attitude

which values, encourages and promotes education and community opportunities, would push students to consider those options more positively.

Ruth (oboist) from the Woodwind Quintet described this process: 'I think there should be more opportunities that the school sets up for those who are interested … if it's something that the school is very positive towards, and they are setting up these things, then that will rub off on the students, hopefully.' Chamber coaches and professors could take the extra step to encourage student chamber ensembles to take the music they were working on and create presentations around it to take into schools and community centres. A nudge from a professor could have a big impact on students taking action.

Finally, institutions could offer many more projects for students to be able to take part in, as it is not only quality but also quantity that can make a difference in student involvement. If only one project is offered for first year students to take, it can come across as a token, tick-box exercise. With an abundance of offerings, students may be more likely to feel incentivised to take part.

8.4.2 Addressing Stigmas, False Assumptions, Ignorance and Fears around E+C Work

Two other important barriers identified by my participants were the negative stigmas and false assumptions surrounding community and education activities, as well as students' ignorance and fears associated with such projects. The participants felt that the way to begin addressing lack of awareness, negative stigmas, incorrect assumptions, and adverse connotations, as well as confronting students' ignorance and fears, is by: 1) raising awareness and opening space for conversations; 2) offering observation opportunities and projects at varying comfort levels; and 3) cultivating enthusiasm in students. These recommendations link to three of the catalysts: most obviously *replacing old assumptions and removing stigmas* and *overcoming fears and self-doubts*, as well as *witnessing transformation in others*, which could occur as students witnessed the transformations and enthusiasm of peers on these projects.

8.4.2.1 Raising Awareness and Opening Space for Conversations

Sarah felt strongly that education and community work needed to be both more widely advertised within the conservatoire to help raise awareness for students of the opportunities available. In addition, she felt it was important that education and community work was much more openly discussed. Opening up a safe space for students to talk about the stigmas that exist in the conservatoire sphere, and to reveal their reservations, fears, questions and experiences, would begin to address those barriers and help students to see education and community work in a new light. Sarah described it: 'Just saying those things is a massive step. But if you can't have that conversation with anyone then I think you just will go back to what you already believe.'

8.4.2.2 Offering Observation Opportunities and Projects at Varying Comfort Levels

A number of participants felt it was helpful to offer opportunities for conservatoire students at varying levels, particularly so that students new to these projects could start out by dipping a toe into education and community work. Putting on demonstrations and sessions for other conservatoire students to get a glimpse of what education and community projects look like, can be an effective way of peaking students' interest. When the Woodwind Quintet first started the Decoda Project, the first thing they did was go out into schools and observe the Decoda Ensemble putting on their own Interactive Performance. This immediately grabbed the interest of the Woodwind Quintet and got them excited about what they would then be learning to do in workshops over the following week.

Conservatoires could organise for many more students or even year groups to take advantage of seeing an accomplished ensemble like Decoda at work in schools, giving all of those students that same experience the Woodwind Quintet had to see quality education and community work in action. The Woodwind Quintet suggested that chamber groups from older years could lead model workshops for other students to observe: 'Groups from older years who had done it before should lead an actual workshop with actual kids sitting in the front three rows from the local primary schools, so that [other conservatoire students] can see it in action.' In the Woodwind Quintet's view, this active demonstration would be much

more effective and engaging than simply telling students about what education and community projects could be like.

Allowing students to participate in projects as observers initially also could help those hesitant or unwilling to commit to longer term projects. For Mark, it was important that the option was available for him to start out doing observations before actually getting involved in education and community projects. Essentially, this acted out the concept of legitimate peripheral participation, starting out at the periphery of a project and slowly getting more involved. Mark started out by going to St. Luke's, the home of the LSO Discovery, and sitting on the balcony to observe his first couple of projects. He felt more drawn to observing at first to get a sense of what the environment was like and to watch what happened in the project, without having the pressure of having to be actively engaged. If a student is afraid of being put on the spot, or of not knowing what an education and community project even looks like, observation is an easier first step. Offering a wider array of projects with varying levels of involvement and challenge would be able to help students at all different levels of experience and exposure to get the most out of these opportunities.

8.4.2.3 Cultivating Enthusiasm in Students

Mark thought older students with positive experiences in education and community work could serve as a powerful force in changing conservatoire culture through sharing their enthusiasm with their peers. For him, hearing from students in the years above him whom he admired and aspired to be like, describe the benefits and share their stories of personal experiences from education and community work greatly encouraged him to get involved in such projects himself.

In Josh's words, 'positivity is infectious.' Josh felt that overwhelmingly the testimony of people who took part in well-run education and community projects was '99% of the time positive.' He went on to say that even if a person went into a project with a negative outlook, that can be changed if they were then surrounded by others who were enthusiastic about it: 'as soon as they get infectious about it, you get infectious about it and you find yourself enjoying it.' Sarah also agreed, saying she felt that enthusiasm could be caught by others. She

witnessed it in her boyfriend, another musician, who caught her own contagious enthusiasm and is now as passionate about education and community work as she is.

8.4.3 Partnering and Collaborating with Organisations

The participants also felt that conservatoires could invest more broadly and deeply in partnerships and collaborations with professional organisations, including orchestras, chamber ensembles, and education and community programmes. In their minds, these partnerships add additional respect and credibility to education and community work, and open up opportunities for students to take part in well-organised projects. Many of the participants remarked on the success of the model they had seen and experienced from partnerships already in place at the Guildhall School, and how they personally benefitted from positive education and community experiences as a result. This recommendation links closely with the catalyst of *navigating uncharted territory*, as it actively places students in outside contexts where transformation is more ripe to occur.

Chloe and Mark spoke of the benefits they experienced through the partnership between the LSO and the Guildhall School's Orchestral Artistry Masters programme. Seeing the LSO's great prioritisation of education and community programming through their LSO Discovery programme, as well as the LSO musicians' active involvement in it, opened their eyes to how large a part community work can play in an orchestral career. This was particularly striking in an orchestra as well established and revered as the LSO.

Sarah took part in a homeless centre project through the partnership between the Guildhall School and the Academy of St. Martin in the Fields (ASMF). For Sarah, the format of this project had the right balance of people for her to feel comfortable slotting right in. The animateur leading the workshop was trained and experienced to do so, giving Sarah confidence in her leadership. The professional musicians from the ASMF also had all opted to be there, and so were enthusiastic and able to help facilitate the session. This combination gave Sarah the feeling of a supportive environment from which to run a creative music project.

