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Ethno

– Using Borders as Bridges

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Abstract

The classrooms of today represents a variety of different cultures, a facet that is often problematized. This research explores how a multicultural context can be used as resource, instead of an obstacle. By investigating this theme, I have been conducting research on the concept of Ethno-camps – trying to identify the key aspects of these, and discuss whether or not these key aspects can be transferred to other forms of music education.

The qualitative data for the study was collected between 2015-2016 and is composed of interviews, participant observations and a visual ethnography. Recurring themes of importance found in the data is aspects of cultural diversity, environment, social interaction between participants, learning traditional music by ear or having a peer-learning approach to teaching music.

The results discussion features the erudition what the key aspects of Ethno are, but also that an important aspect is the interplay between these aspects. Considering that all these facets are in constant interplay with each other, the true effects of an Ethno could be limited to its own context – thereby making it difficult to be transmitted in its entirety to other settings.

Keywords: cultural diversity, ethno, learning by ear, music education, traditional music, peer-learning, visual ethnography.

Sammanfattning

Dagens klassrum representerar en mängd olika kulturer, något som ofta problematiseras. Denna forskning utforskar hur en mångkulturell kontext kan användas som en resurs, istället för ett hinder.

För att undersöka detta har jag observerat konceptet Ethno-läger - med syftet att identifiera viktiga aspekter av vad Ethno består av, för att senare diskutera om dessa aspekter är exklusiva för Ethno eller om de går att överföra till andra former av musikundervisning.

Denna kvalitativa studie genomfördes mellan 2015-2016, där underlaget för all data som används består av intervjuer, deltagande observationer samt en visuell etnografi. Viktiga teman som återkommer från analysen av denna data är bland annat kulturell mångfald, miljö, den sociala interaktionen mellan deltagare, att lära sig traditionell musik via Gehörsinläring samt ett kamratlärande förhållningsätt till att lära sig musik.

I resultatdiskussionen presenteras lärdomarna från vad Ethno är, men också att en viktig aspekt är hur dessa byggstenar samspelar med varandra. Eftersom alla dessa aspekter är i ständigt samspel med varann så finns det en risk att effekten av Ethno är begränsad till sin egna kontext – vilket gör det svårt att överföra till andra former av undervisning.

Nyckelord: ethno, Gehörsinläring, kamratlärande, kulturell mångfald, musikundervisning, traditionell musik, visuell etnografi.

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1. Introduction

As with many stories during recent years, this particular story started with the internet. After being bombarded with news on the immigrant-crisis, a political party expressing deep and loud opinions for the dangers of multiculturalism and with a general dystopic atmosphere around me I started to think: Why is nobody mentioning the positive sides? Does this mean that there aren't any benefits of a multicultural context? Is there really nothing to learn from or gain from the human encounter?

Many modern classrooms today consist of a variety of nationalities, life experiences, unique personalities and skills - why not use that to our advantage? During the summer of 2014 I came in contact with Ethno, a folk music movement with the purpose to provide 'a unique opportunity for young people from across the globe to come together and engage through music in a manner that is characterised by the respect, generosity and openness' (Ethno World). Thirty musicians from sixteen different countries, between the ages of 17-55 years old met up and taught music to each other for a little less than two weeks. If one were to listen to the critics of multiculturalism, this project would mean almost-certain suicide - a complete catastrophe. However, the result was that after 5 days, the group had learned, rehearsed and arranged about twenty songs and tunes. We all collectively performed each tune at our first concert. This all happened while staying every night playing, and learning music from each other. We exchanged experiences and formed bonds between every participant despite our different backgrounds. This collective development was later described in a local newspaper, after witnessing the final performance of Ethno Sweden in the summer of 2015:

The concert not only dissolves but also enriches the concept of borders. It is a tribute to each unique variation. When differences become friendship, when people bond with each other out of the liberty to be themselves, a remarkable language is born. Here, we are as far from xenophobia one could possibly get. (Dalademokraten, 2015¹)

This phenomenon made me curious, and a series of questions emerged in my mind - what was actually happening during the Ethno-camp? What methods were used to make this possible, both in a social and pedagogical context? In this essay I will try to explore the root of these questions, and will do this with the help of data gathered between 2014-2016. In order to

¹ Translation by Ellström, 2016.

answer some of these questions, I've chosen to focus my research on trying to find key aspects on the structure of an Ethno. How are these Ethno camps normally carried out, what are the most important building blocks for them to work and what pedagogical methods are used? If one were to guess, a hypothesis would be that it is not only about music pedagogy, but that it also includes aspects regarding group dynamics and completely new setups of participants with each Ethno, cultural exchange, identity and also details regarding leadership and organisation. Regardless of what these key aspects are - are they 'Ethno-exclusive', or can these concepts be transferred and integrated into formal school systems?

Before submerging in the world of ETHNO, I would like to conclude this introduction with a short clip from the Ethno Sweden 2015, where that year's participants play a piece of music that they learned and arranged a few days earlier together with one of the musical leaders, Ale Möller. Here we go, we are ETHNO. (<https://www.youtube.com/watch?v=mzqRO4tiGHs>)

2. Purpose and research questions

Based on the background information previously shown in the introduction, the purpose of this essay is to investigate in what way musical learning is affected by a multicultural context, and also how music can be used as a transboundary method in order to bring people together from different cultural backgrounds; in this case focused on the concept of *Ethno*. By investigating these aspects I aim to further explore and discuss if these can be transferred to other contexts, outside of *Ethno*.

To conclude this chapter and further elucidate, my research questions are:

- What is the 'essence' of *Ethno*?
- What methods are used for learning and teaching?
- What are the key aspects of these methods?

3. Background and earlier research

This section includes a summary of literature connected to the themes of my research. The headlines are organized in relation to the topics that have emerged during the process of writing this essay. I dare say that the amount of academic research done on Ethno is rather small. Therefore, the literature presented is from projects that share similarities with Ethno. Be it teaching or learning in a context where cultural diversity or traditional music is emphasized or projects that feature a concoction of a large amount of different nationalities. Furthermore, I've included some theories, philosophical viewpoints and opinions that mention how situations of musical learning within a diverse cultural context affect us, beneath the surface of the activities. These are taken from researchers that stem from areas not distinctly connected to music education but have certain common denominators, for example a psychotherapeutical or a socio-political perspective. For purposes of clarification, the meaning of cultural diversity in this essay includes nationality and social class (Campbell & Drummond, 2005), with the aspect of nationality being the most addressed.

3.1 Ethno

The amount of information on Ethno apart from articles in newspapers, blog posts and various websites is somewhat limited. Especially when it comes to academic writing. There is some information on the history of Ethno, the main goals and which countries that are currently organising camps on ethno-world.org.

Ethno was founded 1990 in Sweden and takes the form of annual music camps, often during summertime. Since the start in 1990, Ethno has expanded all over the world and can be found in 13 different countries through camps that are held annually. The camps are financed in various ways, depending on how big the camp is and what kind of sponsorships the organisers can get. Since the organisers of each Ethno differs between each camp and year, the structure of the camps tend to have small differences – for example where to perform the concerts, what activities that take place during free-time, and location. There is a small participation fee that varies between the different camps. Most of these camps have a recommended age-limit (for example 15-30 years old), but a few of these Ethnos has decided to keep the participation open for all.

Most Ethnos are currently organised under the umbrella of JMI², although each Ethno has different levels of connection to JMI. The camps are permeated with a peer-learning approach where the participants teach each other, with the guidance of artistic leaders or mentors. 'Each Ethno event embraces a combination of workshops, jam sessions, seminars and performances to develop young musicians both personally and technically' ([Ethno World](#)). Although all camps share a common ground or philosophy, there are certain characteristics or personalities connected to some of the Ethno-camps. For example, Ethno Slovenia has a rumor of having a repertoire of high technical level and creating complicated arrangements, Ethno Croatia of having a large number of Swedish participants and Ethno Sweden for having a large amount of participants, overall.

In connection with an Ethno-camp that is focused on artistic leading (Ethnofonik), Myriam de Bonte and Lidija Dokuzovic (2015) have written a report - *Being an Artistic Leader* to summarize the learnings of the participants. Included in the report are also some explanations on the purpose of Ethno and Ethnofonik. It is a compilation that consists of an assortment of themes and discussions of topics relevant to the role of artistic leadership in an Ethno. Motifs that emerge in the report is for instance what to do in the musical workshops, making arrangements, preparing concerts, teamwork and handling a large group of people. One of the most important aspects is that the participants themselves fill the role as teachers, and not the artistic leaders – who function more as inspirational guides, with an overview of the orchestra as a group. By having a rotational system of 'workshop leaders', where representatives of each country teach music to the group – every participant will experience being a workshop leader in some way during an Ethno-camp. More informal jams are encouraged and initiated by the artistic leaders outside of the workshops - with the purpose of creating a fluent approach to the fixed role as a learner or teacher. Helpful tips are given and certain areas like cultural differences are problematized - how can the artistic leader facilitate the learning process of a group that consists of all these different musical experiences, people, instruments and personalities? One general rule that is mentioned in correlation to this is 'let the participants do the job, but always be prepared to support them' (De Bonte & Dokuzovic, 2015).

² Jeunesses Musicales International.

3.2 Similar projects

There are many music projects that are based on a multicultural setting. Through comparing similarities and differences between them and Ethno I am hoping to find themes that can bring further insight into my own work. One of the more famous projects in Sweden is the project from Venezuela, El Sistema. With ‘the fight against exclusion’ as one of the keywords (Billaux, 2011, p.8), El Sistema is mainly targeting students living in poor neighbourhoods, but also students with functional disorders like deafness or other disabilities, and works with integrating them into society. Worth mentioning is that this type of targeting doesn’t occur in every country where El Sistema exists. The method by itself is very intense and requires a considerable amount of time spent on ensemble playing each week. Also, incorporated into the teaching method is the aspect of peer-learning between students, a feature that could be problematic due to students transmitting a non-optimal technique to one another (Billaux, 2011) but according to Billaux, this is nullified or dampened through the intensity of the method, along with the support from teachers. El Sistema also incorporates Venezuelan and latin american folk music in their repertoire, dissolving genre barriers, even though based on a classical foundation (Billaux, 2011). Lately, critique made by Baker (2014) has been directed towards El Sistema. The criticism concerns the hierarchy of the organisation along with the argument that El Sistema isn’t targeting students from impoverished areas, but from the middle class. It also raises the question whether or not classical music is the best means to reach the Venezuelan youth, and argues that the concept of a symphony orchestra would be an ineffective way to facilitate learning and produce social benefits.

At Malmö Academy of music, there have been some projects that focused on meeting an unknown culture through the medium of music teaching. Four of those projects are presented by Sæther (1993) where students of music teaching aimed to ‘improve their understanding of cultural changes, and to understand how these can affect the choice of content and methods in music teaching’ (p. 9). In these projects, students got the chance to immerse themselves in different cultural settings together with guest teachers from various cultural backgrounds. The issue of identity, learning by ear and attitudes towards ethnicity is raised in the report - both from the perspective of the participating students, but also through reflections from the four project leaders.

A project was developed at Malmö Academy of Music in order to answer the question of whether or not the education of music teachers is actually preparing the students to teach in a multicultural context. The main idea of the project was to send music teacher students to Gambia for an exchange. Sæther (2006) shares the experiences of this project in the search for methods that break down the dichotomy between ‘us and them’, focussing on the aspect of identity (p. 1).

Born out of the experiences from Gambia, the project *World Music School* was partly created on the foundation that practicing music is an ‘expert tool for intercultural communication and understanding cross-cultural aspects’ (Sæther, 2000, p.7). The erudition of the project also brought the assumption that the contemporary education for music teaching did not give the students enough experience or preparedness for teaching in a multicultural setting (Gruvstedt, Olsson & Sæther, 2000. p. 7). On the basis of these thoughts, the project featured a selection of musicians from different cultural backgrounds to have continuous musical projects at a school, creating specific themes out of each musician’s cultural identity. The study was habitually evaluated, with opinions from both participatory students, guest teachers, project leaders and teachers at the current school. Out of these opinions, the final report concludes with a discussion on how classical music can fit in World Music School (Gruvstedt, Olsson & Sæther, 2000. p. 53).

3.3 Learning and teaching traditional music

Schippers (2009) lists several different contexts and processes where the learning and teaching of traditional music is central by presenting different situations and perspectives. In order to increase understanding for ‘music transmission in culturally diverse environments’ (p. 124), Schippers has created the *Twelve Continuum Transmission Framework* or TCTF. This table can be used to identify different musical contexts and their building blocks by analysing on what scale they work by 12 different variables, divided in four different categories (Appendix A). By analysing the issues of context, modes of transmission, dimensions of interaction and approach to cultural diversity Schippers (2009) states that the use of this framework can provide a ‘solid basis for examining and assessing key elements in teaching music across cultures’ (p. 124). Connected to these 12 aspects, Schippers (2009) makes parallels to different situations and circumstances from countries like Vietnam, Gambia and the Netherlands, informal and formal settings like institutions or learning from

villagers but also how these can be similar and in which way they differ from each other. Similar to this table is Waldens (2015) table of holistic versus analytical learning (Appendix B), where the advantages and disadvantages of the two are presented (p. 92).

Having a resemblance in structure and presentation, Campbell and Drummond (2005) follow a focus that more heavily leans towards institutions and more organised settings of learning. The book features aspects of challenges when dealing with cultural diversity, and suggestions in managing them. Two perspectives that are mentioned is the interaction between formal and informal settings, and the ever-present challenge for traditions in institutional contexts. Furthermore, different approaches to learning and teaching music are presented, for example, creative composition in formal and informal environments or choir singing.

Presenting a great amount of different situations where a multicultural context is present and defining important aspects is the main topic of *Learning, teaching and musical identity* (Green, 2011). A common way of learning traditional music is by instruction and imitation, and Strandberg (2006) mentions these aspects (with the addition of a playful approach) as important features in Vygotskijs theory of proximal development. There are many different variables regarding the topic of learning and teaching by itself, and the composition of viewpoints from different authors, which Green (2011) presents, breathe insight into this essay, since there is a possibility of Ethno having many different variables, as well. These topics can include anything from the actual process of teaching and learning, crossing musical genres and the importance of identity or how young musicians act as transmitters of their culture.

