Invitation

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This book, *Expanding Professionalism in Music and Higher Music Education: A Changing Game*, addresses the need to rethink the concept and enactment of “professionalism in music”, and the ways this underpins higher music education. It stems from an urgent imperative to enable the potential of professional musicians in our contemporary societies to be more fully realised, recognising both intense challenges that are currently threatening some traditional music practices, and significant scope for new practices to be imagined in response to deep veins of societal change and need. The book seeks to illuminate expanding professionalism in music (including music education) and takes as a starting point that *game-changing is an essential element of professionalism* in contemporary contexts, where on the one hand political confidence in and public funding for the arts in recent years have dwindled, and on the other hand aspects of a zeitgeist dominated by the backdrop of wicked societal challenges call loudly for the fundamental creative, moral, and civilising dimensions of the arts. The major focus of the book is on music, particularly on performance traditions that have dominated the conservatoire higher education tradition, notably western classical music.

The book brings to the fore the notion of professionalism as a constantly evolving and transforming project that is intimately linked to an understanding of the purposes and potential of music in societies. Furthermore, the book underlines a critical role for both music education and higher music education to be proactive in creating experimental spaces in which to research and develop next practices in music, thereby supporting the professions and next generations of professionals in fulfilling their societal responsibility and promise as game changers. Thus, it suggests that “experimenting” with new ideas becomes an inherent rule of the game for higher music education. Students as emerging professionals have to be enabled proactively to develop identities as change agents.

Traditionally, professionalism has not been embraced unanimously in music. One element of this is pragmatic: while established occupations and traditional institutional contexts have been influential in the hierarchy of the profession, in practice, ways of working tend to be fragmented within specialised occupational silos; or they may be relatively short-term and project-led for many individuals, making it difficult to establish shared ground around music professionalism in general. This tendency is also seen in scholarly work in music: research has

tended to focus on special issues and niches, or to investigate radical exceptions from the mainstream, creating practices that then stay in the margins. A second element concerns intrinsic ethos: the assumption of some “shared” understanding of professionalism in music may easily be perceived to conflict with specialised expertise and the core values of artistic freedom, autonomy, and priorities that are so prized in nurturing the creativities of the disciplines. Nevertheless, we suggest that *professionalism fundamentally articulates the nature of the professional game in music—and consequently the very relationship between music professions and societies. It can therefore now, in a contemporary era, provide a powerful avenue of enquiry for music, both conceptually and in practice.*

Broadly speaking, professionalism is understood here to encompass the conduct, aims, values, responsibilities, and ongoing development of a practising professional in the field. Professionalism is concerned both with competencies and with the enacting of working practices in occupations that are inherently ethical in nature (Carr, 2014).¹ In this context, professional education in music is understood to engage both with providing future professionals with relevant education in particular craft skills, and with nurturing their visions for their work as artists in present and future societies.

Although professionalism is a thoroughly slippery term, and one that has evolved considerably and variously over time, professionalism has been understood, even from relatively early stages of its formalisation through systematic analysis, to bring together a complex spectrum of interacting elements. Certain characteristics separate professions from other occupations. These include:

- Discipline expertise, based on complex techniques and theory that usually require long study (often through higher education and not easily attained by all in society), and socialisation of novices into the culture and symbols of the profession.
- Work that responds to key social values and needs, and is therefore understood to be inherently valuable to society. Practitioners who are consequently oriented towards service in society and to clients’ welfare may publicly pledge themselves to render assistance to those in need and so may have special responsibilities or duties not incumbent on others.
- High degrees of autonomy for practitioners in performing their work based on trust in their professionalism. This underpins a “licence” to practise, whether formally given by the state or more informally given by social contract.
- A mature sense of community and organisation between practitioners, aligned with a well-developed code of ethics that guides practitioner behaviour and defines the profession’s core values, and processes for disciplining those in breach of these standards (Ritzer, 2004, p. 603, 1; Koehn, 1994, p. 56).

Contemporary landscapes for professional musicians suggest that there is now a compelling imperative to explore and engage with professionalism in this field, even though in recent decades this may have seemed irrelevant, or even to have presented an unhelpful distraction from the core practices and values of

the discipline. Our argument stems from two interconnecting elements. First, contemporary societal contexts are bringing rapid changes, shaking established institutions, transforming cultures, and creating a sense of “an increasingly unpredictable and uncontrollable life” (Castells, 2010, p. 27). This is as true for music as it is for other professional fields. Simply turning back to rely on past visions of the music professions is not a solution in this turbulent situation, and some more recent moves to make change, for example, by focusing on diverse repertoires and fusions between musical genres, are insufficient in and of themselves as a solution to contemporary questions and dilemmas. *Higher music education is rather being called to reconstruct its societal relationships; academies, conservatoires and universities are all being asked to re-envision their work and how they engage with students in changing societies.*

Second, it is also necessary to recognise that the fundamental issues of professionalism in music pertain not simply to questions of musicians finding employment but, in keeping with professionalism across a broad set of fields, to critical issues of societal responsibility. The music field cannot ignore a wider shift currently underway in professionalism generally, which is highlighting complex and interconnecting dimensions of societal responsibilities. Professionalism in music does not therefore simply concern academic, artistic, and technical knowledge. Professional practices in all their shapes and forms can and should be examined against professionalism with its attendant directions towards both professional responsibilities and potential. *Thus, professionalism in music, as for other art forms, opens the way to professional status, embracing newer values, ethics, and purposes, but at the same time continuing to champion specialist expertise at the heart of practice.*