Finally, the Woodwind Quintet expressed their strong desire to see the Decoda Chamber Ensemble become even more involved at the Guildhall School. The project they took part in, which completely transformed the way they see and now interact with education and community activities, only lasted for a week and involved a small number of chamber ensembles. In the Woodwind Quintet's view, having many more workshops such as Decoda's, offered at varying levels and stages for students to be able to take part in, would greatly benefit students' learning and training experience.

By conservatoires partnering with organisations in the community, as orchestras and their musicians are already doing, students would not only gain experiences that would develop skills to benefit their future career aspirations, but also would place them in the position of navigating the new and challenging contexts of uncharted territory, and the resulting benefits which can follow.

8.4.4 More Interactive and Well-Designed Projects

Finally, several of the participants identified how negative previous experiences with education and community projects proved to be a major barrier for them in not wanting to get involved in further projects. Clearly the mission for conservatoires is not just to get students involved in any education and community project, but the *right* kind of project which is both interactive, well-designed, and allows for opportunities to connect with others. This final recommendation links closely to the catalyst of *establishing interactive connections*, emphasising interactivity between students and audiences, communities, mentors, and even amongst peers in the classroom. This can be particularly powerful for students who are saturated in a world of immediate feedback and interactive entertainment. As it involves the designing of projects, this final recommendation can actually link to all of the catalysts, as explained further at the end of this section.

8.4.4.1 Interactive and Practical Projects, with Elements of Reflection

The participants believed that the best way to interest and engage conservatoire students in education and community work is through the actual practical doing of it. So many elective classes and seminars address education and community projects in theory, using lectures and PowerPoints. However, the spark that got the participants interested and invested in this work was not *hearing* about it, but actually *doing* it.

'The doing is what I would say is how to teach it … I would teach it by doing, but in a slightly controlled, safe environment,' said Sarah. She felt that the more people got involved in education and community work and saw the positive benefits both for themselves and others, the more they would want to get involved. Josh agreed, saying, 'The point is that you get in, and that's when the magic happens.' In his view, one just needs to get involved and then 'inevitably that project will open their minds up.' So in his view, students just 'have to end up in that situation, so it's getting someone into that situation.' Luke (flautist) from the Woodwind Quintet explained how his personal transformation in coming to see the importance of education and community work was not through the preparatory workshops, or the rehearsals. It was in the actual doing of the work, seeing the results before his eyes in the schools and the engagement of kids in the audience. 'It was all kind of, all very theoretical before that point. And I think having that experience was what for me was the turning point.'

The participants stressed the necessity of time for getting students interested in education and community, as well as the benefit of incorporating elements of reflection into projects, allowing students to better process their experiences. Without conservatoires investing time and space, students wouldn't have the opportunity to see and learn from their involvement in these projects. Due to the impact of taking part in education and community work like the Decoda Project, LSO Discovery, the WLM Seymour Place homeless centre, and a number of other projects, the participants felt strongly that conservatoires themselves need to offer more practical opportunities for students to get involved. This would open the door for students to get engaged and to develop genuine interest in education and community work, and so reap the many resulting benefits.

The importance of designing quality projects is critical to accomplishing student engagement. A one-off requirement that is disorganised or unengaging for students can have a seriously detrimental effect on students' interest in education and community work, as it did for the Woodwind Quintet. However, the right kind of project, which could arguably incorporate all of the six identified catalysts from my findings, can both overcome previous negative experiences and produce seismic change and transformation, again, just as it did for the Woodwind Quintet on the Decoda Project. When designing education and community offerings, conservatoires can endeavour to plant as many catalyst seeds as possible, in order to best maximise the potential for growth and transformation.

8.4.5 The Conundrum of Compulsory vs Optional

The dilemma of whether to make education and community projects a mandatory part of conservatoire curriculum was an issue that the participants struggled to answer definitively. When shaping curriculum and making certain classes and assignments compulsory, conservatoires face a major quandary. Many electives, workshops and offerings, if presented on an optional basis, are not taken up by students. However, making those offerings compulsory can cause students to resent and begrudge having to do them. It can certainly come across as a lose-lose situation. Leslie (bassoonist) from the Woodwind Quintet certainly felt this way, bemoaning that she didn't know what could be done since, 'it doesn't work if it's compulsory, it doesn't work if it's optional.'

8.4.5.1 Advantages of Making Education and Community Work Compulsory

Some of the participants noted that they felt it was necessary to make some education and community opportunities required for students, in order to grab their attention and give people experience and training to serve them in their future education and careers. Mark said he thought the best way to grab the attention of students was probably making it compulsory to at least watch a session. Chloe also agreed, though she seemed disappointed that making it a requirement was necessary, implying that she wished students would take on opportunities of their own desire and initiative. Chloe brought up another point, that students ought to learn that in the career field people sometimes have to do things they do

not want to do. By making education and community work compulsory, it would show the importance of developing appropriate skills which would be utilised in a freelance or orchestral musicians' careers. Students could also, through the process of learning and experiencing, grow to end up actually enjoying the work.

This was the case for the Woodwind Quintet, who are now strong advocates for making education and community experiences compulsory for students after personally experiencing great benefits from being required to take part in a project themselves. Initially, the Woodwind Quintet was 'forced' into doing the Decoda Project. Eventually, in their words, this 'became a good thing.' One member expressed her desire for other students to be similarly required so that more transformations could happen. Another added that many students may not necessarily know they are interested or passionate about this kind of work before experiencing it: 'I didn't know I had the desire, so it's not necessarily that people who say they're not interested won't be, they will be … it's just doing as much as we can to interest people in it.'

Ruth put it perhaps the most strongly, describing her own path to education and community work and the benefits she has reaped from that compulsory experience. 'We need to force the kids in music colleges to do it, and actually see, because yeah it won't be for everyone and that's fine, but actually I was afraid of doing it, and I sort of had that before I came, and actually it is so rewarding, just to see [the kids in the audience] enjoy it, and giving kids high-level music to inspire them is so important.'