In a case study Hebert and Sæther (2013a), present results from exploring the effects and learnings from the GLOMAS master programme³. They present interesting consequences of the two-year study at the GLOMAS-programme. For example, the importance of networking while studying in diverse cultural surroundings is mentioned, both between individual musicians and between institutions (p. 425). Hebert and Sæther (2013a) states that social integration is a good ground for fostering creativity, where students can stimulate and

³ Nordic master of global music (Hebert & Sæther, 2013a).

contribute to each other's learning environments and creative musicking⁴ without the need of a teacher (p. 426). Sæther (2013b) further explores the outcome of the GLOMAS-programme where the issue of authority versus freedom in teaching music is further discussed from both angles, along with a discussion of where creativity takes place in the process. Though mainly focused on assessment, Partti (2015) also refers to the concept of learning communities. She theorizes with inspiration from Wenger's (1998) theory of building community narratives together as groups, creating a common language, identity and frame values (Partti et al, 2015, p. 480). For what purpose should we incorporate music from other cultures in education? Räsänen (2010) problematizes the fact that the issue of racism, stereotyping and oppression of minorities is rarely found in teacher education agendas, and that competence and experience of a variety of cultures can be used in positive regard, with the help of these multiple perspectives.

An interesting approach theorized by Banks is mentioned by Räsänen (2010), where an 'entire curriculum is constructed in a new way acknowledging various perspectives and viewpoints, and thus making students aware of the tendencies of mono-acculturation and ethnocentrism in schools' (p. 18). The discussion followed by this statement features the characteristics of a truly intercultural educational setting with a holistic perspective along with the inclusion of free time in formal education.

A different article in the same issue of Finnish journal of music education features Sæther (2010) and her research on the differences between the formal setting of Malmö Academy of Music and the more informal Iranian-Swedish association music school in Malmö. Apart from highlighting some findings regarding learning music, she also presents a noteworthy approach from Todd (2008) on the difference of learning about and learning from (p. 48). She forwards Todds (2008) statement that learning *about* implies that:

⁴ 'To take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing.' (Small, 1998)

- We think we can understand the Other
- We think that by acting right we can free ourselves from moral and political demand, by playing down the internal differences in the Other, we meet the Other with low respect.

Whereas learning *from* implies that:

- We cannot understand.
- We cannot assimilate.
- The process of learning needs to be part of a relation before it can start.
- There is a risk of losing one's own epistemological security when meeting the Other.
- There must be an open mind, expressed in passivity, or a more humble attitude. (Sæther, 2010 p. 49)

Regarding the aspect of hybridity and change - be it musical, cultural or connected to identity, Sæther (2010) found a very open approach regarding the fluidity of these topics. There are dangers of teaching music conceptually, as Walden (2015) states in her doctoral thesis, since 'not all genres share the same perspective on musical concepts' (p. 198). Walden (2015) lists several different factors to bear in mind while teaching in a multicultural context through voicing some problematic areas, and what methods that have been proven to actually work, in connection to her research. For example, when exploring a different culture through music, one can improve the concept by including the approach of dance into it, further increasing the understanding for the music (Walden, 2015). Another notable aspect is that Walden (2015) states that using instruments that are close to the original tradition do not necessarily contribute to engaged practice, but 'the inclusion of an open communicative space' where improvisation and creativity is included, does (p. 204).

A selection of other themes that emerge from Walden's (2015) conclusions are the impact of teacher beliefs and attitudes, adaptability, engagement, change and risk-taking, music

selectiveness along with the ability to create a friendly and nurturing environment. These different aspects are presented by Walden (2015) in a table of conductive and non-conductive attitudes (Appendix C) towards engaged practice in a culturally diverse music program.

3.4 Beneath the surface

The political theorist Mouffe (2013) has written several publications on the topic of agonism. The word agonism is roughly translated from Greek language and stems from struggle, which might give hints in explaining the theory. Mouffe (2013) explains that there is a danger of living in a world where homogeneity gets the upper hand through an ‘enforced universalization of the western model’ (p. 28). If one does not recognize each other's differences (be it cultural, political or personal), it will prevent society and human beings from developing and evolving. She stresses the importance of the cultural diversity, and that the acknowledgement and continuous struggle between these differences keeps society evolving. This aspect of friction or differences is also indicated by Schippers (2009) where he investigates how this can ‘nurture a creative, vibrant, diverse musical life on the planet’ (p. xix). The work with El Sistema also features this ‘dynamic tension of opposites’, and Billaux (2011) argues that this is a perfect ingredient in making a successful artistic practice (p. 32).

Another aspect worth mentioning is that Mouffe refers to artistic practices as a good tool to make this process successful. Mouffe (2007) states that the principle of artistic differences may act as a contribution in questioning a ‘dominant hegemony’ (p. 4), especially when in cooperation with a fluent approach to identity. In the publication *An agonistic approach to the future of Europe* (2012) she defines agonism as a relationship of adversaries (p. 632) where two parties can reach agreement through disagreement, by allowing conflict to arise. Although Mouffe’s rather radical opinion is based on a political perspective, it can be translated to other contexts – for example when dealing with diversity of any kind.

A similar yet completely different approach is presented by Rogers (1967) when explaining his theory of *becoming a person*, the process of becoming the person we want to be. He mentions the important aspect of seeing oneself as a work in progress, both in regards to your own personality and how you handle new experiences. Rogers emphasizes that allowing other people to be themselves as they are, while feeling allowed to act and be perceived in the same way by others is an important aspect, similar to Mouffe’s (2013) statement of acknowledging

each other's differences. Openness is another important subject that is treated by Rogers (1967). Important in order to maintain openness to new experiences, fluidity of evolving as a person, along with a rather optimistic view that people are by default optimistic and sociable beings. In conjunction with this social need, he suggests creative exercises and group-activities as a useful engine in the process of becoming a person.

Strandberg (2006) addresses the importance of the social aspect when mentioning that motivation and possibilities for development is created in a social context and not only by ourselves as individuals. He refers to Vygotskijs theory of proximal development, an idea of collective learning where learning from people with a higher level of skills (through encouragement and guidance) leads to a satisfactory learning environment. Another perspective on the social spectra is presented by Walden (2015), who addresses the importance of community engagement, where the 'internal community is strengthened in the group by working together, and sharing the results of this process with the external community' (p. 178).

A summary and reflection on a seminar held in Åland called *Music, Meetings, Diversity* addresses some critical points of discussion relating to world music (Österlund-Pötzsch, 2001). In what way does the unknown affect us, and is it different when the object presented is a product of hybridisation, a combination of two or more different cultures? Is it a contribution of hegemony or diversity? (Österlund-Pötzsch, 2001 p. 23). This concept of tension between cultural differences is also mentioned by Hebert and Sæther (2013a) where participants of the GLOMAS programme describe how cultural identities and their traditional music is affected and reshaped, and emerging as something completely new (p. 429). Sæther (2013b) also mentions this discord in another article, which is also based on research connected to the GLOMAS programme. Can the awareness of this discord or tension also function as a motivation? In connection to the previously mentioned project where students were sent on a cultural exchange to Gambia, Sæther (2006) explains that fear of the 'unknown' was one of the main reasons to why students chose to attend the course (p. 4).

On the topic about identity and musical experience, Dyndahl (2013) explains that the musical experience is created within the chosen discourse, as an interaction between the music, the social context and our own identities, and not created from outside of the discourse (p. 11). In the same paper, Dyndahl (2013) also mentions the possible dangers of musical gentrification

(p. 181). Another interesting aspect of Dyndahls (2013) writings is the tabooed topic of representation of a culture where he highlights a number of difficulties – is it possible to act as a representative for a culture that is not your own? One of many problematic areas connected to this question is whether or not we can hold back our normative interpretations that are unconsciously created, and the impact that it has on the representation.

Karlsen (2011) raises the question how world music should be discerned when taught outside of the original context – what happens with the aspect of authenticity? In what way does it matter? Karlsen (2011) also presents different uses and viewpoints for music agency, divided in an individual and a collective dimension - from the perspective of teachers, students and the researchers. In the discussion on the collective dimension, we can find previously mentioned explorations related to exploring human relations and building a common collective identity. Lastly, Walden (2015) summarizes in her conclusion a number of characteristics and facets that are deemed to be important when teaching culturally diverse musics (Appendix C), from the teacher's responsibilities and perspectives. Equally important is the aspect of being open for change and adapting accordingly, as well as the emotional connection that is created with the students.

4. Method

This section features detailed descriptions of how the study was carried out, along with some methodological considerations to each facet and method used. Furthermore, I will explain and motivate my choice of method and analysis in regards to my research questions, validity, credibility and from an ethical standpoint.

4.1 Methodological Considerations

For this essay I have chosen to make use of qualitative methods in the collection of my empirical data - what I am investigating is neither statistical data nor focused on the final product, but is based on the actual process, as experienced by the participants. During the procedure of gathering the data it has been a necessity for me to be immersed in the same milieu as the participants, in order to experience and understand the context the same way as they do. Being this closely involved as a participatory observant might increase the risk of me *going native*⁵. This was a necessary risk for me to take, however. Were it not for my in depth-participation, there would be no guarantee that I would have been granted entry, in addition to that the collected data would be highly limited due to the unnatural role I would've been forced to take. Kawulich (2005) refers to Ratner in his argument that 'when one reflects on one's biases, he/she can then recognize those biases that may distort understanding and replace them with those that help him/her to be more objective' (p. 19). This statement would make an argument of my chosen approach that a certain bias could be advantageous and increase objectivity, in alignment with Ratners (2002) theory. Another argument for using qualitative methods is that this is a contextual study. This study is not meant to generalise a population, but to explore and investigate the concept and theory of Ethno and its methods, along with its social reality.

The use of participatory observation is in this case valuable because it correlates with my research questions and purpose, especially when paired with the use of semi-structured interviews to increase validity of the data. Both of these were carried out with an informal approach, in order to protect the atmosphere of the forum, and also to create a relaxed environment for the observed participants. When searching for the essence of Ethno, the use

⁵ Losing the role as a researcher and over-identifying with the subjects studied (Bryman, 2008).

of these methods compliment each other by using the participants view on the matter through the interviews, and my own critical analysis through the participatory observations.

Although these methods give a broad variety of data, the informants don't have control over the material produced by them. To compliment this and also add a visual aspect, I've decided to use visual ethnography (Pink, 2013). In this request, my only involvement is by limiting their answer to that exact question, along with using digital pictures as medium.

By using these three qualitative methods, I got the participants' view on Ethno through three different mediums - along with an increasing rate of space for them to answer through different modes. The use of this methodological triangulation is aimed at helping the informants in giving in-depth answers through words in the interviews, via actions, group dynamics and music-making in the workshops and lastly through the use of pictures in the visual ethnography.

During the collection of the data, I have noticed traces and influences of several different approaches to scientific theory in the gathered material. I have chosen not to limit myself to a specific scientific theory while writing this essay. A fraction of my research question is set to explore, understand and describe what Ethno actually is, and since many different approaches of scientific theory can be used to analyze my data - I have chosen to present it in this fashion in order to avoid a sprawling presentation. It should also be mentioned that a mix between a deductive and inductive approach has been used while processing and gathering the data. I entered the collecting phase with a clear (but wide) subject to investigate, but maintaining openness to what route the informants would direct these questions in - thus having elements of both approaches.

4.2 Participant observation

In search for what methods are used for learning and teaching, how much time is spent on each activity, what impact the methods has on the group and the examination of the workshop and concert activity I've chosen to use participant observation as a method. A definition from Bernard (2006) explains participant observation as:

The process of establishing rapport within a community and learning to act in such a way as to blend into the community so that its members will act naturally, then removing oneself from the setting or community to immerse oneself in the data to understand what is going on and be able to write about it. (p. 344)

The role of the researcher is mostly divided into three categories; the complete participant, participant observer and the complete observer (Bryman, 2008). In this case, my role as a researcher would fit into the participant observer category. Although, there is a case to be made that my role occasionally shifted towards a complete participant due to my participation in almost all activities, the level of immersion in the experience and the fact that the camera recording the workshops and concerts was seen as a natural addition to the context. Even though people were aware of me recording material and the reason for it, the general acceptance of it all could be perceived as my role as researcher being more hidden or deceptive for the group.

One of the reasons for using participant observation is that it reduces the reactivity of the people participating, it will be less likely that the informants adjust their behaviour when realising they are being observed. In this aspect, the deep level of immersion from me as a researcher could according to Bernard (2006) be an advantageous factor in creating a safe and relaxed environment for the informants. This facet also helped me to gain deeper entry and understanding when conducting interviews, since the informants were comfortable in and used to my presence. Also, the level of involvement helped me to use and to interpret the same language during the interviews, understanding the terminology and thus reaching further levels of comprehension. It is a factor that needs to be pointed out several times, these methods could be valuable by themselves, but invaluable when paired together (Fors & Bäckström, 2015).

Usually, this anthropologic approach requires lots of time spent in the chosen context. In this case, ten days was the maximum limit in order to gather the material. To adapt to the short time given, I deemed the use of some sort of rapid assessment was needed. Bernard (2006) claims that if one enters a context where time is lacking, you should be prepared with a clear and narrow focus (What is Ethno?) along with a reasonable guess on what areas that might be of interest, connected to the essay. Since the main activities of Ethno mostly features workshops and other activities during free-time - my hypothesis of what areas of interest to investigate further was within the workshops, and the other activities outside of them.

4.3 Interviews

Being the most common of methods in qualitative research, using interviews felt like a natural decision. Especially since I really wanted the participants to describe how they apprehend Ethno, with the use of their own words. With inspiration from Bryman (2008) I created a short interview guide following a semi-structured approach in order to keep to my predicted topics, but still retaining freedom in the informant's answers.

The order of the questions asked was not fixed, and the person interviewed had freedom to enter a new topic of discussion within the framework of Ethno. Hence, the modelling of the questions was aimed to be as openly formulated as possible, but still being closely connected to the structure of the study. As suggested by Bryman (2008), all questions were designed with a close connection to the research questions, along with the problem of what I would need to know in order to answer these (p. 419).

The interview guide is constructed as follows:

- Tell me about yourself, what is your age, nationality, what instruments do you play and what is your musical background?
- What is Ethno, how would you describe it?
- What are the 'building blocks' of Ethno, are there any key aspects?
- How would you describe the learning process?
- Considering the huge amount of diversity that is normally present during an Ethno (30-120 people of different nationalities, ages, musical backgrounds, social classes etc) and the short amount of time, how is it possible to learn 22 tunes and songs in just a few days? What makes it work?
- How would you describe the role of the artistic leaders?
- Is Ethno for everyone?

- Do you have anything to add?