We argue that the concept of “professionalism” and the ways in which it is currently undergoing considerable expansion in other fields may provide a valuable conceptual and practice-based framework through which to investigate and develop philosophical, creative, pragmatic, and moral perspectives to shape the professional music field and higher music education. Notwithstanding the fact that professionalism has been less visible and structured for the music professions compared with for example medicine and law, we argue that it offers significant potential within our complex contemporary time, characterised by unprecedented degrees of rapid change, super-diversity, urgent human and ecological needs, economic precarity, and increasing societal uncertainty. As it becomes imperative to revisit fundamental questions about the music professions, professionalism may be invaluable in exploring not only changing conditions for professionals and teachers of professional education but also the emerging potential of music in society. In this respect, professionalism may be instrumental both in facilitating the game-changing potential of music in its diverse manifestations in our societies, *and* in shaping changes to the professional game of being and becoming a professional musician in order to deliver on that potential. Professionalism, therefore, is simply something that cannot now be ignored.

The ten chapters in this book combine conceptual consideration of diverse aspects and approaches to professionalism in music with the presentation of

empirical evidence. Research examples illuminate a range of emerging professional practices that seek to expand and deepen musicians' complex engagement with key challenges in rapidly changing societies. The book is a first collective attempt to map a contemporary and future understanding of professionalism in music, in order to support growing needs amongst professional musicians, music organisations, and higher music education alike to reframe and renew their sense of purpose and values as they adapt to new contexts.

It is hoped that *Expanding Professionalism in Music and Higher Music Education* will create momentum and illustrate the need for music and higher music education institutions to raise up expanding professionalism as a dynamo of reflexive practices, and further it will help to shift professionalism into a proactive, even activist sphere, thereby encouraging individuals and institutions to realise and envision their game-changing potential in societies. As a whole, the book argues that a shift towards expanding professionalism is an essential part of being able to evolve an understanding of the purposes and values, outputs, and outcomes of the work of professional musicians and music teachers in this era. We seek to offer an invitation to engage in dynamic contemporary professionalism in music, both individually and collectively, as a powerful engine of development for the discipline itself and for professional higher music education where the next generations of practitioners may be nurtured, thereby helping to evolve principled and sustainable practices for the future and to build appropriate status for music as one of the arts in the 21st century.

Societal change and contemporary contexts for professionalism in music

Recent decades have seen significant destabilisation of established structures of artistic production, with for example professional arts practices expanding out of concert halls, theatres, and galleries to more diverse, engaged, digital, and democratised contexts. As well as moving into a greater range of physical spaces, expansions also include evolving diverse collaborative and interdisciplinary ways of working and of utilising repertoires and shaping artistic materials, and different modes of employment and ways of using time. In many ways, little is left untouched. These expansions reach right through the music professions, from major structural and strategic levels to the micro details of interactions between people as work is brought to life.

Culture and music, however these are defined, are without doubt becoming more complex and pluralist. This is at least as important, and arguably even more important for music and the arts than it is for many other professions. It is obvious that increasing mobility and migration, and the consequential complex conditions of "super-diversity" (Vertovec, 2007, p. 1024), have created new hybrid cultural forms and individuals can no longer be seen to represent stable cultural identities. Consequently, liquidity is characteristic of this "flat" or "horizontal" world (Bauman, 2000), meaning that many of the traditional hierarchies are diluted and dismantled in favour of open participation and opportunity. This blurs structural

boundaries and threatens established value systems, providing challenges but also new opportunities for citizens, communities, and society at large, and equally for music and arts professionals. Liquidity leans towards infinity and hybrid forms, inevitably bringing with it the need to learn and practise “the art of living with difference” (Bauman, 2010, p. 151). Moreover, as the information society changes traditional hierarchies of authority, people from all backgrounds can now challenge claims to knowledge and the standards of professional work (Castells, 2000 in Solbrekke & Sugrue, 2011, p. 19). Aligned with this, criteria for “good work” can no longer necessarily be defined only by experts. Whereas in the early 20th century professional work in music tended to be viewed positively by amateurs as a means of raising the standard of local and national choral and orchestral performance (Crook, 2008), the rise of the internet and accompanying information society in the 21st century has posed a threat to this traditional understanding of expertise. The electronic and digital revolution, the global information age, the ubiquitous domination of the “cult of the amateur” (Keen, 2007), and “participatory culture” (Jenkins et al., 2009) have blurred hierarchies, changing the position and authority of experts (Crook, 2008, p. 19). The previous dichotomy between experts and amateurs may now be taken as a continuum that also impacts professional practices. The digital revolution at the same time provides potential to respond in novel ways to some of the problems of contemporary professional musicians’ work, to widen access and fight against elitism. Performances from the Metropolitan Opera streamed to cinemas around the world provide an obvious example of an initiative in this direction, seeking to overturn perceptions that the work of this arts institution is only for the rich in New York. Professionals in music and higher music education can hardly be oblivious to this evolving scene.