8.4.5.2 Disadvantages of Making Education and Community Work Compulsory

The main problem with making almost anything compulsory in education is that students can quickly come to resent it. The Woodwind Quintet noted the typical reaction of students that 'as soon as you put anything on a curriculum it automatically becomes unengaging and something that people don't want to do.' Ruth felt like this attitude could stem from the schooling system and the way children are educated: 'The attitude that we are taught from a very young age and the primary school system is, you learn things for an exam, you pass the exam, you don't have to do it again.' Given this system, learning is not coming from the

students' own desire to learn and grow their knowledge in different subjects but is just to fulfil school requirements. Similarly, Luke likened the problem to the mandatory dissertation that all third years at the Guildhall School have to write and submit, saying:

> A dissertation sounds like a bad thing, and it would be amazing if it actually came from you and you were like *Wow, wouldn't it be incredible for me to study this thing that I am really interested in, and do all of this work on it.* Because it would be, and there's nothing wrong with that. But the trouble is no one is actually going to do it until you put it down as a thing. And just soon as you put it down on a piece of paper, people are like, *'I don't want to do this'* … and then it loses that thing because it doesn't come directly from you, and that's the problem.

Josh felt quite adamantly that he was 'never a fan of compulsory,' explaining that a student's natural reaction to being forced to do something gives it a negative connotation. He also spoke of the negative impact that doing education and community work without the right motivations could have. The students themselves, if forced into an experience they are not quite ready for, could end up having a negative experience that colours them away from doing any further similar work in the future.

> I am never a fan of compulsory because everyone finds it at the right time for them. So if you force someone into doing it in say year two when they are really not ready for the experience, and they have a bad experience, that is going to colour them away from it forever. I don't think you should make it required … it being forced upon you as a thing that you must do. Because then it gives it a negative connotation, a *you must do this, otherwise you fail your degree*.

Other participants brought up the negative effects that could occur for the people on the receiving end of an education and community project. If interacting with a student who resents being there and clearly isn't inspired, then the audience would also not be inspired and would miss out on the benefits of such an experience. It would be a great disservice to the community and audiences to put them under the care of students who potentially were not invested in the work and in serving them.

Chloe also mused about the fact that education and community projects may not be for everyone, pointing out that some people may feel very uncomfortable in those settings. She believes everyone has their own strengths and weaknesses and so seems to question if everyone should be involved in this work:

> Some people just wouldn't be very good at it, I think. Like some people are so introverted that the idea of standing up and doing anything like that is really intimidating. And I guess we're all good at different things. And I don't think the world works for like everyone doing everything. So maybe it's fine that some people just leave that to someone else.

8.4.6 Stronger Encouragement

Ultimately, the participants seemed to determine the best route for incorporating education and community projects within the conservatoire, was through stronger encouragement without forcing too much on students, with the allowance of autonomy and freedom to choose from many available opportunities and offerings. If conservatoires invested in incorporating and prioritising education and community projects in their curriculum and environment, slowly conservatoire culture and students' attitudes would change. It may take time, but organic growth can happen. Josh summed it up by saying that students will find education and community work when they are meant to, but they need the opportunities from the conservatoire in order to do so:

> You should always have it as an option and you should have projects that are run like that throughout, and the option for people to get on them. And people will end up doing them at different points in their own development. But generally, people will find if you find a good time for you to do it, it will be a positive experience.

8.5 Limitations of the Study and Recommendations for Further Research

The results and conclusions of my study highlight the need for further research to be done in this important area of conservatoire training. Due to practical and time constraints, there were certain limitations on the size and scope of my study. I worked with a total of fourteen students and alumni over the course of a year, situated in the context of one main conservatoire, the Guildhall School of Music & Drama. Additionally, as detailed in Chapter Five's Methodology, though I had the desire to get students involved in my research who came from different backgrounds and levels of interest in education and community projects, the students I ultimately was able to work with in my study, all, to a certain degree, were already invested in education and community work, possibly skewing the findings. Through interviews, I was able to explore the backgrounds and past experiences of these participants, some of whom initially had been resistant to education and community projects, but my insight into the transformation process was much more retrospective, as versus occurring during the course of the research itself. Given these limitations, there are four areas in particular where I believe further study and research would be illuminating and valuable in the mission to continue advancing conservatoire training.

Firstly, research could be done to explore the opposing student perspective on education and community work. This was a part of the original goal of my own research, although it was not possible to capture in this study. It would be both interesting and valuable to gain the insights of students with zero interest in education and community projects, to better ascertain the reasoning behind their attitudes and perspectives, and to test whether similar experiences of transformation could occur for these students. By involving a wider variety of participants, particularly those who are averse to education and community work, additional insights into how best to incorporate education and community projects into conservatoire training could be determined.

Secondly, research could be done to further evaluate and test the identified catalysts from my study, to determine whether they would also bring about transformations for wider

populations of conservatoire students both in other contexts and at different stages in their training. This would provide further insight into the transformation process and either validate or put into question my own findings, offering further guidance for conservatoires in how they can specifically design education and community programme offerings which incorporate the most appropriate catalysts for their own students.

Thirdly, further research could be carried out on a larger scale than my study allowed. It would be beneficial to work with a larger cohort of students, engaging them in a greater number of education and community projects and noting the impacts from having more in-depth and consistent experiences in such projects throughout their training. Involving the voices of curriculum designers and workshop leaders, to include their perspectives in putting together their own programmes and the impacts they have seen on participants, would also provide significant understanding into this area of work.

Furthermore, to move my research forward, additional study could be done on both existing and newly created partnerships between conservatoires and education and community initiatives. Such study could look at student involvement and experiences on these projects, and the resulting effect on the students, the conservatoire, and on the organisations themselves. It would also be revealing to find institutions where education and community work has become a mandatory and core part of curriculum, and to observe the effect such an approach is having on their students. For example, if a large percentage of students experience transformation and gain enthusiasm for education and community work through a mandatory approach, perhaps a stronger case could be made for making such projects a required part of conservatoire curriculum.

Finally, further research could be done in the areas of collaboration and entrepreneurship to see the potential transformative effects these areas can also have on conservatoire students and their training. In the initial stages of my doctoral studies, I desired to look deeper into a variety of areas that conservatoires could incorporate to diversify their training, including education and community work, collaboration and entrepreneurship. My study narrowed, out of necessity, to focus on education and community projects, but equally beneficial and

interesting would be to note the initiatives institutions are making in the areas of entrepreneurship training and collaborative partnerships.