By using these questions, I was aiming for the subjective and personal descriptions (of a small selection) of the different aspects of Ethno. Using this method of approach I was striving for what Bernard (2008) describes semi-structured interviews as:

It demonstrates that you are fully in control of what you want from an interview but leaves both you and your respondent free to follow new leads. It shows that you are prepared and competent but that you are not trying to exercise excessive control. (p. 212)

4.4 Visual ethnography

Searching for a complement to the other two methods presented in this chapter, I came across Patchwork⁶, the product and research of Lindström and Ståhl (2014). This inspired me to use digital pictures in a form of visual ethnography as a method - but instead of me producing the pictures, the participants of various Ethnos around the world produced the material. The uses of photographs in a research context can for example be seen as a basis for discussion during interviews, or in this case as an independent source of data for analysis, as stated by Bryman (2008).

The purpose of ethnography can according to Pink (2013) be described as ‘an approach to experiencing, interpreting and representing experience, culture, society and material...’ (p. 34). In accord with the purpose of the essay, the participants rather wide perspective on how they view Ethno in conjunction with literature and the methodological triangulation is meant to strengthen the objective (and subjective) understanding of Ethno, as a whole. Of course, the question ‘What is Ethno?’ can itself be described as a limitation, but in this scenario it would be a beneficial one to keep the material in cohesion with the research questions.

The matter of subjectivity might be the greatest argument to why I’ve chosen to let the participants choose the material. As opposed to me taking the pictures and analysing them, which would really keep the subjectivity stuck to my own viewpoints and goals - what would be a better way than to let the participants show how they themselves experience Ethno?

⁶ A project where collective narratives are created through embroidery and quilting (Lindström & Ståhl, 2014)

I believe that this approach is one of the steps in helping the participants keep their experiences as clear as possible, but also giving me as researcher good conditions to build reflexivity in the data analysis. Bryman (2008) explains this as a very important aspect in dealing with interpretation and production of digital photos as a research method since the pictures can be interpreted in an incalculable number of ways (p. 405).

Lastly, Fors and Bäckström (2015) mention another benefit of using pictures taken by participants, namely the protection of the social environment. The likelihood of disturbing or altering the social context is prone to decrease if the one taking the pictures is someone that is naturally within the group, and is taking the pictures in a relaxed manner (p. 68).

4.5 Selection of contexts and participants

The selection of environment and who to use as informants slightly varies with each method. In order to follow my research questions and have a broad (but focused) spectre of viewpoints, I've aimed to include informants that as a collective preferably will follow certain criteria:

- Previous experiences of Ethno (both seasoned participants and completely new ones).
- Diversity (nationalities, age, gender, instruments).
- Roles (both participants and artistic leaders).

In the observations, the full participant group of Ethno Histeria 2015 was automatically chosen since it was the planned and natural choice. With this in mind, the choice of informants was very situational and not planned by me. This can be described as a form of purposive sampling (Bryman, 2008) but without me controlling it from the start. This resulted in the informants being around 60 people from 17 different countries and continents, aged between 14-39 years old.

The interviewees were chosen situationally, but with the ulterior motive in interplay with the criteria previously presented. The informants for the interviews consisted of eleven people between ages 14-41 years old, from eight different countries (and 5 different continents),

playing a variety instruments and carried out on ten separate occasions. Out of these eleven people, two of them were artistic leaders and the rest were regular participants. A more detailed description of the informants from the interviews will be presented in the results chapter.

In the visual Ethnography, one could say that the informants chose themselves since the request did not require people to participate, but left it open for people willing to contribute. The ways of approaching this could result in a lack of desired diversity, but in this case the contributors represented a broad variety of different experiences, ages and nationalities.

4.6 Data collection

This section will explain how the data was collected along with the amount of data from each of the three methods used.

4.6.1 Participant observation

The observations were all recorded during Ethno Histeria in Slovenia, 2015. During workshops, a video camera was used to document the entirety of a random selection of workshops, for a total of six hours of material. The placement of the camera differed with each workshop, showing different angles with each session but still with focus on the full group and the one leading the workshop. The decision to only record material from workshops and concerts as selective observation (Kawulich, 2005) was made in adjustment to the limitations of this essay. In order to capture activities outside of the workshops, I've used field notes to memorize important situations or questions that might've arisen during the data collection process.

When videotaping concerts, two different approaches were used. One where the camera was given to a person not participating in the actual concert to record freely from different angles, and another where the camera was placed at a fixed position with a full view of the group. My role as a researcher could be considered hidden since I was a participant of the activities throughout the entirety of Ethno Histeria, even though the other participants were aware of me recording some of the workshops and concerts, and the purpose of me doing so.

Another aspect that could affect the collection process of my data is that all of this was recorded during the actual Ethno, where every participant was immersed in the environment and experience. This could make my role as a researcher invisible during the recording of these events. So, in certain ways my observational stance during the Ethno was as a participant observer, but by being immersed that deeply in the group and experience, it might have contributed to my role being more active, but also more hidden.

4.6.2 Interviews

A total of ten interviews have been carried out in connection to this essay. Eight of them were recorded during Ethno Histeria 2015 in Slovenia, one interview during January 2016 and the last one in February 2016. Most interviews were recorded with a Zoom H-1 recording device, and the last two with the recording application on a mobile phone.

All interviews apart from one were carried out face-to-face in order to capture hidden social cues and intonation (Opdenakker, 2006), but also in order to preserve and keep a comfortable and safe social environment in which the interviewee would feel secure enough to speak as freely from their own understanding as possible. The environments in which the interviews took place were very situational and informal, for example during a dinner, in the backseat of a car travelling or by a small river in the wait for next workshop. The motivation for doing interviews in this informal setting is to keep the experience and context within the participant's explanations. As mentioned before, the subjectivity of the participants is a valuable aspect in this scenario - also, in conjunction with the other two methods and the ways of analysis the material produced will expectantly produce a reliable result (Fors & Bäckström, 2015). Due to logistical difficulties, the questions and answers of one interview were recorded separately and on different occasions. This obviously makes the spontaneity of the answers somewhat lacking, but leaves more room for reflection.

4.6.3 Visual ethnography

In spring 2016, an informal request (Appendix D) asking for digital pictures that described Ethno was posted in a variety of forums on social media. I found that this was an easy way to get in contact with a variety of people, and using their already produced material for analysis, without my goals as a researcher influencing them. After this request was posted, seven

people contacted me via mail and provided me with a total of 85 pictures, some of them with a short description added to it describing the setting and situation.

This asynchronous method (Bryman, 2008) of collecting data through communicative platforms on the internet could ‘definitely affect the choice of pictures’ (p. 586), although I believe that a certain amount of reflection in that process is more preferable than not. What do the participants see during an Ethno? And if they were to be limited with using only their own digital photos and experiences as method of describing, what would they choose to emphasize? What happens with the pictures when you hand over the camera to the participants? This question becomes particularly interesting when the main purpose of the photos is deeply personal and non-related to an academic context, and also purely created for the participant’s inner objectives. That being said, there is a factor of selection in choosing what pictures to share for the purpose of this essay. The question of what pictures that were not shared for this essay will remain unanswered. The visual ethnography can be viewed in its entirety at the private tumblr: [www.ethnothesis.tumblr.com]⁷.

4.7 Analysis

Each method has been analysed separately with a variety of strategies aimed to fit the particular method and purpose of this study. The strategies used will be explained later in this section. After this initial analysis, the data was put together and coded in the software program NVivo (developed by www.alfasoft.com) in order to find coherence and important topics, and then combining them into relevant categories. The validity of this approach is fortified by Davies (2001) when stating that:

The relatively formal data analysis of ethnographic data nearly always begins with the consideration and development of concepts to establish and explain categories within those data and then proceeds to explore relationships between these concepts. (p. 199)

Also, due to the vast amounts of qualitative data gathered, a software program to help in the process of indexing will decrease the level of disorganisation in the analytical process (Davies, 2001). The data from the interviews and the pictures play a very important role,

⁷ Password for access: ellstrom2016

especially when analysing the videos from the workshops. Considering they both contribute with understanding of the context, it helps to keep the many possible interpretations of the workshop videos focused on the purpose of the study, along with the research questions. As Pink (2013) points out, we need to situate images, and this calls for an understanding of the relationality between ethnographic images and the other ethnographic materials and the ways of knowing associated with them. It is also important to point out that this data is given a new meaning that is different from its initial intention, when entering an academic area. Therefore it is very important to keep the initial context of Ethno and experiences of the participants intact when analysing, when entering this new field.

The interviews have been analysed through thematic analysis. Since I am searching for descriptions of Ethno through different means and perspectives, I've deemed this to be a good method. By doing a word frequency analysis of all the interviews, Bryman (2008) states that this method may be used to strengthen the probability of the themes that were emerging, through a quantitative approach to qualitative data (p. 551). Bryman further (2008) explains that a common form of thematic analysis is when creating an index of themes and subthemes and then gathering the recurring ones in a matrix (p. 528). In order to make this process more thorough and to give the data more clarity in the analysis process, detailed transcriptions have been made by putting the recorded audio files of the interviews and playing it in 50% speed while transcribing them into text.

After putting the interviews into text, Brymans (2008) template for thematic analysis of interviews were used accordingly:

- Repetitions - what are the recurring themes?
- Language and metaphors. What words are used to describe the content? What metaphors are used? Do the words change from each interviewee, or do they share a common language? (p. 529)

There are several complexities to take account for when analysing visual material. In this case, the visual material represents digital photos and filmed observations. A word-frequency analysis of all interviews was created in NVivo to indicate what topics were addressed. Small filler words (to, from, of) have automatically been omitted by the software program. This was

done in order to achieve some kind of quantitative aspect to the qualitative data. The interviews made in Swedish have not been translated, which has resulted in a bi-lingual word frequency analysis. The meanings of a picture, in what situation it was taken, who the photographer is and who is viewing and interpreting it are all factors which will change what a picture represents. Seeing that my essay is based upon descriptions of Ethno, I've limited my analysis to three factors to take account for when analysing the pictures, also used by Fors and Bäckström (2015):

- Position 1: The situation where the picture was produced.
- Position 2: The content of the picture itself.
- Position3: The situation where the picture is observed, used and interpreted.
(p. 132)

The third position only has two possible outcomes in this situation, making it very applicable to every picture - one context of where the picture initially was used is as a memory or caption of the participants Ethno-experience, and the other is being used to describe Ethno through the material of the participants in an academic context, and interpreted by the researcher. The participants have also been involved in the shaping of the new context, since they have chosen each picture to be applied to the question 'What is Ethno?'

The other two positions however, will vary between each picture making it hard to generalise. The heaviest focus will be on position number 2, in accord with the focus and methods of the study. Short descriptions have been added to the pictures describing the situation where the picture was produced, in order to emphasize the categorization and interpretation for the reader.

4.8 Validity and credibility

Since my study is completely based on qualitative methods, as Bryman (2008) points out, there is a case to be made whether or not the meaning of validity and credibility is in need of a reformulation (p. 351). It is immensely difficult to find measurable data since the interpretations of qualitative data is based on interpretation of the meaning behind or beneath what you are seeing and experiencing. Since this can be varied between each person, situation

or foci, the number of conclusions and results regarding measurability can be limitless. Based on Brymans (2008) statements, I believe that by limiting the analysis as much as possible to the chosen context and purpose of this essay, both validity and credibility can be achieved. A valid argument for this thesis having a good foundation for both validity and credibility is that it has been monitored by a supervisor from the start, along with opinions from an examiner at the end.

Bryman (2008) mentions four categories of validity and credibility, all of which can be connected to this essay:

In terms of *external reliability*, this research could definitely be taken further into other Ethno camps with the same research questions. A problem with this could be that although these Ethnos share a common philosophy (which would imply a good sense of external reliability) (Bryman, 2008) these camps still differ in terms of who is organising it, the environment it is held in, amount of time, diversity of the participants and difference in experience. However, these are factors that seem vital and connected to the foundation of Ethno, since it is built on diversity, different environments and different people organising it.

Regarding *internal reliability*, the people to interpret this data is myself but also my informants, since they were invited as co-researchers, automatically contributing with their point of view and interpretation through words (interviews), actions (workshops) and pictures (visual ethnography). This is where the methodological triangulation plays an important role, reinforcing the reliability of the study.

Some of these results can be transferred to other social environments since they concern commonly known aspects like music pedagogy, communication and cultural diversity. This flexibility strengthens the *external validity*. Although, on what level and depth it can be transferred is a matter to be discussed later, since it is one of the research questions.

There are three main points to why this essay has a reliable case for *internal validity*. One is through the level of immersion as a participant observer, which according to Bryman (2008) aids in gaining understanding of the context. The other is due to my demarcation of the subject, and focus of the study. With a clear concentration on what to observe and interpret, the internal validity of the research improves.

Lastly, having used a word frequency analysis in the search for recurring themes in the interviews, this can be seen as a way of distancing my own subjectivity from the material and having the participants choose what areas to raise collectively but independently from each other. There are several complexities to take account for when evaluating validity and credibility when using visual media, especially when the participants, and not the researcher produce the data. To what extent will my interpretations of the picture correlate with the informant's intention, meaning and experience? Pink (2013) highlights this problem but points out that a picture doesn't necessarily lose its meaning because of an extra interpretation, but rather adds an extra layer of meaning to the material (p. 148). In this case, I am seeing this material through the perspective of my research questions, thereby adding my own reflexive approach to the answer and material the participants themselves produce. Furthermore, Davies (2001) stresses the aspect that a picture will always be a product of the one holding the camera. He states that one needs to understand the context of where the picture was taken, and be aware of what is not shown in the picture (p.122).

As I explained earlier, the subjectivity of the photographer is advantageous in these circumstances, and my engagement in the Ethno camp contributed with understanding the context. Lastly, what isn't shown in the picture is not one of the main foci of this study. The participants are choosing their data themselves in order to show what *they* actually deem important, without focusing on what they aren't choosing to share.

I previously mentioned the risk of going native, thereby losing objectivity and hence, validity and reliability of the data. To achieve some distance between being an immersed participant, the collected data was not analysed and reviewed until six months after the gathering of the material – thus reinforcing my role as a researcher (outsider) when analysing the material but still being a full participant (insider) during the collection process. Bernard (2006) suggests this method along with critical discussions about subjectivity with colleagues as a way of splitting yourself into full participant but remaining a detached and objective analyst.