Paradoxically, however, at the same time as technological change has made it possible for information to be more openly available in society, and while research in various professions, including music, is providing new knowledge and understandings of and for the professions, we also have an increasing understanding of the uncertainties about society as a whole. Consequently, we have to learn to (re)construct our professional visions and practice in relation to unknown futures. Moreover, social and economic inequalities are increasing rapidly (see e.g. OECD, 2017) in global capitalist economies characterised by trends towards privatised services, increasingly fluid social and cultural structures, and the apparent growth in individual freedom of choice. The rise of such inequalities, and their relationship to societal structures have also become an issue for the music professions and established music education institutions, manifesting for instance in new challenging questions about who gets access to music education in societies that look very different from 20 years ago (e.g. Väkevä et al., 2017; Laes et al., 2018; Westerlund et al., 2019). In the context of growing criticism of music and music education being in reality not for everyone but for the privileged few, what becomes the responsibility of the music professions themselves?

Contemporary societal changes can thus be experienced both in terms of intense challenges and limitless potential for music. This combined experience of pressure and opportunity is familiar to many arts organisations, individual

practitioners, and higher music education institutions. Navigating the contemporary world of professional music is inevitably filled with contradictory forces that are disruptive and bewildering, creating both hope and doubt. This brings into sharp relief issues of core purpose, values, and identities for the discipline, and creates challenges in how institutions and practitioners find a rhythm and stride in adapting and balancing the tensions. It asks those directly involved as music professionals to inquire, renew, and extend their understanding as well as to adapt the practices themselves. In the end, these challenges are not simply creative or economic ones. Rather, they involve a turn towards key issues of *societal responsibility*, and the degree to which music may be able and need to engage with dilemmas of social, cultural, political, technological, and ecological change. In many ways this has been deeply troubling for higher music education that is so clearly dedicated to a focus on a pure musical craft by emphasising in its practices the historical past rather than the creative future. Pressures to expand curricula and learning environments through university partnerships, and to develop tighter connections to employers and markets, have been keenly felt. Nevertheless, with societal inequalities escalating, there can be little question that higher music education institutions are now also implicated in the need to reconsider boundaries of responsibility, and must reflect on how this form of education may relate both to global ethical concerns and local societal problems.

Current situations are also increasing the need to promote ongoing learning throughout professional musicians' working lives. This means that music professionals are less able to limit their interests to musical expertise only: they can no longer hold to an "orthodox way" in which the focus is on narrow discipline expertise and its development, and with the fundamental assumption that "there is a known societal context, working life or professional practice for which learning in educational programmes should prepare students" (Lehtinen et al., 2014, p. 201). Moreover, it is impossible as a musician to take a "neutral" stance to one's contemporary contexts. For instance, in terms of the challenges that have resulted from the rapid changes in population structure, UNESCO highlights that new challenges of "intolerance, prejudice and misunderstanding, social fragmentation, [and] violent extremism" (Mansouri, 2017, p. 3), resulting from increasing diversity and migration, are "not a matter for governments alone, but for all segments of society, including universities, civil society and the private sector" (p. 3). The exclusion of music and higher music education from such a call to be an active societal game changer is not tenable.

Drawing these points together, it is clear that ongoing change pertains to everyone in society, and calls for all professions to respond (both institutions and practitioners). For music it is also clear that traditional occupations and state-supported institutions no longer provide a stable and permanent point of reference in terms of future work, principles and values, and professional identities. Institutional structures such as concert halls, theatres, or music schools, having usually been established by nation-states as distinguishing cultural features, also need to adapt quickly to local changes in order to survive and serve late modern society (Berger & Luckmann, 1991; Luhmann, 1995). A view of such institutions

as autonomous and independent from the rest of the society, and exclusively the domain of closed isolated expert communities, cannot be justified any longer. Music institutions have to evolve much greater flexibility and develop the *craft of reconfiguration* (Senge, 1990) in how they change themselves and their relationships to other systems (cf. Luhmann, 1995), recognising that these institutions necessarily “sit within larger systems” (Senge, 1990, p. 342). It is therefore now essential to develop a reflexive connection to wider social systems and societal environments, with all their attendant complexities. And furthermore, it is necessary to develop such expanding understanding of professionalism in music that can inform professionals and higher education institutions about how professional practices can be articulated within societies reflecting more than one rationality (Vogd, 2017). This is perhaps particularly important in economically dire times.

Professionalism in music and music education

The concept of “professionalism” in music and music education has not been widely addressed in the research literature (scant examples include Bruhn, 1995; Bennett, 2008; Laes & Westerlund, 2018; Westerlund & Karlsen, 2017), although professionalism, as a scholarly field in itself, is gaining considerable attention when considered across a broader set of other professional fields (e.g. Billett, Harteis & Gruber, 2014; Sugrue & Solbrekke, 2011; Cribb & Gewirtz, 2015; Dent et al., 2016). Equally, the enactment of professionalism has remained informal and more implicit in music compared with degrees of codification and regulation within professions such as medicine and law. Music and arts practitioners more widely are more likely to talk about specific occupations, occupational roles, and institutional contexts: being a music teacher, an orchestral musician, a jazz musician, or an opera singer. In other words, they are likely to refer to “professions” as “a distinct and generic category of occupational work” (Evetts, 2014, p. 33) rather than to professionalism in music as such.