8.6 Summary

This chapter began with a discussion relating the findings of my study with relevant theories and processes on learning and transformation, first introduced in Chapter Four's Literature Review. Placing the identified catalysts from my own findings, along with key steps and stages from the aforementioned theories and processes, on the mind map visualised in Figure 8.1, I was able to then explore the resulting connections, overlaps, and discrepancies between them. This process revealed how compatible these theories and processes are with each other and with my own findings. However, it also revealed some gaps in these theories that the findings from my study potentially fill. From this point, I made final conclusions and summed up the main contributions of my thesis. I then offered a number of student-led recommendations for incorporating education and community work into conservatoire training. Finally, I concluded the thesis by considering the limitations of my study and exploring how my findings can be used in future research, in the hopes that my findings can spark further explorations into the transformative potential of education and community work.

APPENDICES

A. Recruitment Poster

Are you a postgraduate (or Year 4 BMus) student?
Do you see orchestral playing in your career future?

If so, I would love to work with you!

Hi, my name is Rebekah and I am a doctoral student researching how education and outreach activities affect one's conservatoire training experience. I am offering an opportunity for 5-6 (postgrad or Year 4 BMus) students to take part in my research this academic year. It should not take up much extra time outside of your normal course schedule – participation involves:

- **2-3 interviews** – to chat about yourself and your conservatoire experience
- **Participation in education and outreach projects** working with organisations like the LSO Discovery, Academy of St. Martin in the Fields, and Decoda (with me tagging along)

I am very interested in working with students with a range of experience in this kind of work: those new to it, and those who have done quite a bit. So no matter your level of experience, get in touch!

You can contact me at: shannon.carpio@stu.gsmd.ac.uk

Additional information: Your details will be kept confidential and anonymity will be maintained. You will be you are free to withdraw from the study at any time. Your participation will help to contribute to the body of knowledge around community engagement within conservatoire training. The study is supervised by Vice Principal Helena Gaunt and Dr. Biranda Ford, and has received ethical approval from Guildhall's Research Ethics Committee.

B. Call to Participate, Circulated in School-wide Email

Invitation to participate in a study on education and outreach within orchestral training

Are you a postgraduate (or Year 4 BMus) student?
Do you see orchestral playing in your career future?
If so, I would love to work with you!

Hi, my name is Rebekah and I am a doctoral student researching how education and outreach activities affect one's conservatoire training experience. I am offering an opportunity for 5-6 (postgrad or Year 4 BMus) students to take part in my research over this academic year. It should not take up much extra time outside of your normal course schedule – participation would involve:

- **2-3 interviews** – really just a chance to chat about yourself and your conservatoire experience
- **Participation in fantastic education and outreach projects** working with organisations like the LSO Discovery, Academy of St. Martin in the Fields, and Decoda (with me tagging along)

I am very interested in working with students from a range of experience in this kind of work: those completely uninterested in it, new to it, and those who have done quite a bit. So whether you find education and outreach irrelevant or valuable, get in touch! You can contact me at shannon.carpio@stu.gsmd.ac.uk

Your personal details will be kept confidential and you are free to withdraw from the study at any time. Your participation will help to contribute to the body of knowledge around community engagement within conservatoire training. The study is supervised by Vice Principal Helena Gaunt and Dr. Biranda Ford, and has received ethical approval from Guildhall's Research Ethics Committee.

C. Participant Information Sheet

Project Title: Expanding the Core of Orchestral Training

Researcher: Rebekah Carpio – shannon.carpio@stu.gsmd.ac.uk
Supervisor: Professor Helena Gaunt
Head of Orchestral Artistry: Jane Williams

Introduction and Purpose of this Project:

I would like to invite you to participate in this research project, exploring orchestral training musicians and community engagement and education projects. Please take some time to read through the following information.

I am undertaking this study as part of my doctoral research at the Guildhall School of Music and Drama. My research explores how conservatoires can enable training to support expanding skill sets and mindsets alongside focused instrumental and musicianship development. I am particularly interested in studying how students training for orchestral careers engage in education/community activities, and how this affects their training experience. My goal in this research is to gain deeper understanding into the mindsets of the OA students, as well as into conservatoire training. Through exploring how involvement in community engagement activities affects student experience, I ultimately aim to draw out implications for conservatoire training, including whether these activities could and/or should be more deeply embedded into the core of performance based curriculum.

What will you have to do if you agree to take part?

If you agree to take part in this study, your involvement will include:

- Taking part in targetted education and community activities through the OA programme, which I will attend and observe/participate in as appropriate, and take fieldnotes either during or afterwards
- An individual interview at the start of the project, to discuss your musical background and conservatoire training experience both in the past as well as currently on the course
- A follow-up interview (individual, potentially as a focus group) at the end of the term to discuss your involvement in education and community engagement projects over the term and how they have affected you/your training experience
- A potential questionnaire/survey

Do I have to take part in this study?

It is up to you whether or not you would like to take part. If you do decide to take part, you will be given this information sheet to keep and be asked to sign a consent form. You can withdraw at any time before analysis (April 2017) and would not need to give a reason.

How much of your time will participation involve?

Your participation should not take up too much time outside of your normal activities within the OA Programme. If you already are keen to get involved in education and outreach projects, I would love to tag along and observe/take notes on your experiences. If you're not so keen but would be willing to try experiencing a project like this, the time involved would be the same as

the project's length (which can vary depending on project). The beginning and follow-up interviews would each last around 60 minutes.

Are there any possible benefits of participation?

I hope you might find this project interesting and enjoy taking part in education and community engagement projects and thinking a bit more deeply on the effects of your experience. The study and interviews will ask you to think more critically about your experience in these education and outreach activities and how they can build up and expand your skill sets, which could be useful in embarking upon a future portfolio career.

Are there any possible disadvantages of participation?

There are no anticipated disadvantages to taking part.

Will your participation in the project remain confidential, and what will happen to the results of the research project?

All the information collected about you during the course of the research will be kept strictly confidential. Interviews will be held in private locations and will be recorded for purposes of analysis. A transcript can be provided afterwards of the interview should you desire to look it over. Interviewee's names will be anonymised, and you will not be able to be identified by others in any reports or publications. Quotes would be used only for analysis and illustrations in the dissertation and possibly conference presentations and lectures. No one outside the project will be allowed access to the compiled data.