4.9 Ethical considerations

When collecting and processing the data for this essay I have addressed the ethical issues by constantly questioning the course of action through four questions, formulated by Bryman (2008). These are:

- Can this lead to any damage for the participants?
- Is there any lack of consent from the participants side?
- At what level does this intrude on the participants privacy?
- Are there any occurrences of fraud, false pretenses or withholding of important information? (p.132)

The structure of Ethno entails some difficulties regarding mutual consent. Since the Ethno camps are organised somewhat independently from one another, and the hierarchy is very fluent it is difficult to get approval from the highest source of organisation. It is also hard to get a formal consent from each participant due to the extensive diversity of nationalities participating, if not preparing it thoroughly before the data collection. Worth mentioning is that the participants were aware of me recording some of the workshops and concerts (and the purpose of it), but the time for constructing and signing a formal letter of consent was inadequate. A sufficient solution to this problem was to formulate a letter of consent (Appendix E) directed at the organisers and artistic leaders and having them sign it. Although a written letter of consent from each participant would be preferable, an informal verbal approval along with the written consent from the artistic leaders was the best solution the situation could produce. As Davies (2001) notes, ‘it is common practice to obtain consent from gatekeepers⁸ for certain categories of people’ (p. 50).

Even though the participants are shown in the video observation, the question of what is actually presented regarding personal information is relevant. Logically speaking, the observations roughly show that people are participating in workshops, and not much more. There could be a problem if the participants lived under protected identity, but fortunately this is not the case in this situation.

No names, phone numbers or similar personal information is presented or will be shared in this essay, in accordance to the ethical guidelines of Vetenskapsrådet (2016).

⁸ A person with established reputation within a social context, often with high status, that might grant access for the researcher to aforementioned context. (Bryman, 2008)

Video is still considered personal information, since most of the participants are active and present during the workshops, and the use of them is therefore important to be considered. A problematic aspect regarding this is that videos and pictures of most Ethnos are published on social media. For example, there are several videos of various Ethnos on youtube and facebook. If this kind of personal information is already published on the internet, would that reduce the unethicity of these video observations?

Bryman (2008) mentions that breaking the rules of ethics is a common occurrence in research in order to achieve the desired and honest results (p. 129). Despite this I have aimed to achieve as high level of ethics as possible during this study, while maintaining the value of the material. When processing the interviews, a question arose: What information about the participants is possible to use in the results, when the anonymity is very important? Information regarding gender, nationality and musical background could be considered too private to share in this context. Since one of the aspects of Ethno is diversity, these are all very relevant facts to include in the results. This creates an ethic predicament to consider, and in this essay I've deemed these aspects to be non-harmful in regards to the participants anonymity – especially since most of these details are public through Ethno on social media.

Consent was given from the interviewees along with an explanation on what the essay is about at the start of each session. The informants had the option of cancelling the interview at any time, and avoid answering questions that could be of a sensitive nature. Davis (2001) explains that anonymity is not always desired and in this case certain aspects of anonymity cannot be maintained with regards to personal information like nationality or gender. However, the participants were aware of this fact since it was one of the questions included in the interview guide, and must therefore have been approved.

I have used fictitious names when mentioning the participants in the results chapter in order to keep a degree of anonymity. The pseudonyms for the participants were decided by using first names of famous actors from the same nationality as the informants, in order to keep a level of personality, but also to make the understanding and lucidity of the informants more accessible.

The form of collaboration between researcher and informant during the collection of digital pictures bring some ethical issues to address. One could argue that the collaborative process

of the informants themselves choosing the pictures is both ethical (the choice of what to share and not to share is up to the contributors to decide) and unethical (who 'owns' the picture? If the picture includes people involuntarily or non-aware of the use for it, is it considered unethical to not have consent from everyone present in the picture?). There is obviously an unethical aspect of not having consent from every person present in the pictures. With this in mind I would state that the pictures were taken in a somewhat safe and public environment where photographing people and situations is considered to be a common occurrence. Many of these pictures were later posted on social media, however not in a research context. As Pink (2013) addresses, it is 'usually impossible to preserve the anonymity of people and places' (p. 64). The owners and producers of the pictures themselves gave permission to use the material by sending me them after being informed what they were purposed for. Bäckström and Fors (2015) state that this is mandatory from an ethical perspective.

With the same guidelines as the video material from the workshops and concerts, no personal information from the visual ethnography concerning names, nationality or addresses will be presented in this study. Still, the pictures contain information about the people in them, like faces, hints of location and such. All pictures taken are limited to the context of Ethno partly because of my research questions but also to protect the informants. The photos show participants of various Ethnos in different situations, and this type of limitations to a singular context might help contribute with some preferable ethical aspects in order to protect the information about the participants.

Concerning the normal or common actions and activities that people partake in the pictures, Bäckström and Fors (2015) state that pictures can be considered non-harmful for the people in them due to the non-provocative nature of the activities. This bears similarity to the ethical guidelines used by journalists and documentary filmmakers. Regarding ownership of the pictures, all contributors will remain anonymous apart from two informants that stated that they wanted to have their name on the pictures produced by them.

5. Results

This chapter features a collection of results from the gathered data in connection to this study. Details of the methods, analysis, selection of participants or further inquiry can be found in chapter 4. I will first give a brief description of the informants that were participating in the interviews, and then present the results. These categories emanated from results found in the data and topics that interviewees chose to mention and discuss, with foundation in the research question 'What is Ethno?'. Quotations from Swedish speakers (Goran, Stellan, Gustav, Malin and Alexander) has been translated to English by myself. Data from the participant observations and visual ethnography are used in the categories that adress the same topic. I use four different main categories based on different settings and situations ('What is Ethno?', 'Inside the activities', 'Outside the activities', 'Beneath the activities') in order to pinpoint where and when these themes take place and belong. In order to increase perspicuity, these main categories all include sub-categories where the specific facets are presented, depending on where they take place. The chapter is presented in a narrative style in order to accentuate the informant's opinions and stories.

Interview Informants (**artistic leader**)

Name	Gender	Age	Nationality	Instrument	Musical Background (years playing)
Goran	M	41	Sweden/Croatia	Guitar, Mandola	Unknown
Stellan	M	29	Sweden/Chile	Percussion/Drums	18
Gustav	M	20	Sweden	12-string guitar	10, 2-3 guitar
Malin	F	19	Sweden	Flute	6
Nicole	F	21	Australia	Guitar, Banjo	8

Paulina	F	25	Chile	Percussion, Saxophone	20
Arnon	M	23	Israel	Singing, Oud, Kamancheh, Guitar	11 (guitar)
Steve	M	28	USA	Banjo, Fiddle	Banjo 5, Fiddle 3.
Alejandro	M	32	Chile	Ukulele, Percussion, Bass	Unknown
Alexander	M	21	Sweden	Fiddle	16
Miha	M	14	Slovenia	Cello	4

Figure 1 - list of interviewees

5.1 What is Ethno?

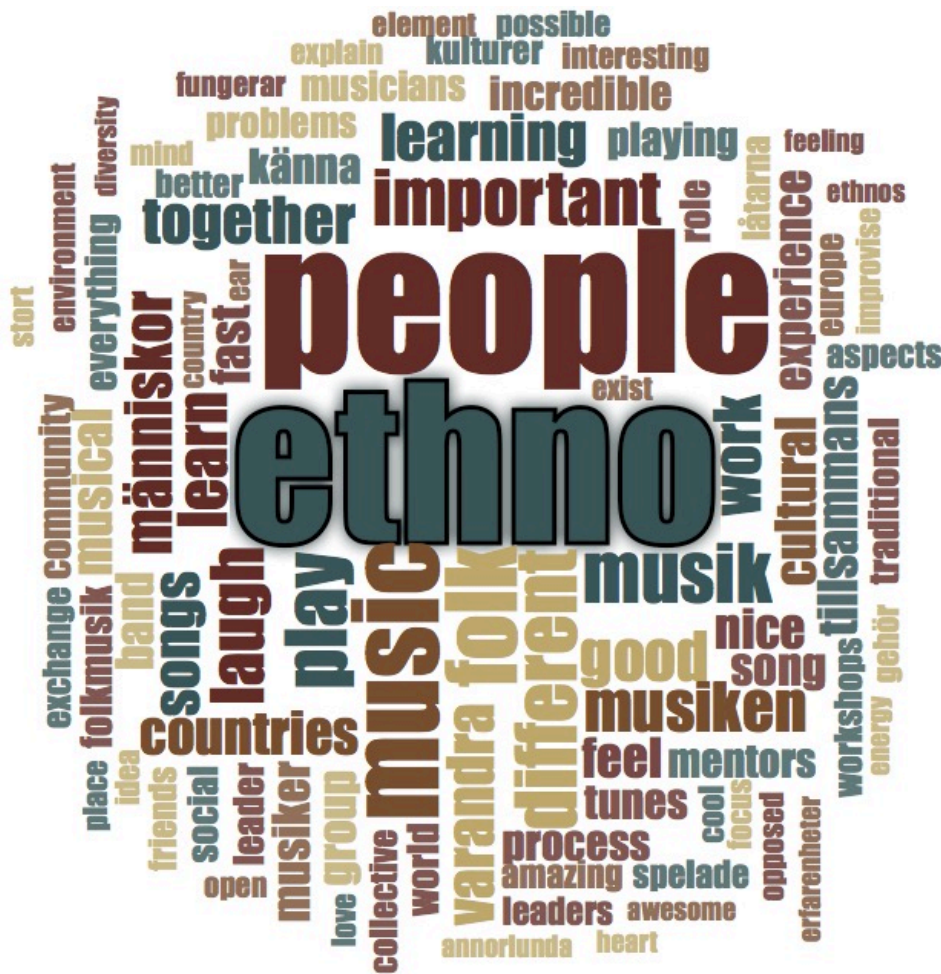


Figure 2 - 100 most used words during interviews, created in NVivo

In the interview with Steve, the structure of Ethno was explained from his own perspective:

It's a peer-led music conference, and sharing through traditional music. It features people from at average 20-25 different countries, at (Ethno) Histeria last time we had 120 participants, performing as a folk orchestra after teaching each other tunes from each individual's country. So ending up with a setlist of about 18-20 tunes and songs (...) 1-2 weeks occasionally, usually 6-10 days of being together, starting off with workshops etc (...) Oh, and there are mentors as well. That's how I would explain it. (Steve, 2015)

The most common words used in the interviews to describe Ethno as a whole tended to be music conference, music camp or music festival, with more in-depth descriptions of other aspects following afterwards. These following aspects differed between each interviewee, as can be shown in Gustavs response: ‘...a meeting place for young musicians from all over the world. You meet, exchange knowledge, music and you learn from each other, play together and have fun’ (Gustav, 2016). The idea of peer-learning that Gustav mentions is also reflected in the pictures provided for the ethnography. 14 of the photos highlight participants acting as teachers between themselves, along with some pictures including the artistic leaders.



Workshop - participant teaching the group. Photo: Peter Ahlbom

When describing the concept of Ethno, all interviewees elevated this social aspect as one of it's main building blocks. Arnon from Israel adds the elements of cultural diversity, traditional folk music and composition in his description:

It's very hard to explain it. I would say it is a gathering of people from all over the world, making music together. And preserving some kind of folk music from all over the world, and also making new in some way. (Arnon, 2015)

Also present in the ethnography, 47/85 of the photos included or focused on the social aspect. In some of them another aspect was used at the same time, when for example the setting of the picture was from a specific activity (like cooking food), but still the photo contained a social element.



Free time - relaxing inbetween concerts and workshops.

In the interview with Stellan the focus on traditional folk music was explained to be more like a fluent foundation: ‘Sure, there is a focus on folk music, but any musician can be involved in this.’ (Stellan, 2015). Some participants had some trouble with explaining Ethno, used metaphors instead: ‘On the borders between dream and reality, where we as participants can show each other what we love in the music, and share it with others.’ (Malin, 2016). One of the artistic leaders described Ethno as a peace project, saying that the cultural diversity is one of the aims for every Ethno-group:

We get people from loads of different cultures, and the thing we WANT is of course differences...To be able to learn and get to know each other's cultures is a way to prevent all sorts of racism and hostility. You receive some sort of openness that makes you open up. Through music you bring people together. That is what Ethno is to me. (Goran, 2016)

Cultural diversity was also shown in the visual ethnography, where 38 of the pictures emphasized the facet of different cultures. Some participants chose to include pictures from jam sessions where instruments from different cultures were represented or others featured people wearing their country's traditional clothing in the same picture.



Painted Flags - Some of the countries represented.

5.2 Inside the activities

This section includes methods and themes that are visible within the activities, where participants act and experience, mainly highlighting on what is happening within the workshops.

5.2.1 Roles

One of the many themes that emerged during the interviews, ethnography and observations was different roles the participants find themselves in during Ethno. Since the forum is peer-led, but assisted by the artistic leaders it laid a foundation for some interesting discussions. Let's start with the participants. As explored in the observations and descriptions of Ethno, a

group from each country teaches 1-2 songs or instrumental tunes of their own choosing to the full group, making them the teachers for the moment. Gustav explains the experience of teaching his tune to the group:

I had to go around and teach the tune and arrange it. To get a song of my choosing and arrangement mainly done by me (...) To hear it being played by 100 people. That was a really powerful experience. (Gustav, 2016)



Workshop - participant teaching tune during workshop. Photo: Peter Ahlbom

Steve shares a memory of a similar situation, but different experience: ‘Showing up in 2012 and then (laugh)...’Get out there and lead 115 people in this song of yours!’WHAT?!’ (Steve, 2015). He further explains that he thought the idea of leading 115 people insane, but that his current musical career is mainly focused on band leading, a result of being exposed to it during Ethno. Regarding who does the arrangements, there are some situations where there is only melody, and no arrangement. In this scenario any person participating is free to come up with ideas, opening up the ‘teaching-position’ to the full group. As Alexander describes when talking about who does the arrangements:

Well, we are all doing the arrangements together. You talk with each other in the sections and try different ideas. (Alexander, 2015)

During rehearsal, or even during concerts, the different sections are helping each other remember different parts or breaks: ‘It’s not just the mentors. It’s you helping me with chords, it’s going over stuff in smaller groups, having a pretty consistent consciousness of what you are doing’ (Steve, 2015). The youngest participant also explains how he got constant support by the other participants: ‘We had no problems with learning, they helped me if I didn’t know, we help each other’ (Miha, 2015).

During the concert, the one normally leading or fronting the orchestra is the one who taught the tune, commonly a small group of representatives from the country of origin or a single individual depending on how many participants from each country there is. The level of directing the orchestra is incredibly varied with each unique situation and depends on the person teaching or leading.

In six of the interviews, the informants expressed the opinion that by playing together with people better than yourself, your own level is elevated to a higher level.



Concert - representatives fronting their tune. Artistic leader helping.