Nevertheless, the professional education of musicians has been identified as a specific scholarly field in music education with, for example, a dedicated commission under the structure of the International Society for Music Education (ISME). The Commission for the Education of the Professional Musician has long identified the drift from societal issues and in the 1990s encouraged the field to move towards “reconsidering the value of the professional musician to the community”, “interaction with the public”, “transcending the mainstream repertoire”, experimenting with communities and considering interdisciplinary “non-typical careers in music” (Bruhn, 1995, p. 7). The Reflective Conservatoire project (Gaunt, 2016; Odam & Bannan, 2005) similarly addressed diverse pertinent issues relating to the training and education of professional musicians, combining macro perspectives looking outwards to changing forms of professional practice, their purpose, relevance, and implications for higher music education (Leech-Wilkinson, 2016; Tregear et al., 2016) with micro perspectives on pedagogies and their contribution to learning appropriate for the 21st century (Guillaumier, 2016; Smilde, 2016). Much in this latter literature has coalesced around perceived needs to strengthen

emerging professional musicians' sense of agency and awareness as creative artists in society, and resilience in evolving professional practice over time in rapidly changing contexts (see for example Gaunt, 2017; Gaunt & Treacy, 2019; Gaunt & Westerlund, 2013).

Building on these directions, Bennett (2008) has suggested a Cultural Practice Model and a frame of a *holistic practice*, which “enables musicians to create and sustain intrinsically satisfying careers with the flexibility to meet changing personal and professional needs” (p. 1). While focusing her interest on classical musicians, Bennett argues that “[m]usicians in the twenty-first century require a broad and rapidly evolving suite of skills”, they need to adopt multiple roles and “look beyond their training and experience to forge new opportunities” (p. 1). In addition, some aspects of professionalism, such as what constitutes professional discipline knowledge (see in particular Georgii-Hemming et al., 2013), how stakeholder collaboration in higher music education can expand professionalism (Laes & Westerlund, 2018), and how various ethical issues of the globalising world of diversities challenge the previous professional boundaries (Westerlund & Karlsen, 2017) have been considered in music education scholarship in relation to music teachers. However, this discussion does not address the wider need to address professionalism in music.

In arts sociology, Pascal Gielen (2009) has brought up the changing working life of artists, and the concept of a “hybrid” artist in the context of visual arts in particular. Gielen’s observation that the notion of an artist as a maker of autonomous art works no longer describes the realities of working in a contemporary art world and society has many resonances with the music field. As this book illustrates, the development of professional practices and education in music and the arts does not necessarily need to be based on a dichotomous view of musical quality and secondary, extra-musical values. Rather, it underlines that expanding professional practice in music can integrate artistic, creative, technical, ethical, democratic, and socially responsible dimensions.

This book aims to articulate better how professional music making might exist *in* and *for* society and *in relation* to the rapid changes within it, and suggests that professionalism could provide much-needed conceptual avenues for musicians and higher music education students to understand and articulate the phenomenon that is indeed complex, but that also provides a potential for music professions and higher music education to be able to become a game-changing resource for cultural formation in increasingly complex contemporary societies. Part of the deep-rooted problem that needs to be addressed was already summed up in Samuel Hope’s report (1995) for the ISME Commission for the Education of the Professional Musician:

We do not suffer from a lack of study or hard work. We do not suffer from a lack of dedication to certain kinds of careers. What we *do* seem to lack, however, is an overall conception of our role in cultural formation and of the special job that we have. All of us familiar with professional education and training know that not enough musicians understand the all-one-system

concept—a short phrase to encapsulate the previous point that every musician, no matter what the size and scope of his or her community, makes a vital contribution to the whole. Somehow, our young professional musicians will need to understand connections beyond themselves and their immediate circumstances if they are to contribute to this larger effort of art and education necessary to keep art music developing and serving significant numbers of people.

(p. 204, orig. italics)

The shift identified here also aligns with general trends in professionalism literature that suggest that boundary crossing, collaboration with other disciplines and societal sectors, and more inclusive and participatory approaches to reach throughout societies inevitably bring change to the practices of all professions.

“Professionalism” as a social game

With its specific focus on music, *Expanding Professionalism in Music and Higher Music Education* attends to the literature of professionalism, considered across diverse professional domains, as being performed by those who are recognised in society to know the rules of the specific professional “game” (Bourdieu, 1985). The roots of professional responsibility can be traced through the dominant voices of the early 20th century when professions were “positioned as mediators between the state and the citizen, while being accorded particular responsibilities by the state” (Solbrekke & Sugrue, 2011, p. 12). Aligned with this, professional education or professionalisation is understood in terms of socialisation into the “game” of a specialised profession. Moreover, it is understood to be a “team sport”, a social phenomenon that in practice is navigated by collective enactment (Cribb & Gewirtz, 2015, p. 131), not simply influenced or developed through individual opinions or profiles. Thus, individual practitioners become, and continue to enact, who they are professionally through their various engagements with the collective entity. Within this, mastery of the discipline, knowledge, skills, and traditions, is essential, and is often quite tightly delineated, with a clear focus on established tradition and craft.

Furthermore, professionals, however distinctive they may be as individual practitioners, gain legitimacy by being recognised as equipped with “admirable and socially valued characteristics” and offering examples of “good practice” considered worthwhile for society (Cribb & Gewirtz, 2015, p. 18). These dimensions bring in perspectives of societal status and the nature of the contract that is made by and with practitioners through their work. Professionalisation has thus been regarded as “recognition for the importance of the work, often by standardization of the education, training and qualification for practice” (Evetts, 2014, p. 34). Taking these issues together, professionalism and professionalisation bring together what can be seen as firstly more inwardly focused concerns driven by maintaining standards of established practice, knowledge and skills of a profession, and secondly more outwardly focused concerns driven by what is needed in

society and the changing demands it may have for a profession. An essential feature is the dynamic interaction and balance between these elements, and the ways in which living practice is underpinned by the inevitable tensions between them.