The results of my research will be written up for my PhD submission. In the event of any of this research being published, you will be notified of when, where and how to obtain a copy. A copy of the completed dissertation can also be sent to you, should you desire. Data will be kept for 10 years after publication, and then will be securely and safely destroyed.

Who is organising the research?

I have designed the organisation of this research, with the help and guidance of my principal supervisor, GSMD Vice Principal Helena Gaunt, as well as Head of Orchestral Artistry Jane Williams.

If you have any questions or concerns throughout the course of the study, please do not hesitate to get in touch with me, or the head of Orchestral Artistry Jane Williams.

Final Notes:

You will be given a copy of this information sheet and a consent form to keep which will be the same as the one you will sign to agree to participate in this research.

Thank you so very much for taking the time to read through this information and I greatly appreciate your involvement in my research!

D. Research Consent Form

Research Participant Consent Form

Title of project: Expanding the Core of Orchestral Training - Exploring the Transformative Potential of Community Engagement Activities within Conservatoire Training

Study approved by School Research Ethics Committee: May 2017

Thank you so much for agreeing to take part in this research. *The person organising the research must explain the project to you and you should have read any accompanying information sheet before you complete this form.*

- If you have any questions arising from the Information Sheet or explanation already given to you, please ask the researcher before you decide whether to participate. You will be given a copy of this Consent Form to keep and refer to at any time.

- I understand that if I decide at any time during the research that I no longer wish to participate in this project, I can notify the researchers involved and withdraw from it immediately without giving any reason. *Furthermore, I understand that I will be able to withdraw my data up to the point of submission of dissertation, Spring 2019.*

- I consent to the processing of my personal information for the purposes explained to me. I understand that such information will be treated in accordance with the terms of the Data Protection Act 1998.

If I conduct follow-up interviews in subsequent years, I would appreciate the opportunity to get back in touch with you. Please tick one of the following boxes to let me know whether you would be willing for me to contact you in the future:

o I am willing to participate in a follow-up interview
o I do not wish to participate in a follow-up interview

If you have any questions or would like further information regarding this project, please do not hesitate to contact me at shannon.carpio@stu.gsmd.ac.uk.

Participant's Statement:

I _____ ***(full name, please print)***

agree that the research project named above has been explained to me to my satisfaction and I agree to take part in the project. I have read both the notes written above and the Information Sheet about the project, and understand what the research involves.

Signed:

_____

Date: _____

E. Pilot Interview Schedule

Background Information:

- Name:
- Age:
- Gender:
- Year of Study:
- Main instrument:
- Previous Musical Training/Length of Time Playing:

Goals and Ambitions:

- What are your current musical goals and long-term ambitions?
    - How long have you had these goals?
    - How do you think you will achieve them?
    - How do you think your route to achieving them is progressing so far?
- How do you envision your future career? What do you imagine the breakdown of your career to be (percentage of playing, teaching, etc.)?
- Have your goals/ ambitions changed at all from the beginning of your studies to now?
    - How and Why?
    - What do you think has been the main influence behind the change?

Conservatoire Training:

- What made you decide to attend conservatoire?
- What was your main musical goal/focus when first entering conservatoire?
- What did your previous university/conservatoire education look like? What was the breakdown of your course schedule?
- What is/was the current breakdown of your course schedule?
- How many hours a day would you estimate you practice? Why?
- What activities, if any, have you gotten involved in/did you get involved in outside of your course?
    - What motivated you to get involved in them?
    - How did you find time to get involved in them?
- Have there been any required classes/activities that you wished were not?
- Is there anything you want to get more experience or training in (especially thinking in light of how you imagine your future career)?

Education and Community Engagement:

- Have you ever gotten involved in education and/or community engagement activities?
    - Have you had the opportunity to do so?
    - If so, what has been your experience?
    - What motivated you to get involved?
    - If not, what puts you off from getting involved?
- Are you aware of the opportunities for education/community that Guildhall/your conservatoire offers/offered?
    - What do you feel about the range and number of offered opportunities?

- Do you think it should be required to do these kinds of projects in conservatoire training? Why or why not?
- How do you envision education/community projects would be integrated into your future career? And in the wider field?
- What motivated you to get involved in this particular research project?

Skills and Attributes of Orchestral Musicians:

- What do you think are 4-5 of the most important skills/attributes of an orchestral musician*?*
- Which of these do you feel strongest in?
- Do you think you have been/are being trained and prepared to develop these skills and attributes in your conservatoire experience?
    - How so?
    - Which experiences have stuck out for you?
- If there were any changes you could make to your training experience, what would they be?

F. First Student Interview Schedule

I. FIRST INTERVIEW

Background Information:

- Name:
- Age:
- Gender:
- Year of Study:
- Main instrument:
- Previous Musical Training/Length of Time Playing:

Conservatoire Background

- OPENING: Why did you decide to attend conservatoire?
- What did your previous university/conservatoire education look like?
    - Breakdown of course; practice time; involvement in other activities

Goals and Ambitions:

- What was your main musical goal/focus when you first entered conservatoire, and what is it now?
    - How have these changed; influences behind that change; vision for future career

Snapshot of Training and Experience in Education and Outreach:

- How would you define 'education and outreach' – what does it mean to you?
    - How about community music?
- What has been your experience in education and outreach activities so far?
    - Motivations to be involved in projects or not; awareness of the opportunities offered at Guildhall

Skills and Attributes of Orchestral Musicians:

- What do you think are the 5 most important skills/attributes of an orchestral musician*?*
    - How do you personally relate to these skills/attributes; what training experiences have contributed most to development in these areas?

G. Final Student Interview Schedule

Education and Community Engagement:

- OPENING: What has your experience been taking part in education/community projects over the year?
- Can you describe any important experiences/moments that stuck out to you?
    - Touch on positive/negative experiences and effects
- What, if anything, has changed in your view towards community/education projects? (Why? What caused this change to occur?)

Overall Experience:

- How prepared did you feel going into the projects at the beginning? How do you feel now?
- What do you think might be missing from your professional toolbox?

The Future:

- How likely are you to get involved in further projects like these in the future? Why or why not?
- How do you envision education/community projects could be integrated into your future career?
- In the wider field as a whole?
- And in conservatoire training?