So, what is the role of the artistic leaders? From the perspective of having a big amount of experience as an artistic leader himself, Goran outlines important aspects of an artistic leader: ‘We are somewhat responsible for the WHOLE group. To make sure that everyone is seen, to care about the atmosphere and that people feel good in general’ (Goran, 2016). Stellan when describing his role as a mentor reinforces this statement:

Me and the rest of the mentors, we have an overview of the things that are happening. Both regarding organisation of the camp but also musically. I’m mainly responsible for the percussion section during concerts but we are still working together. I’m not perfect and I also forget things, in that case maybe another percussionist tells us ‘here is a break’ and that’s completely okay. I’m as much of a participant musician as everyone else. I guess my role is more like a coordinator, that also tries to inspire and be a good role model. (Stellan, 2015)

Malin also mentions the function as a form of mediator between participants:

It is sometimes hard to understand each other and what your ideal picture of something is, in that case it can be good to have someone that has a ‘foot in both camps’ that can say things like ‘could you explain that further?’ Or ‘could we try this?’ Just to make things work. (Malin, 2016)

This mixture between authority and complete participation is implied by both Paulina and Nicole in their respective interviews when describing what the function of the artistic leader is: ‘He has the power and energy for saying something, and to get the whole group together, you know?’ (Paulina, 2015). And describing the mentioned leader:

He is just one of a kind. Energetic, bizarre, sometimes crazy way of going about things which makes everyone else relax in a way. It just creates a good atmosphere. he is kind of the rock of the whole thing. (Nicole, 2015)

Gustav, who found himself supported and encouraged when teaching his tune to the full group, raises another aspect:

They support you all the time in helping with arrangements, teaching and different perspectives. Which makes it so that you get a miniature lecture in pedagogy(...) That really made me feel that ‘Wow, I CAN teach! I could teach a course in learning tunes!’ Which really boosts your confidence. (Gustav, 2016).

Goran refers to this as a ‘pedagogical trick’:

Some people aren’t that used to teaching, we as artistic leaders can then go in and guide them, discretely. They still have to feel that they did this all by themselves, but we (artistic leaders) can go into the workshop fully prepared, and help them as much as we can. (Goran, 2016).

During the concerts, all artistic leaders were strategically positioned throughout the stage. Evenly divided within each section, but with a clear view of the other mentors for the purpose of communication all this while being full participants together with the rest of the group. The role of teacher and student are in constant flux throughout the full time spent at the Ethno to fit the need for the situation, as a collective effort. Arnan draws a parallel between the role of the artistic leaders and ancient tribal hierarchy:

It’s like a society. A small tribe or something. For a society you also need elder people who can show you the way even if you are growing. As a little child you need someone who can show you how to cut your food and such things. You just learn from seeing it. And it’s not because he is better or something but because he has done it before. (Arnan, 2015)

5.2.2 Workshops

‘A country gets to teach one or two tunes, one instrumental and one song. What comes after that is that they play and we mimic. There is not much more to it than that’ (Alexander, 2015). The teaching methods during the workshops are as Alexander states in the interview, not more complicated than presentation, learning and rehearsal.

A group of representatives from each country gets 45-60 minutes to teach 1-2 tunes. The music is presented by the group of representatives (and recorded by those learning the tune), and then broken down in phrases and smaller parts followed by a big amount of repetition. This process can take a varied amount of time depending on the level of the group, and the complexity of the tune. When learning a slovenian polka in one of the workshops, the group could start rehearsing the full tune after less than 10 minutes of practicing collectively. When learning a 9-part Bulgarian Rachenitsa however, the group faced a much slower learning process due to the length and severity of the tune. Steve shares his experience from the workshops:

It's amazing how far you can push it, really. And it always blows my mind. One person sitting in a workshop going through a Bulgarian tune (humming) and like 3 notes at a time, 6 at a time. It seems completely impossible! (laugh) It just works somehow (Steve, 2015).

For example, when learning an Australian jig (Appendix F, Blacktown Jig) each part of the melody was broken down in phrases consisting of two bars or more. This was increased to four bars after collective rehearsal of the melody, and after that another two extra bars as shown in the example:



Sometimes the one arranging the tune has brought fixed chords from the start, sometimes harmony is not pre-decided and is worked out during the learning process and sometimes there is a fixed harmony from the start that is changed during a later stage.

Some traditions do not share the same concept of harmony as most music from western cultures, like for example music from India, which makes the usage of drones more probable.



Workshop - Information during a workshop.

After the process of learning each tune at the workshops, separate time is set for rehearsal of the tunes and arranging them. There are sectional rehearsals (rhythm, melody, singing) but also rehearsals in full group. As previously mentioned the arrangements could be done both collectively in the full group, by the ones teaching the tunes or with some guidance and suggestions from the artistic leaders.

In the interview with Alejandro from Chile, he stated that he tried to implement a certain teaching method developed and created by Argentinian percussionist Santiago Vasquez, in Ethno. The method is a form of orchestral directing by using only hand gestures. There are hand signs to depict rhythm, harmony, note values, instruments, sections, dynamics and so on and so forth. After travelling around a couple of different Ethnos during summer trying out this method, he expressed that the method would fit the context perfectly, but that it needed more time to get implemented, to give people time to learn the signs properly.

5.2.3 Traditional music

Although all kinds of musicians are welcome to an Ethno, there is a clear focus towards playing traditional folk music. The participants tend to have different levels of experience in playing folk music, but it is very rare for a participant to be completely inexperienced.

There *is* a focus on folk and world music at an Ethno, and traditional music of different sorts from all over the world. Which might mean that you all of a sudden become hungry for learning from different cultures and learn new music. You meet people that play all these cool instruments (Goran, 2016).

Since a big part of Ethno is the cultural exchange and at least half of it through music, a focus towards folk and world music seems like a natural choice. Even though not all participants had previous experience of folk music, every interviewee agreed upon and expressed that the repertoire played was very good and appealing, as expressed in Miha's interview: '...the songs were very, very nice and cool. I enjoyed them. Nice melodies and that kind of stuff. We all liked them' (Miha, 2015). Alexander theorized that the usage of folk music in particular could be seen as a way of communication, and understanding each other: 'Well, most of us play folk music so (...) In a way it exists just because it emerged out of the same reasons, but in different places throughout the world. That makes us all understand each other, in a way' (Alexander, 2015).

But what about the people not fully immersed in folk music, that might have more experience in a completely different musical genre? Wouldn't they run the risk of feeling excluded from the musical activities, having less or no experience of folk music? Steve had the opinion that these people made the tradition progress forward, and linked it to the idea of cultural identity and traditional music evolution:

... Like a true aspect of folk music is that it evolves with the times and that it reflects what's going on. And so, there is a balance between documenting and recording, and like preserving traditional elements of your cultural identity. And others, too. (Steve, 2015)

He stated that he saw the participants with different musical background as a huge asset to this traditional music evolution, when talking about mixing one's own musical influences with traditional music.

Like, I'm hearing these trios of violinists performing traditional tunes, but with a techno song structure! Where you can always put Hip Hop behind, you can FEEL the influences of certain... The minor keys, the polyrhythms and syncopation, it's completely reflecting where we are now, music we were listening to as kids. (Steve, 2015)

This statement from Steve correlates with the data from observations and field notes. Even though most melodies taught at Ethno are traditional folk tunes that maybe are 100 years old, it doesn't necessarily mean that the orchestra will play them in a traditional way. A traditional Slovenian tune might get a Big-Band swing arrangement, an Irish polka from Sliabh Luachra in 4/4 timing might have the addition of a guitar part in 7/8 over a free-form flute solo, a French tune might get a funk-inspired groove or a Swedish slängpolska might have a heavy metal rock riff as intro. It all depends on what influences that are in the group, hence it varies incredibly from each Ethno. Having that said, there is also the possibility of the tune being played in a more 'traditional' way, without adventurous additions to the arrangement. A very emphasized aspect connecting the idea of teaching traditional music at Ethno is the actual transmission of the music itself. In this case, learning everything by ear.

The music that Ethno orients itself in is traditional music from different countries, which probably means that this kind of music always has been transmitted in this way. Which in turn makes it really natural for it to keep being channeled in the same fashion. (Gustav, 2016)

5.2.4 Learning by ear

Malin explains the use of sheet music as a social hindrance: 'I believe that the meeting (between people) is a lot easier when you don't have to worry about a sheet music-stand in front of you' (Malin, 2016). With the occasional exception of lyrics, chords and form of the tune, everything in Ethno is learned by ear. No matter how simple, complex, long, short or unusual the tune is. The visual compliments tend to vary in detail, ranging from a structured description of the form with written chords, to a more intangible version.

There are occasions where a visual compliment is added to ease the process. For example when learning a morning Raga from India, after rehearsing the scale and tune, a paper was put up on a board explaining the names of the notes in the raga (Ni, Sa, Pa etc). Based on the opinions of the informants, learning by ear facilitates the creation of an inclusive environment for people to learn music in:

Ethno has a vision. To get EVERYONE involved. That is one of the reasons to why we are learning everything by ear. I.e. no sheet music, no partiture even though some people can read it (...) This creates a fantastic learning process. It means that the level of the group will be set after the whole group automatically. You don't start with something and then figure how everyone can keep up with the tempo, but you rather look at the group and say 'what can we do with this, right now?' (Goran, 2016)

The choice of learning by ear is reinforced by Paulina, emphasizing the inclusive aspect:

To hear music and start to play, directly. That is important. And learning by ear. Because I don't know how to read music, it's a little bit difficult for me. Or rather, I know it is more difficult than to just hear music and start to play (Paulina, 2015).

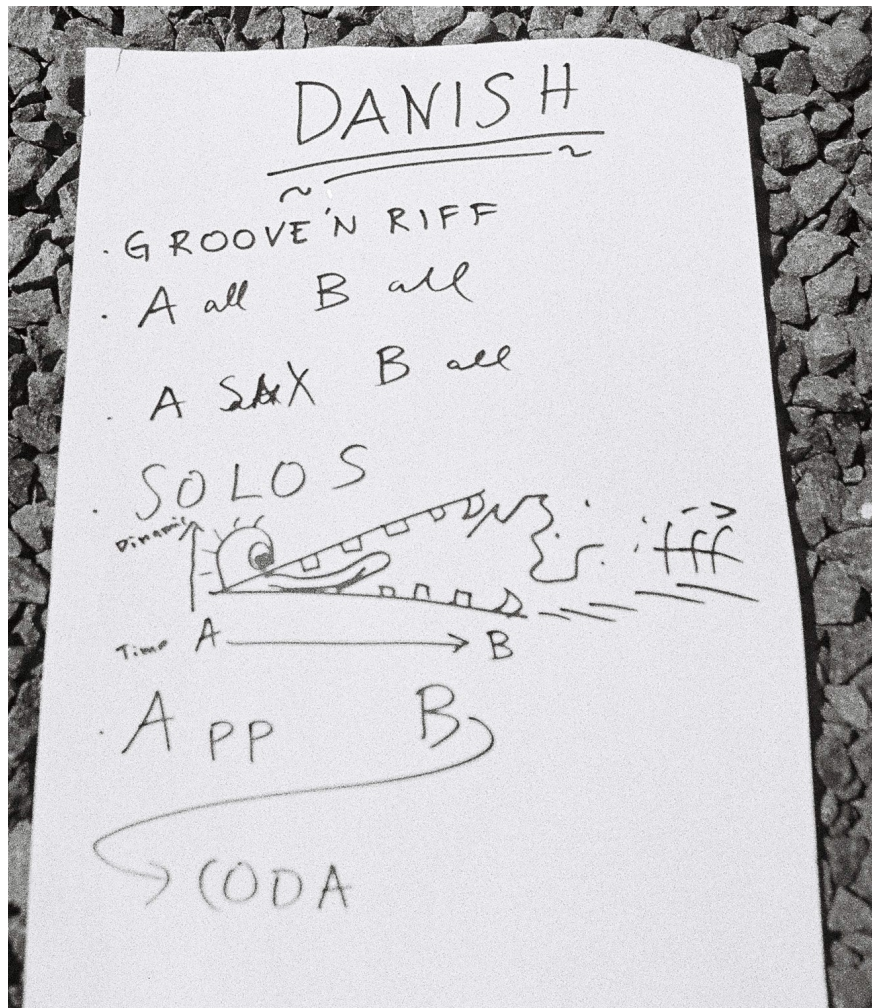
Arnan was of the same opinion on the matter, stating that you have room to adjust to your own standards and abilities through learning by ear:

It's very special if you learn without notes or any kind of... pre-learning or something like that. You don't have to know anything before you come here. You can learn whatever you can and learn it just from hearing. Just from listening. And it's very, very interesting. (Arnan, 2015)

An aspect regarding learning everything by ear was raised by Steve, Alexander and Gustav in the interviews. The issue regarding what is lost when sheet music is used. Both Alexander and Gustav said that the nuances of the transmitted music would be lost if the music wasn't learned by ear, and thus losing important aspects like ornamentation, groove or soul. Steve saw the usage of sheet music on Ethno as a form of evolutionary shackles: 'It doesn't leave room for it to evolve' (Steve, 2015). Goran also gives his opinion on the advantages of learning by ear:

If you look at them (the participants) you'll see that they are looking at each other! They are experiencing the music together. It's not the sheet music that captures them, it doesn't take their attention but keeps full focus on the group, the mentors, each other, instead. And the experience that they *know* the material, that they have learnt it. (Goran, 2016)

However, sheet music does have a place in Ethno. Due to the amount of music learnt on each Ethno, there has been attempts on transcribing every tune played on the camp and making it available online on the website archive.folk.org. Another purpose of this is to share the repertoire for each Ethno with people that weren't present, or for people to refresh their favourite tunes that they didn't have time to learn. The purpose of the latter is reinforced by Alexander, stating that it is difficult to remember all tunes properly when you get home.



Sheet music - Written form for the Danish contribution to the repertoire.

The intensity that is present at an Ethno, the amount of time spent playing and the amount of music learnt is an important factor to consider in the learning process. How does it work? In order to answer this question, I will present the participants perspectives on the learning process in the following section.

5.2.5 Learning process

Miha stated that the learning process is able to function through the intensity and the level of the immersion of the participants: 'I think because we were completely into this thing. We were only thinking about that. Because we were all week practicing at lunch, practicing all the days' (Miha, 2015).