Embracing these tensions, it becomes evident that professionalism in music and higher music education can also be interpreted as a discourse with ideological leanings. The discourse of professionalism may for example be used as a marketing slogan, in advertising to attract new recruits, or embedded within organisational aims and objectives to motivate employees. In this sense, the discourse of professionalism has become “a powerful instrument of occupational change and social control” (Evetts, 2014, p. 35). Enactment of professionalism may also be criticised for being simply circumscribed by normative values (the inwardly focused perspectives) articulated by specific institutions and disciplines (such as schools or orchestras) in order to nurture shared professional standards and identities. The criticism here comes to be about professions being overly privileged and self-interested monopolies (p. 37). Hence, at the same time, an important distinction has been made between professionalism “from within” and professionalisation “from above”, the latter being imposed on professionals without including autonomy and individual occupational control of work (p. 40–41).

Whilst professionalism, like professional work and learning, is constantly changing and challenged, a key element of the very idea can still be traced to the initial relationship between the state and professionals and to “the understanding of the social responsibility of a profession” (Minnameier, 2014, p. 58). The relationship between the two aspects—disciplinary expertise and autonomy on the one hand, and societal responsibility on the other hand—is not straightforward, and demonstrates the ways in which professionalism has evolved fluidly and has been contested over time. At some points, discipline mastery has been thought to demonstrate social responsibility in and of itself, most recently in a European context, for example, from around the middle of the 20th century after the Second World War. In this period professionalism was increasingly characterised by an emphasis on technical rationality and discipline silos, thus drawing practice away from explicit attention to societal value (Solbrekke & Sugrue, 2011). For music, as well as the other arts, this was perhaps reflected in the growing attachment to canonising artistic traditions, and to championing virtuosity, at times above artistry or communication with audiences. In music education in school contexts, this development was evidenced in music teachers’ service as a nation builder changing towards an educator of knowledgeable citizens, citizens who could approach musical traditions analytically and understand the value of plurality. Discourses of expertise in music education thus moved away from social engagement, social impact, or community building. This perspective of expertise in music, evidenced in different ways depending on the specialist occupation, has been supported by a variety of theoretical articulations in which professional autonomy and the intrinsic value of music or musical practice have been the first and final priorities. As in other fields as well, until recent years technical mastery of the disciplinary knowledge and skills increasingly pulled professionalism and its discourses in music further away from concerns about social responsibility and took the preserving,

or even narrowing, of boundaries as the right direction to develop the profession and its societal value. It is the awareness of the radical changes and shifts in contemporary society that now force music, alongside other professions, to rethink its responsibilities, reimagine its practices and re-enact discourses that position higher music education in this complex society.

Expanding professionalism in music

In the light of societal change outlined above, the concept of professionalism across disciplines and its discourses are now undergoing considerable reframing and indeed expansion, embracing stronger angles of social responsibility and moral purpose than before, and encompassing more diverse individual and collective professional identities. These developments are happening as contemporary contexts for professional practice are more often than not becoming increasingly fluid and unpredictable, as well as multidisciplinary and collaborative, and new practices are emerging. An expanded concept and unfolding of professionalism are needed. New ideas are already consequently emerging, including for example “hybrid”, “relational”, “transformative”, “democratic”, “civic”, “activist”, and “ecological” professionalism, alongside associated competencies such as “relational agency” and “relational expertise”. Arguably, there is a call for a *moral* turn in professionalism in music and higher music education (Carr, 2014, p. 13; see also Westerlund, 2017; Westerlund, 2019). Professionalism does not therefore simply concern academic and technical knowledge that gives the professional status, but revolves in particular around the “capacity to engage—albeit in the light of such learning—in civilised and/or morally principled association” (Carr, 2014, p. 13). Nevertheless, whilst such professional expansion may be seen to be necessary, it is also contended that specialist expertise should not be diluted (Edwards, 2010, p. 15). Hence, the book addresses, both conceptually and through practical examples, a burning relationship between, on the one hand, disciplinary expertise and professional autonomy, and on the other hand societal responsibility and reflexivity.

A distinction between “restricted” and “extended professionalism” has been made previously (Hoyle, 1980), in this case to highlight the difference between teachers who in their daily practices restrict their concerns and responsibilities to their own classroom practice as a sovereign expert territory, and teachers who regard professional collaboration and teamwork and following the school strategic vision as important for their teaching practice. “Extended professionals” have also been understood more broadly to be professionally proactive agents, who “take individual responsibility and initiative (rather than passing the buck) in circumstances of professional uncertainty and dilemma, and so on” (Carr, 2014, p. 19). Whilst having earlier paid attention to the significance of collaboration and collaborative learning in higher music education (Gaunt & Westerlund, 2013), here we specifically suggest the concept of “expanding professionalism” rather than extended professionalism in order to emphasise the significance of expanding the horizons of *responsibility* beyond the boundaries of an immediate work

context and even established professional networks, and of integrating *moral reflexivity and moral imagination* in terms of how one's professional work relates to wider societal issues at a local level. Expanding professionalism thus encompasses heightened awareness of, and agency in relation to, civic responsibilities in a diverse "horizontal" world, not simply in relation to the relatively narrow or "vertical" musical practice in which novices are trained to become experts.