H. Alumni Interview Schedule

Background Information:

Name:	Year of Study:
Age:	Main instrument:
Gender:	Previous Musical Training/Length of Time Playing:

Conservatoire Background and Training

- How did you come to study at a conservatoire? What was your course like? What were your musical goals/focus when you first entered?
    - Breakdown of course; practice time; involvement in other activities

Education and Outreach:

- How would you define 'education and outreach' – what does it mean to you?
    - How about community music?
    - How has your understanding of any of this work changed since you were a student? (definition shifted?)
- Tell me about how you first got involved in education/outreach projects
    - *Focus on the conservatoire - What was your experience doing these projects within training; what engagement/opportunities did you have; if you didn't engage why not, if you did why?
    - Motivations to be involved in projects or not; awareness of the opportunities offered in conservatoire

Current Career:

- What have you been doing since you graduated? And what has your experience been taking part in education/community projects since entering the profession?
    - Have you gotten involved in projects – why or why not?
- Can you describe any important moments doing this work that have stuck out to you?
    - Positive/negative experiences and effects

Looking Back/Looking Forward:

- What, if anything, has changed in your view towards community/education projects? (Why? What caused this change to occur?)
- How do you envision education/community projects might be further integrated into your future career? In the wider field as a whole? And in conservatoire training?
- How likely are you to get involved in further projects like this in the future? Why or why not?

Skills and Attributes of Orchestral Musicians:

- What do you think are the 5 most important skills/attributes of an orchestral musician*?*
    - How do you personally relate to these skills/attributes; what experiences have contributed most to development in these areas?

I. Summaries of Participants and Projects

The Participants

Student Participants

Chloe, 28, Clarinettist

Chloe was a second-year postgraduate student in the Guildhall School's Orchestral Artistry programme. She started learning to play the violin at the age of eight, and later also learned the clarinet. She studied music at university, spending one year abroad on Erasmus at a conservatoire in Italy. She had little previous experience with education and community music projects before Guildhall. During her master's course, she took part in a number of projects including: the Academy of St. Martin in the Field (ASMF)'s West London Mission (WLM) homeless centre project, the London Symphony Orchestra's (LSO) On Track, LSO Discovery's Create Monday Club, and Play for Progress.

Josh, 24, Saxophonist

Josh was a first-year postgraduate student in the Guildhall School's Advanced Instrumental Studies programme. He started playing the saxophone when he was around nine years old. After a gap year after finishing school, he then did his bachelor's degree in saxophone performance at conservatoire. He took part in an optional music education project during his undergraduate, which involved going into schools to help kids learn to compose music. Then at the Guildhall School he took part in a mentoring project with Hackney City Academy, and also joined Street Orchestra where he got involved in their performances and another project called Arts Kickers working with kids.

Mark, 24, French horn player

Mark was a second-year postgraduate student in the Guildhall School's Orchestral Artistry programme. He started on the tenor horn in school when he was eight, attending a specialist music school, and switched to the French horn when he was sixteen. He obtained an undergraduate degree in saxophone performance at conservatoire where he took part in a project presenting music to kids in schools, and then at the Guildhall School he took part in projects with the LSO Discovery including working with their Early Years programme and Create Monday Club.

Sarah, 23, Trumpet player

Sarah was a fourth-year undergraduate student in the Guildhall School's BMus programme. She started on the trumpet at the age of seven, and was also a chorister and played piano and the clàrsach (Scottish harp) at a specialist music school in Scotland. At the Guildhall School she spent a term abroad on Erasmus at a conservatoire in Leon, France. She was quite involved in education and community music work before conservatoire, putting on her own projects from the time she was in school and going into other schools to present music to other kids. During her undergraduate she took part in the ASMF's WLM Seymour Place homeless centre project, a collaborative project working with dancers, and she also organised and implemented her own project as well.

Woodwind Quintet, 3rd Years

The Woodwind Quintet was made up of a group of third-year students: Luke, Sam, Ruth, Leslie and Pete. Four of them [Luke, Sam, Ruth and Leslie, with a different French horn player] had been placed into a chamber ensemble together the previous academic year, their second-year of study at the Guildhall School. That same year they were assigned to take part in an 'education and outreach' project with the Decoda Ensemble. The following year they requested to take part in the same project, with a new French horn player, Pete who joined their Quintet at the start of their third-year.

Alumni Participants

Laura, 27, Flautist

Freelancer, Creative Leader Trainee

Laura started playing the flute in school when she was eight years old. She was training to be a dancer but decided to instead pursue music and attended conservatoire for her bachelor's degree in performance before doing a one-year postgraduate at the Guildhall School on their Orchestral Artistry programme. After a gap year she then did a 10-month orchestral training scheme, and after that started an animateur training programme. Her first experience with education and community work was an elective she opted to take in her undergraduate course. She then found her own opportunities to become involved in further projects throughout the rest of her training and in her freelance career.

Kate, Cellist

Freelancer

Kate attended conservatoire for her bachelor's degree in cello performance. She then went on to complete a one-year master's degree in the Guildhall School's Advanced Instrumental Studies programme. After taking part in the Barbican's Messengers Project she began to invest more time in education and community projects, taking part in a number of projects with the Guildhall School's Leadership programme and other personal projects in her freelance career.

Mary, Trombonist

Freelancer

Growing up in a musical family, Mary was always involved in music from a young age, starting the trombone at the age of six. She went to the Guildhall School for her undergraduate degree in trombone performance. Her first education and community music experience was part of an optional elective, going into a local school. After that she took part in a number of projects, including ASMF's WLM Seymour Place homeless centre project. Education and community work, along with teaching, make up about fifty percent of her freelance career.

Shane, 27, Clarinettist

Freelancer, Former Principal clarinettist of foreign orchestra

Shane started music lessons at the age of five and began playing the clarinet at seven. He went to the Guildhall School for both his bachelor's degree in clarinet performance, and stayed to do a one-year master's on the Orchestral Artistry programme. He won a job as principal clarinettist of a symphony orchestra abroad and was employed for a year, when he chose to come back to the UK to take part in an orchestral training scheme for 10 months. He

had limited exposure to children and on education and community work throughout his training. As part of his freelance work, he was offered the opportunity to take part in a project working with babies.

Alice, Flautist

Freelancer, Entrepreneur

Alice began playing the flute in fourth grade in school, and then went on to major in flute performance at a University in the US. She spent a semester abroad at conservatoire in London during that time and came back, graduating early. She then went back to the same conservatoire for two years to obtain her master's degree and focus on her flute playing. She took part in a number of education and community projects including an elective class, as well as a trip to India with a small charity to set up a music programme in a school. She also developed a passion for global issues and went to Greece as a volunteer to help with the refugee crisis. These experiences led her to create a non-profit musical programme for refugee children.