When speaking about characteristics in the learning process of Ethno, eight of the people being interviewed mentioned the intensity of the experience. Learning 18-20 tunes and songs of varied difficulty by heart during 6-10 days may seem overwhelming at first, especially since there are normally 2-4 workshops per day. During the free-time where no particular activity was scheduled, many people utilized that time for practicing or refreshing the memory of tunes, both collectively and by themselves. The final concert featured 1,5 hours of music, none of the material that the group knew beforehand apart from the people teaching it.

Everybody is just in the flow, 24 hours of doing what they can. If you are doing something really from the heart you don't have to sleep so much and you don't have to care so much about tiny details like 'I don't have enough memory now', you just do it. Just make it happen. And somehow it happens, I don't know why. (Arnan, 2015)

The intensity, however seems to have some kind of negative effects when it comes to remembering the tunes:

You learn but at the same time not. You haven't learnt most of the tunes properly when you get home. You can barely play them by yourself (laugh), unless you sit down and practice them. But you still make it work at Ethno. It's like a choir. When someone is breathing someone else picks up the note and so on.' (Alexander, 2015)

Another topic mentioned as a counterweight to the intensity and amount of material learnt is improvisation, and treating the music in a playful way:

I don't think I would've been able to learn 16 new tunes and arrangements if I weren't allowed to have fun with the music at the same time. That's what makes it work for me, the possibility of trying out some new things while learning. (Malin, 2016)

Apart from including solos in the arrangements, where any participant regardless of improvisational skills can take the solo there is also an improvisational aspect while arranging, as previously mentioned. There is this philosophy of breaking free from the original traditions of the music, but at the same time celebrating them and being respectful in the most positive way imaginable.

There are situations where the level of creativity and improvisation is limited, though. For example, if a tune is taught along with a prepared and complete arrangement, there is not much room for improvisation for the collective. This varies between each tune and group or person teaching it. However, this does not necessarily mean that the improvisational aspect is completely gone, even in a fixed and thoroughly rehearsed environment.

During the final concert of Ethno Histeria in Slovenia, one of the artistic leaders spontaneously called out completely unrehearsed polyrhythmic breaks while playing one of the tunes to the rhythm section. This seemed to catch the people playing a little bit off guard, but they carried through by being focused on the artistic leader, and by communicating inside of the section.

5.3 Outside the activities

This section will include topics that revolve around what is happening outside of the workshops, important features of Ethno, other than participating in workshops.

5.3.1 Environment

The outlook on environment emerged as two interpretations, one that focus on interacting with the social environment of nearby towns, as explained by Steve:

These Ethnos take place in towns, you go out into the environment you are in and you interact with the environment. And builds a relationship with the community (...)
Because this Ethno doesn't exist in a vacuum, really. We are constantly being pushed outside of our group, and interacting with the world around us. It's just so cool. (Steve, 2015)

And another approach explained by Stellan: 'I really think that the environment, a beautiful, calm and rural environment... Nature is important' (Stellan, 2015). Two different aspects of environment is presented here by two informants. Most Ethno camps take place in old castles, farmhouses and rural areas, around mountains, seas and other places neighbouring nature, also often during summertime. In the ethnography, 27 of the pictures provided had emphasis on these aspects of environment. Dancing in the Bulgarian mountains, deep discussions by the sea, playing fiddle and going by horse-cart in a Slovenian mountain range or jamming deep in the Swedish forests.



Environment - playing fiddle in the mountains.

‘The environment. It is summer, it is beautiful, you are close to nature. I think all these things matter’ (Malin, 2016). With the quote made by Malin, we can see that the importance of the natural environment is shared between both artistic leaders and participants.



Street procession - playing in the streets of a city.

The second aspect of environment that was discussed during the interviews is acting outside of the bubble. This is mainly done by giving concerts. The first concert can take place in the early stages of the Ethno camp, or at the end. In the case of the observed Ethno, the first concert took place after about 3-4 days. To finalize the experience of the attended Ethno, a final concert is usually given where everything learned during the week is presented to the public. Although there can be many concerts in contrast to a very limited amount of rehearsed time, the goal of the Ethno is not the concert, and the goal of the concert is not to present:

When you are doing the concerts you are feeling like ‘Okay! We’ve accomplished this together!’ It’s not perfect and that’s not the goal but the most important thing is that we are playing together, that we think it sounds nice and that we are having fun. So, the concerts help in creating very strong bonds between each other, that form really quick. (Stellan, 2015)

5.3.2 Other activities

Naturally, Ethno is not just about playing 24 hours a day. Out of all the pictures provided by the informants, 38 of the pictures featured situations that were not part of the scheduled musical activities (concerts, workshops). Since there are only 2-4 workshops per day normally, there is lots of time to spend exploring the area, having a siesta, having a dance-themed evening, hanging out with the other participants (or the locals) or participating in a scheduled activity that has nothing to do with music, but with experiencing other things in the locality:

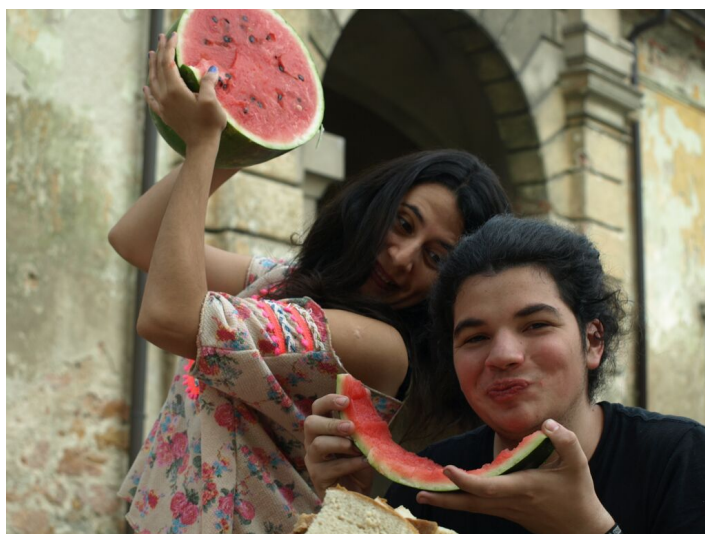
Yesterday we were at the waterfalls, swimming and climbing. I believe it to be really important to do other stuff as well, to get a break and relax a bit. That makes everyone in the group take a deep breath, and you get to know each other a bit more, day by day. (Stellan, 2015)

Malin shares her experiences, implying that the social activities outside the workshops plays an important part in the process of playing and learning together:

There was still lots of time to hang out, and do stuff. You could go swimming, climb on the roof, jam, eat food or dance. I believe that it does so much when you get to know the people you are playing with. (Malin interview, 2016)



Free time - taking a short nap but always ready for playing.



Free time - preparing and eating food together.

5.3.3 Ethno family

The second-most referenced topic in all methods of this study is the social aspect of Ethno. There is a concept called Ethno Families at Ethno Sweden, consisting in a small group of participants being divided in ‘families’, to care for and check on during the course of the camp. When referring to Ethno families in this essay however, I am referring to the concept of social exchange. ‘I feel like I have a family here, you know? It’s wonderful. And I told my friends that I really feel like I’m at home here’ (Paulina, 2015). This family was considered to create a highly inclusive environment: ‘This is one of the highest levels of the inclusion that you can get, I think’ (Steve, 2015). Goran stated that deep emotional bonds are formed during every Ethno:

The first thing you are thinking about when you see all these fantastic young people gathering the first day, and when seeing them play is that you KNOW that everyone will cry when it’s time to go home. (Goran, 2016)

What is the foundation of this social experience? What makes its impact so great on the participants? How is it possible for everyone to get along with each other? Nicole theorizes that it might be to the intensity of the camp, along with the aspect of concerts as a shared goal for the group:

We are all sort of on the same page turning stands. We are all travelling musicians, and we know what the week is about, and we know we got these concerts so we’re gonna try to get the songs together. You gotta get along with people even if you don’t, to an extent. You have to... Or else it would upset the foundation of the group. (Nicole, 2015)



Socializing - getting to know each other inbetween rehearsals. Photo: Peter Ahlbom

Goran confirms the previous statement by Nicole, mentioning music as an important medium to help people find their place in the group fast, and communicating themselves to the others:

There is something that contributes in making this group becoming one very very fast. And that is the music. They take out their instruments, which they reconcile with. I got my guitar and that is my identity on Ethno, thereby granting me a kind of social status. That I can contribute to the group through. (Goran, 2016)

It is no secret that bonds are created at Ethno. There are numerous bands have that emerged by meeting and playing with each other at Ethno for the first time. Explained by Steve, who had first-hand experience from this occurrence:

First and foremost, just having these connections of people, and these amazing people that you get to know so well over the course of just two weeks. Everywhere in Europe and the world. We form bands from these things and have kept in contact and kept building a community out of these groups. Which is priceless, it's amazing how such a thing can happen. (Steve, 2015)

Not only bands are formed, but bonds of friendship as well, even romantic bonds in some cases. Some of the participants saw Ethno as a good reason for getting together again, maybe in the same place or environment where they first met. From the viewpoint of both participant musician and artistic leader, Stellan explains the social aspect as one of the most important ones:

In Ethno, the means is the music, the medium. But the important thing is the human encounter, that is really it. The fact that we are playing music together is only the means, but the human encounter, the connections that is formed out of it and the deep friendship between everyone. It's so strong, and really nice. (Stellan, 2015)



Making friends - age difference does not matter.



Sharing the moment - the process of becoming a family.

Stellan sums up the social aspect, along with stating that Ethno is a meeting place: ‘That’s what’s cool about Ethno. It is intense, humane and positive, and you go home with that energy. You keep it in your heart and next year, it’s time to go again’ (Stellan, 2015).

Steve explains the reason for why he thinks that this social connection between participants is created: ‘You celebrate someone else's existence, and by doing that you celebrate your own. And that fulfills needs like acceptance, worth, self-worth and that kind of thing. It (Ethno) provides that for sure’ (Steve, 2015).

5.4 Beyond the activities

Aspects that are not part of a specific activity, or activities that are not put on paper but still plays an important role in the makings of Ethno, will be listed in this section.

5.4.1 Cultural diversity

Being the most referenced aspect in this whole study, the topic and focus on cultural diversity was a recurring theme during the research process. 38 of the photos produced by participants featured situations where cultural diversity was in focus. And being an expressed focus by

both organisers and participants, it is a big and important subject to address when describing Ethno.

When speaking about the most important key aspects of Ethno, Paulina mentioned sharing culture through music: ‘I feel that is the most important thing for me, in my opinion. To share with other cultures, because it is very different. My country with the European countries’ (Paulina, 2015). Malin agreed upon this opinion of being open to share and learn: ‘To have different experiences, right from the start. Different countries. And that everyone is open to learn about each other, a thing that I really noticed with the participants’ (Malin, 2015). Alexander, who saw it as a defining piece of the puzzle, also described the importance of the cultural aspect of Ethno:

If you were to remove all the countries, then it would just be a normal camp. And much of the magical stuff wouldn’t (...) Each minute I think like ‘This is truly amazing’ because we are people from all these different countries that might’ve been at each other’s throats, wanting to kill each other! But now we are here without it being strange at all. It’s not even a thing that there is an American, a Swede and a Ukrainian sitting there playing together. Only three people that like playing music. (Alexander, 2015)



Cultural *Diversity* - traditional clothing from different countries. Photo: Evelyne Lauwers



Diversity - does not stop people from playing together. Photo: Peter Ahlbom

On paper, many people would deem it problematic gathering many people of such diversity at one place and getting them to work together. How do people at Ethno approach that, apart from playing music together?

There ARE huge cultural differences, of course! (...) The culture, music and social life doesn't have any rules or borders, people who starts to get close to one another builds social codes on their own. They find what you can and cannot do, by raising different questions you get different answers, you know? And this is what I see, that the cultural shocks doesn't.... There are no reasons for why it would be problematic to get this kind of group together. (Goran, 2016)

The discussion about this cultural shock came up in the interview with Malin, as well. In this case she states that these differences has an important role in the development of the previously mentioned openness:

What is known to you and what is completely unknown, the combination of feeling very safe and very out of your comfort zone. Being safe and being... not unsafe but.... Being put up through new experiences. (Malin, 2016)

An important distinction regarding the cultural differences was made by Steve when mentioning that the diversity on Ethno is highlighted, while maintaining an open space for it to be communicated with the others in the group :

You have all these people from different cultures coming together not to...Not to compare and contrast their cultural differences but to *celebrate* their cultural differences. And as a result, your own cultural identity is strengthened, as opposed to muddled. As opposed to washed out and influenced by others in that kind of way. It builds cross-cultural community. (Steve, 2015)

In some of the interviews, the question of ‘how does this work?’ Was met with a bewildered response: ‘Why wouldn’t it work? It’s kind of hard to answer a question that is supposed to be asked the other way around’ (Alexander, 2015). Almost all interviewees mentioned one of the most rewarding moments of Ethno as the ones where you had the chance to sit and just talk to people from different countries, to learn about them as people, their culture, their music. Learning about the music comes naturally with the workshops, but profound discussions will be up to the participants to initiate. Malin had an idea that this social aspect helps in dampening the cultural crashes that might appear, and also shared that she found herself being completely engulfed by the atmosphere in a way she did not expect:

You can never prepare for what will happen. While you are there....More than I would ever expect it too, to be part of someone else’s culture and really feel like a part of it. Not a spectator, but a part of it. I’m transmitting something that is completely new for me, but it still feels really natural. Almost obvious. (Malin, 2016)



Becoming a family - supporting and caring for each other. Photo: Evelyne Lauwers

5.4.2 Is Ethno for everyone?

With the interviews mentioning the inclusive environment of an Ethno, the question of whether or not Ethno is for anyone was raised during the interviews with the informants. Does Ethno require anything from you as a person? The aspect of openness has been mentioned earlier in this chapter, but is that something you have (or need) before going to an Ethno, or something that you can achieve while being there? Every interviewee agreed upon that you would benefit from being a musician, or playing music in some way to get the maximum experience. It is not an uncommon occurrence however, that dancers or other artists participate in collaboration with an Ethno. This depends on the organisers, situation and participants.