As illuminated in this book, there is already *a moral turn* evident in ways that artists, arts institutions and higher arts education are organising and developing practice in relation to new social and cultural contexts such as arts and health or work with migrant populations. But there is also a further journey to go to reach a point where:

the very idea of professional service is a fundamentally *moral* one; that issues and questions about the promotion of this or that aspect of human good or flourishing are central to the conduct of any and all occupations meriting professional status; and that any theoretical or technical knowledge which professional agents may indeed require for the effective prosecution of the various moral ends or goals of professional service are at least normatively secondary to or subservient of such ends.

(Carr, 2014, p. 21)

At stake here is how service in society may be governed by complex hierarchies of purpose, and where music fits within the issue. Carr's suggestion, returning to Aristotelian distinctions, is that the technical mode of human reason that aims at efficient production of artefacts or artworks is necessary (musical praxis) but not sufficient for professionalism in music. Moral wisdom: *phronesis* (Aristotle, 1941b, book 2, chapter 2, p. 253 in Carr, 2014, p. 21) is also required. In this sense, a moral professional practice becomes a central issue—a professional praxis—one that can only properly be understood and enacted in relation to the social realities, networks, and societies at large.

The current urgency to reconsider and develop professionalism in music comes precisely because increasingly at hand is a question about what is considered worthwhile "good practice" and "good work" in these fields. The concept of professionalism, we contend, has important things to offer for music in contemporary societies. The professional game for music cannot simply follow the paths of the dominant directions of travel in the last century without further thought, as there is no guarantee that long-lasting traditions will continue to thrive without new engagements, collaborations, and social innovations. Our quest for rethinking the current rules of this "team sport" and "game" in music fundamentally comes out of this state of play: out of the aspects of crisis and the demise of some traditional areas of employment for musicians, on the one hand, and out of a gap between this situation and the potential for music in our contemporary societies, on the other hand. It responds to a zeitgeist that looks for a stronger re-engagement of music and the arts at the heart of complex, albeit inclusive and fair, societies. And it builds on important signals in this direction that are already coming from

emerging areas of practice, for example, in music and health, or music and criminal justice (Henley, 2016; Crossick and Kaszynska, 2016). Underlying the book's attention to professionalism, then, is a wider discussion relating to the "renegotiation of the grand bargain": rebalancing "the relationship between the professions, the state, and society" (Susskind & Susskind, 2015, p. 33) in contexts where the perceived power of professions is already in many ways failing.

By exploring how professionalism as a conceptual frame for music explains former and present developments in professional musicians' work and education, and how it may feed imagination for future change, our hope is that the book could be a significant enabler in catalysing practitioners to take the myriad of opportunities now emerging, not least those opportunities that may be able to deliver on music and music education's game-changing potential for our societies. Importantly, in this turn towards expanding professionalism, music will not be subsumed under a simple instrumental role in serving societies, nor will its purpose be reduced to wellbeing or impact on health, but rather that quality, value, and excellence of professional practices are understood from multiple heterogeneous perspectives in varying and changing institutional and inter-institutional contexts. The book therefore promotes an understanding of professionalism in music that is in the making: to be constantly renegotiated, re-evaluated, and reconstructed against the changing environment and society.

Introduction of the chapters

In bringing together diverse horizons in expanding professionalism, the chapters of this book aim to manifest and give examples of the changes and emerging shifts in thinking about professional purpose, values, and about realms and boundaries of the arts and higher arts education in relation to changing complex societies. They address the quality and excellence of practices to be understood from multiple heterogeneous perspectives, with professionalism as expertise-based social authority holding together the person of the professional, their expertise, and their social responsibility (Cribb & Gewirtz, 2015, p. 66). Importantly, these perspectives complicate rather than simplify the idea of professionalism in music and music education as their boundaries are blurred and renegotiated. Together, the chapters thus encourage all those within the music professions to reflect the boundaries of their interests and activities as well as the very legitimacy of their profession in a time of uncertainty in order to preserve professional agency and autonomy.

As already indicated above, the phenomenon of expanding professionalism is not novel as such. In Chapter 1, Liisamaija Hautsalo ("Expanding professionalism in and through Finnish local opera") considers the traditional institution of opera alongside flourishing practices of contemporary local opera practice in Finland. She examines how local opera practices engage composers, musicians, and other community participants, and highlights their connection to various aspects of social responsibility. Such local opera is made not simply *for* people but fundamentally also *with* people. Hautsalo develops an oral history to illuminate how

one church musician has expanded his professional service through local opera work, and what this opera work affords for the community. The analysis draws out important interaction between musical and social dimensions of expanding professionalism, and highlights the potential for collaboration between professional and amateur musicians. The chapter argues that expanding professionalism can enable music to be a game changer for the local community, and furthermore can change attitudes towards the whole artistic phenomenon of opera.