Education and Community Projects

Babies Project with the Orchestra Philharmonie Luxembourg

A project put together by the Orchestra Philharmonie Luxembourg to perform concerts for around thirty babies, ranging from zero- to two-year-olds. The project was led by a Portuguese musician with extensive experience in delivering engaging concerts for babies, using contemporary classical music, as well as singing and call and responses with parents, to engage babies. Two phases made up the project: a rehearsal phase for a week, where the musicians learned the philosophy behind the project and then designed the performances, doing some tests with a few babies to see their reactions; and the delivered performances.

The Decoda Project, with The Guildhall School

The Decoda Project is held yearly during the Autumn term at the Guildhall School. A number of Decoda musicians lead the workshop over the course of a week for selected chamber ensembles, giving students the tools to create Interactive Performances (IPs) to be brought into schools. IPs are based around classical music pieces selected by the chamber ensemble, and each ensemble has an assigned Decoda musician to mentor them throughout the week. The students present their IPs in a dress rehearsal to the rest of the group, and the last day of the project has the chamber ensembles going into two to three schools to perform their IPs in various primary schools around East London.

LSO Create Monday Club

A project run by the LSO Discovery; the day-long workshop runs every month. Together with LSO musicians and an LSO animateur, the group composes, improvises and creates music together with adults who have learning disabilities. Students can get involved in a workshop by signing up through the OA Programme.

LSO CPD Creative Teacher Training

Day-long workshops, led by leading LSO animateurs, held for primary school teachers and other music teaching staff, helping equip them with the skills to use creative and engaging

approaches in teaching classical music in traditional classrooms. Students can get involved by signing up through the OA Programme.

Play for Progress

A music initiative set up to serve refugees in West London by offering music and community in their weekly Friday meetings. The project begins with the refugee children and the music tutors all together doing rhythmic warm-ups and playing together, then splits into individual lessons, and then all come back together to perform for each other at the end.

Street Orchestra

A collection of musicians put on performances throughout the community in an effort to make classical music accessible to all kinds of audiences. The orchestra is made up of musicians from across the UK, some students and others freelance musicians. As a self-run organisation, players can get more involved on the production side, as well as presenting concerts, arranging music for the orchestra, and exploring improvisation. The orchestra performs flash mobs and pop-up concerts in shopping centres, parks, hospitals, nursing homes, prisons, schools and more, locally and on tour.

The Messengers, with the Guildhall School and the Barbican Centre

A project working with vulnerable adults from a homeless charity to compose and improvise playing music together. The workshop is held over a weekend in the Autumn, Winter and Summer terms. Offered as an elective, students can sign up to take part in the project in the Autumn or Winter sessions.

West London Mission (WLM) Seymour Place, with the Academy of St. Martin in the Fields (ASMF)

The WLM Seymour Place project, a bi-weekly project run by the ASMF twice a year, takes place in the Autumn and Spring terms. The project culminates each term in either a public performance or a professional studio recording of songs composed collectively by the homeless centre clients who attend the workshop sessions, guided by a workshop animateur and aided by two to three ASMF musicians and one or two Guildhall School students. The format of the session begins with a mini recital, put on by the ASMF musician(s) and Guildhall School student(s), going into a workshop led by the animateur, revolving around creating compositions with the homeless centre clients.

J. Preliminary Write-Up about Alumni Interview No. 1

What came through strongly in Laura's interview was how her personal characteristics and background (Self) interacted with outside influences and offerings (External Offerings) to shape her musical journey. Her upbringing, childhood, personal traits and passions all guided her decision to pursue music, and eventually developed her love for education and outreach work. As her journey progressed, this interest was fuelled by, as well as held in tension with, external influences from the conservatoire and the orchestral field.

Self

I. Background

Laura grew up immersed in the arts. She described her own musical journey as being 'weird', since she actually grew up wanting to be a dancer, training intensely until she was 17. She had a musical background in addition to dance, starting the flute at age 8 and playing in her school's ensembles.

Her mother was a child-minder, so she also grew up surrounded by children. As a result, she always felt comfortable around kids and could interact naturally with them. She started working with kids quite early on, teaching dance classes to very young children at 12, and taking on her first flute student at 15.

II. Pursuing the Positives

Laura made choices in her training and career fuelled by her passions and interests. She seems to be the kind of person who seeks out and pursues positive experiences, and is deterred by the negative. At 16, she attended a ballet at the Royal Opera House and saw a symphony orchestra for the first time. Even as a dancer, she wasn't fixated by the ballet dancers, but instead by the orchestra. She had the realization that she 'just loved the music that I was dancing to.' Recognising the negative environment of the dancing world she had been immersed in, she decided to change course and instead pursue music, despite a lack of training and focus on it in the past. She chose which music conservatoire to attend because of how it felt when she visited, saying 'I loved the atmosphere of Cardiff, I loved the city and the ethos of the college which is very much, it's very friendly, very supportive.'

III. Realistic

While passionate about music, Laura also remained very realistic about her abilities and approached each step in her musical training with caution. When looking at conservatoires to study, she didn't even apply to the most prestigious and well-known London conservatoires because she didn't think she would get in:

> 'I mean I wasn't really good, really. I'd done my grade eight and got distinction, but obviously that's not nowhere near enough of what's required to get into music college. So I didn't even apply for any London colleges because I wouldn't have got in.

So I just applied for Welsh and Birmingham. Well, I applied for Trinity actually, that is a London college. [Laughs] Just those three. And managed to get in.'

Studying at conservatoire, she was very aware of the gaps in her training and knowledge. 'I didn't know anything about - people were talking about Mahler when I first arrived, like 'Oh what's your favourite Mahler Symphony?' I had never heard of Mahler. I didn't know who he was… So I had a lot of knowledge to catch up.' After finishing her Masters degree specialising in orchestral playing, she remained aware of the hard realities of getting an orchestral job and felt she still wasn't prepared. She sought out further orchestral training, applying to Southbank Sinfonia's orchestra training scheme. Further down the line after finding a real interest in education and outreach work, she again greatly doubted her abilities for another opportunity. But this time she chose to apply for an LSO Trainee opportunity, despite thinking she had no shot, and was selected for this exclusive position.