I think that everyone that goes to an Ethno knows that it is a place where you meet others, and that it's a place where you get to know others. Which means that you kind of enter the context with being open-minded from the start. (Gustav, 2016)

On the topic on which people that doesn't seek out Ethno, Malin had slightly troubled contemplations:

I think the people who would NEED Ethno are people that doesn't apply for Ethno. I've found that the people that go to Ethno are people that are pretty open-minded from the start (...) There is a risk of it being like mutual admiration society, while narrow-minded people don't get there(...) So I think Ethno definitely is for everybody, but I also believe that it can be hard to attract people who would need it the most. (Malin, 2016)



Final concert - being immersed in music and moment. Photo: Evelyne Lauwers

The idea of that the people applying to Ethno had some kind of common 'craziness' was voiced by Alexander:

People who are searching for adventure (...) Not every person dares go to Slovenia to play music with people you've never met. The thought of that can be a bit scary but as soon as you get here you'll realise it's the best thing you've ever done. I think this acts as a form of natural sifting, to keep people that wouldn't work, out of it. (laugh) (Alexander, 2015)

In contrast to this statement, Steve expressed ‘It NEEDS to be for everybody!’ (Steve, 2015), while Nicole had a slightly different approach:

I think it is for everyone to try, for sure. It wouldn’t suit anyone though. You go to sleep on a floor, basically. And have showers in like...Open showers (laugh) and that kind of thing(...) I mean, musically anyone can do it. But you gotta try and keep up with it. Because you got so many brilliant musicians working together here so it’s like... You gotta be on the ball. (Nicole, 2015)

Along with Nicole’s comment on that anyone could do it musically, Goran emphasizes the power of music:

YES, Ethno is for everybody. Because it is about music. Music is our universal language, regardless if you are playing pop, rock, blues, folk or world music. It’s the same. Ethno grants you an experience through the music. (Goran, 2016)

Gorans statement would in this case imply that music as mediator would include any kind of person that participates in an Ethno. Whether or not these people will embrace the full experience is up to them being open for any kind of situation, as implied by Nicole.

6. Discussion

As shown in the results, there are a few recurring themes when describing Ethno from the perspective of the participants. In this section I will tie these topics together with earlier research that supports or contradicts these statements, and further present what aspects that are found to be part of the essence that is Ethno. These categories have been constructed out of three different main facets: The social aspect, the musical aspect and the cultural aspect. After presenting these categories that emanated from the results of the research, I will further investigate examples of how these correlate with one another in a fourth category - interplay. Naturally, some of these categories are part of two or more of these aspects, but have a more emphasized setting in where they are first acted out, and are then further expanded to another area.

6.1 Social

As stated in the vision of Ethno (Ethno World, 2016 ; De Bonte & Dokucovic, 2015), the idea of peer-learning is a huge aspect. In almost all cases of Ethno, the music is transferred and processed between the participants themselves, both inside and outside of workshops. The roles of teacher and learner are shifting constantly between participants - both within and outside of the activities. The rotational system of being a workshop leader paired together with the facet that everyone is helping each other learn outside of the workshops makes everyone share and experience the role as both teacher and learner. When putting Ethno through Schippers (2010) *Indicators for dimensions of interaction* (Appendix A) it is quite clear that Ethno features a small power distance between teacher and participant, have a focus on group achievement and process, high levels of gender neutrality and includes an environment where uncertainty and mistakes are tolerated.

The benefits of peer learning is reinforced by Strandberg (2006) and Vygotskij's theory of proximal learning environments. Being able to learn from people with a higher skill level increases the opportunity to develop your own knowledge, while strengthening the social bond by cooperation – and by strengthening this social bond the participants can achieve the deep emotional connection that is mentioned by Walden (2015).

As Strandberg (2006) states, motivation is created together within a context, and not individually. The idea of collective learning is also supported by Dyndahl (2013) and Partti (2015) when explaining that musical experience is created within the social context of the discourse, collectively. By having roles that are in constant flux throughout the Ethno camp, the participants can quickly establish a basis for 'collaborative musical action, explore human relationships and exploring the groups collective identity' (Karlsen, 2011), while being immersed in the music. As mentioned by Hebert and Sæther (2013a) the benefits of this social integration via peer-learning can create an excellent environment for creativity.

El Sistema also features the idea of peer-learning (Billaux, 2011), where participants support each other inbetween workshops to facilitate the learning process. An important distinction to make between the two is that Ethno does not include a distinct hierarchy as opposed to the hierarchial structure of El Sistema (Baker, 2014), since any participant is considered a teacher. There is a case to be made that the artistic leaders of Ethno can be considered leaders, but but the results show that these tend to be viewed more as participant organisers with responsibility for Ethno as a whole. As stated by Stellan (2015) in the interviews, the main purpose is not in the music, but has a focus on cultural exchange and the human encounter. This statement is confirmed by Partti's (2015) statement that approaching music making with a focus on building a shared ground of values can help achieving a common ground between participants.

The blurring of leadership roles can be confusing, as stated by Sæther (2013b) when addressing it in connection to the GLOMAS programme, especially when most individuals practice different teaching styles. In Ethno, this problematization is counteracted by the artistic leaders, acting as guides and coaching the people teaching the tune, but without taking the act of teaching from them. Also stated in the interviews, any participant can take this supporting role, the clearest example being when people within sections are backing each other up and exchanging knowledge with each other.

Another aspect present at Ethno that contributes to the social foundation being strengthened is the facet of concerts. Having a shared and common goal to work towards as a group, and sharing the results with the external community aligns with Walden's (2015) statement of community engagement. A confirmation that the internal community within the group is strengthened at Ethno is the topic of the social aspect, previously presented in the results.

Bands are formed after these camps, as well as romantic relationships and friendships. Both the aspect of working together towards a concert and a large focus on the social aspect would thereby put Ethno on the collective central and short term-oriented on Schippers (2010) TCTF.

The results show that the aspect of environment and what activities take place outside of the workshops is of great importance for the overall experience of Ethno. The natural environment boosts activities like for example swimming, exploring the rural area and jamming. These less formal activities during free time helps the development of the overall learning process, as well as the social experience as stated by Räsänen (2010).

Walden (2015) states that these kinds of activities (incorporating dance, as in the dance-themed evenings at Ethno) can increase understanding of the music that is played during the day. Worth mentioning is also that during these free hours, there is a great amount of 'jamming' done, further increasing understanding of the musical context, along with socialising and creating music.

Even though the results have been rather one-sided in optimism from the participants, a legitimate question to ask would still be if Ethno also feature an exclusive element. For example, the pictures in the visual ethnography shows how the participants view Ethno and what they deem important, and I doubt that they would address exclusion as an important aspect. This problematisation is connected to the question whether or not Ethno is for everyone. There is a large amount of inclusion inside the whole concept, but as stated in the interviews it requires a level of openness and curiosity (and sometimes a level of madness) in order to apply for participation. Even though Ethno doesn't have a specific target group apart from young musicians, they are open to any kind of participant – despite not having a clear focus on finding people with 'narrow views'. As stated by Malin (2016) in the interviews it may therefore run the risk of becoming a club of mutual admiration. Regardless of this risk, Ethno still features an immense amount of diversity from a musical perspective, gender and nationality, getting in contact with a variety of different people. In time, people that are considered to have this kind of narrow views might apply for Ethno out of curiosity, the more people that get to know about it.

6.2 Musical

When it comes to the process of musical transmission, Ethno has a lot of holistic elements incorporated into it. All music is transmitted by hearing and then playing even though some elements of notation might be used. The notational aspect would therefore rather function as a compliment to learning everything by ear, instead of being seen as an element of transmission. Billaux's (2011) statement that non-optimal technique might be transferred between participants is rendered less valid in this scenario because of the aspect of learning by ear. As stated by Alexander (2015) in the interviews, when learning by ear instead of sheet music, one can grasp the nuances of playing more easily. This opinion of learning by ear can be connected of Sæther's (1993) findings when stating that traditions that are transmitted by ear can carry hidden pedagogical treasures within them. The vast intensity of the whole process can also contribute in balancing the non optimal transmission, as stated by Billaux (2011).

When consulting Walden's (2015) table of *Holistic vs analytical learning* (Appendix B) there are more parallels that can be connected to holistic practice. For example, the repertoire played does not have spotlight on technique but 'real' repertoire, and when learning the repertoire, the one teaching plays and the rest imitates. An interesting aspect regarding the 'teacher' is that the one teaching has a rather active role when doing so, which might imply a more atomistic approach. Another proof of interplay between opposites is the aspect of holistic versus atomistic learning, as mentioned by Schippers (2010). As mentioned before, the one teaching guides the group in a didactic process by breaking the tune up phrase-by-phrase, but still maintaining the holistic approaches mentioned earlier – ending up in a constant interplay between the two.

This process of learning can also be connected to Strandbergs (2006) mentioning of Vygotskij's theory of proximal development, where instruction and imitation plays an important part. The playful approach that Strandberg (2006) mentions in connection to this can be translated in how improvisation is incorporated at Ethno. Improvisation in regards to the addition of solos in tunes, and the collective creation of the arrangements – making them clear examples of what Rogers (1967) labels a creative group-exercise. This addition of creativity aligns well with Waldens (2015) statement of creativity and improvisation, in order to create an open and communicative space.

Along with Waldens (2015) statement on openness, the open minds of the artistic leaders at Ethno tend to affect the participants with the same way of thinking, making the group very adaptable for change and sudden happenings, as with the anecdote when an artistic leader decided to change the arrangement during a concert. This requires a lot of awareness, adaptability and skill from the artistic leaders, however. Without a strong and competent group of artistic leaders, the group might be disoriented – especially if the group consists of participants with small or no previous experience of Ethno. This possibility might be why Ethnofonik (De Bonte & Dokuzovic, 2015) was created.

The aspect of having a focus on traditional music can be connected to the choice of learning everything by ear, as stated in the interviews it is a natural approach of transmission since it has been incorporated in the tradition for many years. But would this focus on traditional music bear the risk of excluding people? Or lean towards what Dyndahl (2013) describes as musical genrefication, the danger of teaching music conceptually? The music that is taught at Ethno has a clear focus on a specific genre, but leaves room for it to be expressed in a way that represents the ensemble for that specific Ethno camp. In this way the participants become both transmitters of culture, and also works with mixing musical genres, also mentioned by Green (2011) in her findings. This bears similarity with Hebert and Sæthers (2013a) experiences of having traditional culture reshaped and created anew.

There is some problems regarding authenticity when it is taught outside of it's initial context, but as Karlsen (2011) suggests: Why does it matter? Along the opinions of Österlund and Pötzsch (2001), I believe that we must direct the aspect of hybridity to be a little less dichotomized, and accept the process of traditional music evolution. The traditional music is preserved and passed on, but are given new context and 'clothes' in the form of arrangements inspired from different genres. This could work as an entry point for people not immersed in folk music from the start, including them to learn, and still contribute to the whole. This could serve as an answer on the question made by Gruvstedt, Olsson and Sæther (2000) - how classical music can be taught in schools (and the opposite!).

Not only genres are in constant flux at Ethno, but methods of teaching as well. Not only do the participants get to experience 20 different teaching styles during an Ethno, there are still discussions about different ways to transmit music. It can be through Ethnofonik that address this aspect along with how to be an artistic leader at an Ethno, or it can be a participant

carrying new knowledge into the Ethno-group, as in the interview with Alejandro (2015). Lastly, there are some points in connection to Ethno that can be found in Walden's (2015) table of engaged practice (Appendix C). This table is constructed from a teacher's perspective, but can in this case be translated to the perspective of either the artistic leaders or the participants. There is an openness to a variety of pedagogical approaches, a high level of enthusiasm and risk-taking, a strife towards a varied repertoire and acknowledgement of recontextualization of each genre being played – all aspects being factors of what Walden (2015) labels as *conducive to engaged practice*.

6.3 Cultural

In Schippers (2010) TCTF (Appendix A), he divides *indicators for approaches to cultural diversity* into four different categories – monocultural, multicultural, intercultural and transcultural. Regarding the music of Ethno, it would lean towards a transcultural approach since lots of different genres, traditions and musics are mixed together to form something new. However, it would be slightly different when comparing Schippers (2010) table to Ethno's idea of emphasizing cultural differences, and celebrating them. If we were to compare it with El Sistema's idea that everyone is basically the same (Billaux, 2011), the approach of Ethno is rather the opposite – the idea that everyone is dissimilar, and underlining that aspect.

This process is about what Sæther (2006) mentions, to break down the dichotomy of us and them, admitting the differences and using the differences as a means of shifting perspectives. The results of this study show that by having one's own cultural identity highlighted and confirmed by others, it becomes easier for others to handle and process the more clear it is – thus facilitating the process of shifting perspectives more easily. Green (2011) makes a parallel of two unique rivers, flowing next to each other in the same direction creating confluence between the two – explaining the process of accepting the differences and striving towards a common goal. This process has a lot to do with attitudes. When Sæther and Todd (2010; 2008) shares the idea of accepting the Other, a very important aspect connected to Ethno is the idea that we cannot or should not assimilate, but meet each other's differences with an open mind, learning *from* each other. As Räsänen (2010) states, the issue of racism or oppression of minority cultures is present but normally not managed or discussed in schools,

and I believe that one of the reasons for this is because we are trying to assimilate, instead of emphasizing the cultural diversity – and work towards understanding each other.

In alignment with Mouffe's (2013; 2012) opinions, we cannot assimilate. In order to make society developing in a forward motion, we have to avoid homogeneity through confront each other's differences as adversaries, and not enemies. By managing these difficulties through artistic practices as a common language, we can constructively acknowledge eachothers cultural differences in a continuous struggle, exploring and learning via the friction it creates (Mouffe, 2007). Furthermore, Billaux (2011) also states that this dynamic tension of opposites can create a good nurturing ground for artistic practices. This argument is further reinforced by Schippers (2010). The concept of cultural diversity at Ethno is however far from unproblematic, and cultural clashes are more than likely to occur than not. As mentioned in the results, this occurrence is somewhat strived for and processed through the other aspects of Ethno – which I will explain in the following subchapter, Interplay.

This approach would be needed in schools and institutions as well, since we certainly don't want our students (or ourselves, for that matter) to only have one way of seeing the world (Räsänen, 2010). Both Rogers (1967) and Mouffe (2007) states that an open approach to your own and others identity or experiences is needed in order to counteract this dominant hegemony, an openness clearly featured in Ethno as described in the interviews. One argument could be made that Ethno in itself could facilitate the creation of its own hegemony, but since it is built on acknowledging an emphasizing each others differences this is not the case. In connection to the topic of fear of the unknown, stepping out of your own comfort zone and facing the unknown with an open mind is the example of Sæther's (2006) study – where the fear was one of the main reasons to why people applied for this project, implying an open mind and facing the unknown, as in Ethno.

6.4 Interplay

One of the main ingredients of Ethno is how these (social, musical, cultural) aspects intertwine and function together. A problematisation mentioned in one of the interviews gives a clear example of this – if the approach of having different countries participating at Ethno were to be absent, what would differ it from a normal music camp? Along with the visions and purpose of Ethno (De Bonte & Dokuzovic, 2015) it is built upon sharing, and specifically

sharing cultures via social interaction and the medium of music. Another example is described in this chapter, where I mention the interplay between holistic and atomistic approaches in the ways of teaching, or the interplay between learning by ear and having a focus on teaching traditional music.