Currently, much professional education typically educates musicians and music teachers to serve within existing institutional structures. Little if any guidance is given towards becoming agents of change where individual professionals or groups proactively lead structural change. In Chapter 2, Tuulikki Laes, Heidi Westerlund, Eva Sæther, and Hanna Kamensky (“Practising civic professionalism through inter-professional collaboration: reconnecting quality with equality in the Nordic music school system”) present three cases in Finland and Sweden where inter-professional collaboration between instrumental teachers, social workers, child care professionals, and schools have enabled such structural change, and consequently wider inclusion of children and young people in music schools. The chapter embraces the concept of civic professionalism, arguing that this combines criteria of quality (traditionally limited exclusively to musical quality) with equality. The chapter describes what it takes for instrumental teachers to work across institutional boundaries, embracing combined dimensions of quality and equality, and also how the value of musical expertise can be preserved within such inter-professional collaboration. A call to expand instrumental teachers’ professionalism towards civic professionalism is identified. This is positioned within an analysis that draws out the complexity for music education institutions to understand when, and in relation to what kind of issues, to collaborate in order to address wider societal challenges, when these initially may seem to fall outside their immediate institutional realm, or indeed outside their individual teacher’s immediate musical and pedagogical interests. In other words, the tensions of expanding professionalism based on technical expertise need to be understood, and a whole institution’s working patterns need to be reflected against wider horizons of societal change.

Continuing the theme of professional and institutional collaboration in Chapter 3, Ailbhe Kenny (“Making space: expanding professionalism through relational university–community partnerships”) focuses on how university–community partnerships can expand professionalism and professional education in music at a time when universities are increasingly expected to leave their “ivory towers” and connect more with local, national, and international communities. The need to engage higher education more strongly with a civic mission has been raised by policy-makers as well as researchers themselves in their concerns about the relevance of higher education and knowledge production in higher education. Kenny describes how, for one Irish university, partnerships have served as spaces for “place-based learning” and “interventions” in society that have challenged students and faculty staff alike to expand their professionalism. By problematising these partnership spaces, she particularly addresses a range of collaborative

and ethical aspects relevant to contemporary professionalism. The chapter goes on to suggest that by rethinking such university–community partnerships, it may be possible for higher music education itself to become a “game changer” in contemporary society.

Gemma Carey and Leah Coutts, in Chapter 4 (“Fostering transformative professionalism through curriculum changes within a Bachelor of Music”), address the need to reframe professionalism within a Bachelor of Music degree in Australia, and develop ways to nurture transformative professionalism at the programme’s core. Whilst curriculum changes in higher music education are inevitably iterative and ongoing, this chapter presents an example of how a university can start the process of rethinking the relationship between professional education and societal changes through curriculum development. The chapter shows how some emerging working contexts for professional musicians, presented in other chapters of this book, can already be introduced within Bachelor level studies, and how the university curriculum can in this way contribute proactively to expanding professionalism. This does not necessarily even need to be a specialisation strand within music studies but can be framed as part of a core foundation in coming to understand the purpose and diverse potential of music in contemporary societies, and in preparing musicians for resilient, lifelong careers.

Expanding professionalism may, however, require more than new university partnerships and contexts for studies. In Chapter 5 Jennifer Rowley, Dawn Bennett, and Anna Reid (“Rewriting the score: how pre-professional musical work can develop student thinking”) provide a Model of Professional Learning as a theoretical framework for students to engage in a metacognitive approach to developing their employability for future working life. By providing an account of 36 undergraduate students enrolled at an Australian university, the authors show that if students are to graduate with the full range of skills and attributes suitable for professional work as aspiring musicians, employability development within higher education must expand beyond skills alone to engage students in their cognitive and social development as capable and informed individuals, professionals, and social citizens. The chapter also illustrates ways in which there is potential for higher music education students themselves to lead change in the visions of future professional work. Universities thus need to find spaces and relationships at multiple levels for developing such metacognitive skills, including within both undergraduate and postgraduate studies.

Chapter 6 turns to the potential to address expanding professionalism in the context of inservice training programmes with musicians and artists who might already have considerable work experience. In this chapter, Kai Lehtikinen, Anne Pässilä, and Allan Owens (“Conflicting professional identities for artists in transprofessional contexts: insights from a pilot programme initiating artistic interventions in organisations”) show how the arts are able to change the game in various organisational contexts in unexpected ways. As with Hautsalo’s chapter, this kind of professional work carries with it potential also for changing the perception of contemporary arts and their value in society. The chapter illustrates the potential for arts-led interventions to shake up conventional and hierarchical

practices of being and belonging in organisations in constructive ways. The authors analyse reflective reports of participants in one university's pilot programme involving artistic interventions in diverse professional organisations, and show how this kind of hybrid work may challenge professional artists' identities as tensions emerge between the traditional discourse of the artist as a "free" agent and the utilitarian discourse of the artist seeking wider societal impact and change. The authors also identify ways in which artists' hybrid work prompts them to develop "expanded expertise" with new skills and competences, but also easily creates many doubts and identity conflicts. The chapter argues that the ways in which artists become enculturated into the discourses that underpin artistic practice in contemporary contexts may prevent them from working experimentally in hybrid contexts. Consequently, universities have an increasingly important responsibility to engage students critically in these discourses, examining their historical specificity and cultural particularity.

The game-changing power of music and the arts is deeply rooted in the nature of the arts themselves. Katja Sutela, Sanna Kivijärvi, and Eeva Anttila in Chapter 7 ("Moving encounters: embodied pedagogical interaction in music and dance educators' expanding professionalism") highlight the role of embodied dialogue and "ethical know-how" in pedagogical interactions in dance and music teachers' professional work. Through two illustrative examples, the chapter argues for practices in higher arts education to expand professional horizons towards recognising the significance of bodily interaction, and to develop more acute awareness of the physicality of interactions and understanding of embodied intelligence. The authors draw attention to the value of professional collaboration between music and dance in this respect. As a whole, the chapter shows that there is an unused potential in music and dance to be game changers through embodied pedagogical interaction.