IV. Proactive

Alongside her firm grasp on the realities of what it takes to become an orchestral musician, her journey is marked by her proactive nature. She went for opportunities even when she didn't think she stood a chance, and pushed herself outside of her comfort zone to grow as a person and a musician.

From the very start she took advantage of extra opportunities to develop as a musician, even though she was a dancer and just 'played [the flute] for fun.' She took private flute lessons outside of school because her school did not offer them. In addition to the flute, she played saxophone in jazz band, did a bit of piano, and sang. This pattern of going above and beyond what was required and expected continued as she went on to conservatoire.

As she discovered an interest in education and outreach work, she volunteered to go on optional school visits and wrote presentations for her chamber ensembles to bring into schools. She took an improvisation class at conservatoire, stretching far outside of her comfort zone, to further develop her creative skills. Becoming even more invested, she capitalised on opportunities that came her way, and began to carve out opportunities for herself as well.

While on Southbank Sinfonia's 10-month scheme, she was asked to take a leading role in one of the family education concerts that the orchestra regularly put on. She was given a brief to do a segment on Mendelssohn, but decided it was dull and not engaging for the audience. Instead of going with the brief anyway, she went away and did extensive research about Mendelssohn. She found his diaries and came up with a whole interactive presentation that would be much more exciting and relatable for the audience of children.

When an animateur came in to do some work with the musician of Southbank Sinfonia, she proactively followed up afterwards. She sought out the animateur and asked to shadow her on future projects, to further gain experience and make contacts in that area of education and outreach.

External Influences

Laura's personal traits and background shaped the way she approached her music training in conservatoire, and afterwards upon entering the professional field. At the same time, external offerings and the institutions she studied at played their own part in influencing Laura's trajectory, focus and passions. These outside influences both supported and spurred her on in her passions, but also seemed to narrow her focus and limit her idea of what constituted success in the orchestral profession.

I. Performance Focus, Education and Outreach Experience

Laura's narrowing focus of career goals and aspirations seemed to stem from the influence of her conservatoire training. She repeatedly described the conservatoire's strong emphasis on performance and private tuition, saying 'I just think a lot of the focus of music colleges is on this, and in with that is things like performance skills…' Her training experience left her feeling that success was linked to winning an orchestral job: 'It's quite drummed into you, isn't it? You must get a job in an orchestra.'

During her time in conservatoire she felt she 'had to' concentrate on one thing – her flute playing – especially with the time and investment going into obtaining that training. Even as she became more interested in education and outreach activities, her focus remained more on her flute playing while studying because 'that's where I had been channelled'. Consequently, she did not take part in as many education projects as she would have liked, because she felt she couldn't take her focus too far off of her playing. She also faced the challenge of fitting those projects into her timetable, finding they often clashed with symphony orchestra rehearsals and required classes at conservatoire. The same struggle continued after graduating, where even when working with the LSO as an Animateur Trainee she found it a challenge at times to balance it with other freelance work and responsibilities.

Though her primary focus remained on her flute playing during her time in conservatoire, she still took up opportunities to engage in education and outreach opportunities. After getting just a taste of education and outreach work, she knew she wanted to do more. She loved it, felt comfortable in that setting, especially working with children, and was encouraged by older mentors and professionals that it was something she was naturally good at. At times she even felt more confident in the contexts of an education and outreach project, then she ever did performing a solo. Continuing to pursue those positive cues, she purposefully chose electives in her Undergraduate and Postgraduate courses that would give her experience in community settings, and further develop her creative skills.

II. Broadening Goals

Laura's goals and ambitions have changed and shifted throughout her training. She entered conservatoire with quite amorphous goals, just wanting to learn more about music and being a flute player. In her Postgraduate she formed the solid goal of becoming an orchestral player and winning a job, having had this 'drummed' into her through her training. After finishing her studies, Laura found herself feeling lost and unsure of what her future

musical goals and ambitions should be. She took a gap in her musician training, saying she needed time to figure out life, and have space to experiment and explore life as a freelance musician.

> ‘So I was in a complete, waaa I don't know what I'm doing. Which is why I had a year of basically just treading water after Guildhall. I just wanted a year to kind of play and practice and do little gigs and do bits and bobs of chamber music, but just think about where, what I wanted to do and where I wanted to go.’

She found happiness in freelancing, and came to the realization that she didn’t need to win an orchestral job to be successful, which was quite different from how she had thought previously.

III. Broadening mindset

Alongside a broadening outlook of her musical career, Laura also had a mindset shift in how she saw education and outreach, both in its importance for her own personal musical career, and for the orchestral field at large.

For herself, she spoke about how integral community work has become for her as a musician: ‘To me [community/education work] is super super important and without this there is no work anyway, certainly not in the future. And it's…yeah, it's really really important to me.’ It seems that her success as a performing musician not only relies on, but is actually enhanced by, the community work she does, sharing music through education and outreach projects. For her, one feeds into the other:

> ‘So whenever my playing is getting a bit stale or I’m getting a bit like ‘oh God this industry…’ because it has its downsides, this industry, and quite a lot of people in it can be fairly negative about it. Whenever I've done anything outreach-y and workshop-y with kids or adults, it's always brought my love for music back. Which then hopefully comes across in my playing.’

She also shared how she now sees the great impact this work can have on audiences. ‘I think I've realised how important it is. And just how much it can affect people and change people.’ She predicted that community and education programmes will only grow in the future, arguing that it is how musicians can prove they are making positive impacts through music.

> ‘It just appears to be growing. It seems to be more and more important to orchestras, and it's a way for orchestras to get funding. And I think we have to prove, now more than ever, to the government or whomever, that we are reaching out to people and we’re doing some good with music.’

Her shift in mindset has instilled in her a belief of what is needed and should be changed in the future of the orchestral profession, and in conservatoire training. She spoke about the need for all students to receive training in education and community work: ‘Yeah, I

think everybody really needs the skills in order to do this…I think that we need training in order to do it.'

But within her recommendations for what was needed in the future of conservatoire training, tension remained with balancing performance quality and focus alongside training in education and outreach. She spoke about how everyone should receive training in education and outreach, and yet also said she didn't think it could or should be made mandatory in conservatoire training. I believe that conservatoires themselves are struggling with this very dilemma of how the two hold together

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