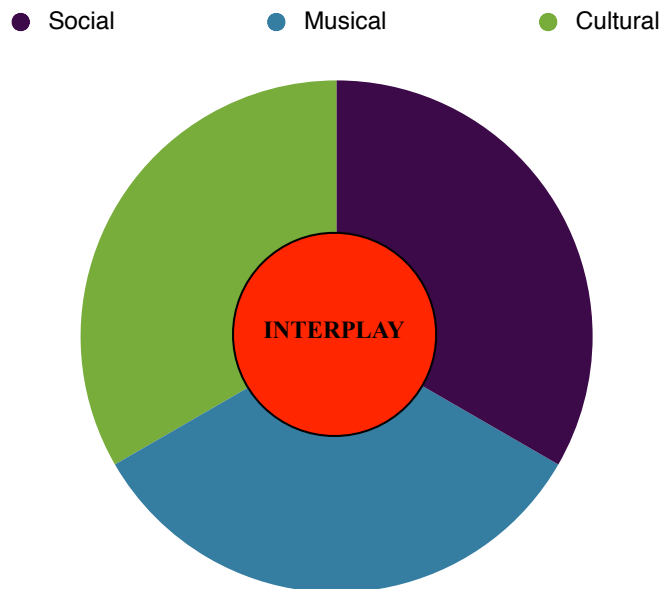


Figure 3 - Interplay

A topic that also has been addressed but not clarified is the aspect of interplay between different genres of music. The danger of teaching music conceptually would be present at Ethno since not all musical genres share the same concepts of music (Walden, 2015). Due to the intense mixing of a variety of genres while still having a solid foundation of traditional music, this is somewhat counteracted at an Ethno. It can be different kinds of traditional music or music from the westernized tradition, all being blended while working out the arrangements of Ethno, forming a conceptual interplay between genres. This aspect could also align with Walden's (2015) statement that it is very important for teachers to be open for taking risks and having a high level of engagement in the learning process, while working intensely when learning.

The risk of cultural crashes between participants is being dampened by the intensity of Ethno and having a shared goal to work against (concerts), along with having the social aspect emphasized in an open and beautiful environment, as mentioned in the results. Cultural

clashes between participants are allowed (and sometimes even encouraged), and by having each participant's cultural identity strengthened through teaching traditional music – the differences take a natural place in the environment. Another aspect of interplay that is present at Ethno is the facet of hybridity (Sæther, 2010). Teaching traditional music features not only the aspect of learning music, but correlates with discussions on identity, authenticity, genre and cultural differences.

When using the TCTF (Schippers, 2010), one can find several concepts between dichotomies. For example, Ethno clearly features an approach where a well-defined repertoire is key, but still maintains strong elements on how to interpret this repertoire – indicating on both tangible and intangible aspects. In regards to *issues of context* (Schippers, 2010), there is evidence for a static approach to tradition since the traditional tunes taught at Ethno have been preserved for a long time and are held in high regard, and sometimes including social or religious aspects. However, the music is continuously processed through an ongoing negotiation between old and new and receiving new characteristics, which in turn would imply the tradition being in constant flux (Schippers, 2010).

Lastly, I will mention the interplay between formal and informal teaching methods. The setting of Ethno is in itself based on informal teaching (De Bonte & Dokuzovic, 2015) but the aspect of how every participant 'takes the reigns' when teaching a tune clearly features a more formal approach (Campbell & Drummond, 2005). The Ethno in itself features an environment that would be considered outside of a school environment (informal), but the actual process of learning and teaching could definitely be recognized as having elements of a school environment.

6.5 Conclusion

Ethno is mainly a peer-led musical camp, lasting for 1-2 weeks, taking place in a variety of different countries around the world, where traditional music acts as a foundation of learning between participants. This does not necessarily mean that traditional music is the only music that is played. How these traditional tunes will be presented is up to the participants own initiative and musical backgrounds, and the final result can take the form of any genre – and thus creating something new out of something old. The learning process feature approaches of both holistic and analytical learning, along with informal and formal approaches. A shared

common goal is created for the group in the form of concerts at the end of the camp, granting the process intensity, which in turn strengthens the group. The participants, granting people with varied musical experience access, always set the musical level.

Everything at Ethno is learnt by ear, with the addition of some visual aspects as compliments for remembering tunes, chords or arrangements. The artistic leaders who have a full overview of the group, arrangements and atmosphere – and also support the participant teaching with coaching and pedagogical tips support the learning process. The camps usually take place in beautiful areas close to rural environments, and include field trips and other social activities apart from workshops during free time – which in turn helps in facilitating the group connecting to each other emotionally. In some cases, other art forms (dance) can be incorporated into the context, collaborating with the musical aspect.

Not only is music shared between participants but also cultures and experiences, and each camp includes participants from ten to twenty different countries. Possible cultural clashes are avoided by creating an atmosphere where opposites attract, and cultural differences are emphasized and celebrated instead of compared and contrasted. By acting as representatives (both musical, social and cultural) from each country, the participant's cultural identity is strengthened and granted a given place in the context. By facing these opposites as they are, and being open to the unknown, the participants of Ethno together increase the understanding of cultural diversity while developing their musical knowledge. The vigour of Ethno does not only lie in these (social, musical, cultural) aspects by themselves however, but in the way they interact with one another.

There is an aspect that is needed in order to get the full experience out of an Ethno, and that is openness. To be able to function within a context with a large amount of diversity (in many aspects), one has to be open for quick and unexpected changes, dissimilarities and new experiences. Being part of an Ethno does have a high chance of increasing openness, but a certain level of openness is still needed from the start in order to get the full learning experience, which might make Ethno unconsciously exclude people with narrow views or people being sceptic of cultural diversity or a narrow focus on a specific genre. Not excluded from participating, but excluded from the full experience.

There are many key aspects of Ethno that can be transferred to other contexts, but it is doubtful that they will work in the same way. As previously stated it is not the facets themselves that are important, but the combination of them all.

There is a case to be made that working in project form where the participants themselves set the skill level, contribute the material themselves with the aim of performing for the external community along with the inclusion of free time activities, can facilitate the learning process. The approach of learning everything by ear has advantages and disadvantages, but when used in combination with a visual aspect in the right way, it may both increase the level of presence and the immersion of the participants.

Parts of Ethno would work well in a institutional context, but it would transform to be something completely different as with many other genres that become institutionalized. Ethno is for everyone to try, both musically, socially and culturally. The fact that it is not the aspects themselves that create the atmosphere or method, but the interplay between them makes it hard to answer the question of what can be transferred to other contexts. It is possible to transfer them to another context, but they would be granted a new form, and function differently if not the other aspects is there to support and intertwine with them.

6.6 Further research

Due to the limited amount of research that has been done on Ethno, there are numerous possibilities of what to investigate next. An area that would be interesting for further research would be to discover if and how these Ethnos differ from each other, since they are all organised by different people, at different places and with different participants.

Another possible field to investigate could be to look into the organisational aspect, trying to answer the question what it takes to organise an Ethno. Furthermore it would be interesting to inquire on separate aspects in order to discern patterns, for example regarding gender, nationality, instruments represented or musical experience.

As a final note, I feel that these aspects that I have presented are all in need of further investigation. This essay has been a process of trying to get an overview of Ethno, and I would deem every aspect that is raised in this research in need of further investigation.

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Appendix A

Twelve Continuum Transmission Framework (TCTF)

Issues of context

static tradition	<—————>	constant flux
'reconstructed' authenticity	<—————>	'new identity' authenticity
'original' context	<—————>	recontextualisation

Modes of transmission

atomistic/analytical	<—————>	holistic
notation-based	<—————>	oral
tangible	<—————>	intangible

Dimensions of interaction

large power distance	<—————>	small power distance
individual central	<—————>	collective central
strongly gendered	<—————>	gender-neutral
avoiding uncertainty	<—————>	tolerating uncertainty
long-term orientation	<—————>	short-term orientation

Approaches to cultural diversity

Monocultural	multicultural intercultural		transcultural
	<————— —————>		

Appendix B

HOLISTIC	ANALYTIC
“playing the music”	“playing the instrument”
music remains in natural context	music “split up” in separate abilities, i.e., embouchure and respiration, posture, rhythmical control, playing technique, reading written music, musical theory, expression and recitation
repertoire is starting point	separate abilities are starting point
“real” repertoire	“pedagogical” repertoire
concentric curriculum	linear curriculum
oral transmission	transmission by (staff) notation
the teacher shows, the student imitates	the teacher guides and controls the student
learning action is implicit	learning process is explicit
teacher’s role is passive	teacher’s role is active
teacher must be a good musician	teacher must be a good methodologist

Appendix C

ATTITUDES AND ATTRIBUTES CONDUCTIVE TO ENGAGED PRACTICE IN A CULTURALLY DIVERSE MUSIC PROGRAM	ATTITUDES AND ATTRIBUTES NON-CONDUCTIVE TO ENGAGED PRACTICE IN A CULTURALLY DIVERSE MUSIC PROGRAM
Teacher is philosophically open to a broad pedagogical approach to music, accepting that there are many ways worldwide to express oneself musically	Teacher assumes: a) large ensembles, traditionally orchestra–band–chorus, define and determine a quality school music program, and b) access to music making is achieved solely through one’s ability to decode Western notation
Teacher is bold, confident, enthusiastic, knowledgeable, energetic, ready to take risks, and able to change the direction of an activity when required	Teacher is apathetic, fearing mistakes, misrepresentation, and failure. He/she expects immediate success and is not equipped to adjust activities to better suit students’ needs, nor to see failures as learning moments
Teacher understands the importance of laughter, patience, kindness, and humility	Teacher shows little sense of humor and lacks empathy in general
Teacher displays high expectations of students, is aware of learning styles, builds trust and mutual respect, and encourages confidence through <i>doing</i>	Teacher criticizes and discourages students, raises voice, does not tolerate deviation from central topic, is unpunctual and unfair
Teacher aims for student engagement, formulating methods in which students are <i>actively</i> engaged in learning about each new music	Teacher demonstrates little effort to interact and connect with the students and/or the subject matter
Teacher engages students in regular formative assessment and gives incrementally appropriate praise during lessons	Teacher does not elicit feedback from students, nor recognize student achievement
Teacher includes a consistently diverse selection of music in the curriculum, and understands that musical styles are constantly evolving	Teacher consistently defaults to Western music examples and activities, and assumes styles and instruments outside the traditional ensemble trilogy are acceptable and allowable only as enhancements, supplements, or enrichments to it
Teacher regularly seeks out resources including culture bearers, materials, instruments, students, and family members	Teacher is not willing to access resources of any form which are not familiar
Teacher seeks out opportunities to learn about diverse musical cultures in the form of lessons, courses, workshops, books	Teacher is disinterested in professional development geared toward diverse music cultures
Teacher recognizes growing cultural diversity in schools	Teacher displays a general harboring of fear and mistrust of unfamiliar cultures, and lacks interest in cultures that are not his/her own
Teacher acknowledges that the recontextualization of each genre renders it not 100% authentic, but that a meaningful learning experience can be reached despite this	Teacher fears misrepresentation and marginalizing of a culture to the point of avoidance
Teacher develops a collaborative relationship with administration and faculty that nurtures the importance of a diverse music program and encourages participation in activities	Teacher does little to involve administration, faculty, and community in program building or diversity of musical experiences
Teacher cultivates continued administrative support for diversity in music program	Teacher displays little interest in seeking support from administrative members

Appendix D

(Request posted on social media, December 2015.)

'Beautiful Ethno-people! I NEED YOUR HELP!

I'm currently doing my master essay in music pedagogy on how cultural diversity can be an advantage instead of a hindrance, and what would be a better example of that, if not ETHNO?

The other purpose for this is to make people aware of that Ethno exists, so it may be easier for the organizers to apply for funding, and to get more people all around the world to know about it.

So this is what I need help with:

Pictures and photos! Do you have one or two pictures that describe the essence and magic of Ethno? A special moment captured with a camera?

I have this beautiful idea of making a patchwork/quilt consisting of these Ethno-moments in my essay, but I want your moments to be part of it as well!

These photos WILL be used in my essay, so it will be seen by the people who read it.

If you or the people in the photo doesn't have a problem with that, please send your photo(s) to: ellstrom.essay@gmail.com, along with a short short description of what is taking place in the photo.

Thank you so much for reading this, and another super-thanks if you decide to share one or two photos (along with the short description, of course).

You are all wonderful, Happy Holidays!

Hugs, love and more hugs,

Linus'

Appendix E

Letter of Consent

By signing this consent form, you are not waiving your legal rights or releasing the investigator(s) or involved institution(s) from their legal and professional responsibilities.

I have been informed about the study *Ethno-Using Borders as Bridges (working name)* that is being conducted by *Linus Ellström* of the Department of Malmö Academy of Music. I have had the opportunity to ask any questions related to this study, to receive satisfactory answers to my questions, and any additional details I wanted.

The researcher promise to use the material gathered (recorded interviews and observations) during Ethno Histeria 2015 without publishing personal details of the participants (names, phone numbers, addresses etc), and uphold the anonymity of the informants. The informants in the interviews will be completely anonymous, and the workshops will not be used to publish personal details except for using short excerpts of the workshops and concerts for presentations.

The material will be used in the master essay *Ethno-Using Borders as Bridges (working name)*, and in presentations related to the study. The finished product will be published on <http://www.lub.lu.se/>

This project will be reviewed by, and received ethics clearance through an examiner upon completion.

With full knowledge of all foregoing, I agree,

Signature of Researcher

Signature of Participant

Dated at Umeå, Sweden

Witnessed

Appendix F

Blacktown Jig

Trad. Australia

The musical score for "Blacktown Jig" is written in treble clef, key of D major (one sharp), and 6/8 time. It consists of five staves of music. The first staff contains measures 1 through 6. The second staff begins at measure 7 and includes two first endings (marked "1.") and two second endings (marked "2.") for measures 7-12. The third staff begins at measure 13 and includes two first endings (marked "1.") and two second endings (marked "2.") for measures 13-18. The fourth staff begins at measure 19 and contains measures 19 through 22. The fifth staff begins at measure 23 and includes two first endings (marked "1.") and two second endings (marked "2.") for measures 23-28. The piece concludes with a double bar line at the end of the second ending in the fifth staff.