Chapter 8 illustrates how music making integrated within a medicalised health care context can be a game changer, and that achieving this potential requires change and expansion for musicians' own professional game. Karolien Dons and Helena Gaunt ("Navigating power relations in a participatory music practice in a hospital") consider ways in which professional musicians trained in the western classical tradition adapt their practices in contexts of collaborative music making in a hospital. Drawing on the rich ethnographic description from a case study in the Netherlands, the chapter analyses one practice in terms of shifting power relations that the musicians encounter across both musical and interpersonal aspects of their work. The chapter argues that such shifts illuminate significant challenges as well as opportunities for the musicians' professionalism. Furthermore, it argues that in higher music education there is a need for students to develop reflective and reflexive approaches to navigating power relations in such emerging and hybrid practices, not least because these power relations so often remain tacit and yet have profound implications for the process and outcomes of the practice, artistically and ethically.

Chapter 9 continues exploring musicians' work in health care contexts by considering how the service and professional responsibility of musicians changes

when they engage in musicking with vulnerable individuals struggling with complex issues of life and death. Taru-Anneli Koivisto (“Making our way through the deep waters of life: music practitioners’ professional work in neonatal intensive care units”) focuses on the ways in which music may contribute to the intensive care of newborn babies in neonatal intensive care units (NICU), presenting insights from a qualitative study in Finland. The chapter indicates that an innovative practice of shared music making within this NICU environment requires new kinds of inter-professional efforts and people-centred approaches to performance. The chapter makes connections between this context and the concept of hybrid professionalism by pointing towards music practitioners’ transformative experiences as they work in this unfamiliar context. Their approach to processing this transformative experience is characterised by a rich, reflective journey using extensive metaphorical language to describe the work. The chapter links the concepts of hybrid professionalism, the relational view of musicking and metaphorical processing to construct theoretical understanding of the practices in the NICU environment.

Finally, in Chapter 10, Katja Thomson (“World In Motion ensemble: my professional journey with refugee musicians and music university students”) argues for the game-changing potential of music making and higher music education when recognised as political endeavours. Thomson describes how she herself, a professional musician and university teacher, became aware of a need to provide musical spaces for newly arrived refugee musicians, and that answering this need would entail her own proactive action in society. The chapter illuminates her growing reflexivity as a leader of the refugee ensemble in which various musical practices, identities, and life destinies were constantly (re-)negotiated. The chapter conceptualises this hybrid musical space as a Thirdspace, after Soja, problematising dynamics of justice and injustice within it. Through an autoethnographic description, the chapter illustrates how this particular Thirdspace challenged professionalism from multiple angles, not only musically or pedagogically, but also ethically and morally. The author recognises the need for institutions and higher music education to rethink institutional performance spaces to include the perspectives of newly arrived immigrants and refugees who want to integrate in their new context and continue music making. The chapter moves towards a plea for higher music education to embrace an activist stance and leadership role in relation to such societal issues, and to engage more fully with humanistic goals in societies that are becoming increasingly polarised.

To sum up, engaging with professionalism within the established institutional structures in music and higher music education opens up a powerful developmental path for the sustainable future of the disciplines themselves. Seeing that the relationship between disciplinary knowledge and social responsibility in music has frequently largely been tacit, taken for granted, and unexamined, developing understanding and enactment of professionalism seeks to catalyse emerging momentum for critical reflection and reflexive evolution and to promote the use of integrated social and artistic imagination (Greene, 1995). Together the chapters argue that a shift towards expanding professionalism is an essential part of being

able to evolve an understanding of the purpose and values, outputs, and outcomes of music in the 21st century.

The authors come from Europe (specifically from Finland, the UK, Ireland, Sweden, the Netherlands) and Australia. The conceptual field of the chapters is not, however, limited geographically to the above countries, since the chapters function as exemplifications that are meant to stir the imagination and support and inform the change agency of professional musicians and higher music education teachers and administrators beyond any particular context. The editors of this book have worked on the current publication under a larger research project, ArtsEqual (www.artsequal.fi), in which changing professionalism is a core research concern. To date, ArtsEqual is the largest research project in the arts and arts education sector in Finland, having involved nearly 100 researchers from the fields of music, dance, theatre, fine arts, and museums to investigate how state-funded arts services could become equally available for all citizens, and what responsibilities the arts professions and organisations have to embed equal access and opportunities within contemporary societies. ArtsEqual in itself is a symptom of an era of rapid change: the government-based funding of 6.5 million euros was granted for the research consortium to ask questions that may shake the status quo of arts institutions, require institutional practices to be rethought, and, as we argue in this book, reconstruct professional identities. The book includes established music education researchers who have already studied music professions and higher music education as well as younger scholars who are pioneering expanding professionalism from various angles. Furthermore, the co-authored chapters also illustrate the importance of collaboration between researchers in developing the discourse of professionalism for music and the importance of working across the arts and other disciplines in this respect.

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Note

- 1 Profession and professionalism in this context of discussion are used as nouns (the notion of professional referring to an individual who belongs to a certain class or category of human occupations) and are not understood adjectivally (for instance, an arts professional acting professionally or unprofessionally) (Carr, 2014, p. 6).

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