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The Rise of The RIA Collective

A case study of after-school clubs' attempts to foster creative and inclusive music communities among young people

Introduction

Many valuable music communities have grown out of informal learning environments rather than formal ones. For instance, the hip hop and rap community in the Bronx was formed outside of formal music institutions (Toop 1984). The same applies to punk (Hebdige 1979) and electronic music communities (Okkels 2017). On a small scale, music collectives and songwriting communities can equally be described as examples of communities fostered outside of formal music institutions.

In general, music communities are considered valuable for at least two reasons. First, such communities can promote artistic innovation, creativity, development, and quality. Thus, a number of studies have indicated that collaboration and networks can promote creativity in a unique way (Clapp 2017; Sawyer 2008). Second, the communities can be valuable for social and individual reasons. Thus, studies have indicated that music communities can promote inclusion, a sense of belonging, democratic competence, individual and collective identity, social mobilization, independence, motivation, well-being, and personal development (Bamford 2006; Higgins and Willingham 2017; Steenis 2020).

In light of the presumed positive implications of music communities, it seems desirable to support their emergence. This is especially relevant in the pedagogical context in which teachers and youth workers are obliged to support children and young people's personal and social development and well-being. There are many historical cases of successful music communities that have been facilitated by teachers and youth workers. However, systematic research investigating which specific factors characterize and promote music communities from a pedagogical perspective remains limited. Accordingly, the contribution of this study is a further exploration of this question to provide new knowledge about how music communities can be promoted in a pedagogical context.

The question was investigated through a case study of the pedagogical methods, approaches, and effects in after-school clubs in Roskilde, Denmark. The clubs were chosen as cases for several reasons. First, a seemingly successful music youth community, called "The RIA Collective" (RIA), was formed as a direct result of a planned pedagogical effort and organizational strategy. Thus, the case of RIA can be viewed as a so-called "extreme case" (Flyvbjerg 2006, 230) that can provide knowledge about which

methods and strategies are productive in terms of promoting the emergence of music communities. Second, children and young people visit the clubs in Roskilde during their leisure time. Yet, the clubs are defined by pedagogical guidelines and ministerial decrees. Accordingly, the clubs represent a balance between a formal and an informal environment in the sense that the young people involved are influenced by pedagogical/institutional frames but are still free to follow their own interests. Third, the clubs in Roskilde have worked with a specific strategy for a number of years, according to which they mix youth workers that have a pedagogical background with youth workers that have a musical background. Accordingly, they attempt to create an environment that is formed by musical capacities as well as pedagogical insights and resources. In this respect, the primary main goal has been to "establish social communities and inclusion through music" for many years, as the head of the clubs in Roskilde East stated. Fourth, the after-school clubs in Roskilde play a vital role as part of Roskilde Municipality's ambitious music strategy, in which they attempt to apply music in all aspects of society (Roskilde Municipality 2017). In this respect, the clubs have received resources to promote music environments across different institutional and private locations in Roskilde. Overall, the clubs in Roskilde and RIA represent an interesting case when it comes to pedagogical and municipal attempts to promote the formation of music communities. Thus, the main question of this study was:

> *What characterizes the social and artistic norms of the RIA Collective and how is the music community promoted, supported, and influenced by pedagogical and organizational strategies and approaches?*

The article is structured in the following manner. Initially, the study's theoretical and empirical backdrop are outlined through a discussion of music communities and presentations of former pedagogical attempts to promote and form youth music communities. Next, the case of RIA is briefly presented and the methodological approach and empirical production strategies are outlined. Subsequently, the case of RIA is analyzed according to selected and emerging categories. Finally, the results are discussed and the conclusions are shared.

Music communities

Briefly, RIA can be described as a flexible network of 50–100 young people in the 13–19 age group who participate in RIA's events, create music together, and arrange performances/workshops at different locations in Roskilde with some degree of pedagogical assistance. Thus, it is necessary to delineate the collective as a kind of music community. However, the term music community can be defined in various ways and has been applied to denote everything from communities on the internet (Lysloff 2003) to communities related to ensemble performance activities (Marcus 2004).

   According to different theoretical positions, music communities can be constituted and maintained through imagination and symbols as well as face-to-face human interactions (Straw 1991). Furthermore, music communities can involve specific locali-

ties as well as global subcultures (Cheyne and Binder 2010). In the article "Musical Communities: Rethinking the Collective in Music" (2011), Shelemay attempts to include the many different aspects and constitutive factors of a music community in this encompassing definition:

> A musical community is, whatever its location in time or space, a collectivity constructed through and sustained by musical processes and/or performances. A musical community can be socially and/or symbolically constituted; music making may give rise to real-time social relationships or may exist most fully in the realm of a virtual setting or in the imagination… [A] musical community is a social entity, an outcome of a combination of social and musical processes, rendering those who participate in making or listening to music aware of a connection among themselves (Shelemay 2011, 374–365).

With this definition, it was Shelemay's ambition to capture the complex aspects of music communities while rethinking the term in a way that opens opportunities "to explore musical transmission and performance not just as expressions or symbols of a given social grouping, but as an integral part of processes that can [….] help generate, shape, and sustain new collectivities" (Shelemay 2011, 349–350). Accordingly, music is seen as a vital part of the very formation of a community and not just as something that is applied to represent, symbolize, or gather social groups. Still, a music community is related to social formations (e.g., ethnicity, gender, taste, and ideology). Shelemay sought to unite such social aspects with musical domains via three different constituting categories: descent, dissent, and affinity. Descent communities refer to people that share a collective identity through (imagined or non-imagined) notions of ethnicity, national heritage, religion, socio-economical groupings, etc. Conversely, dissent communities refer to minority groups that oppose societal norms and politics. Finally, affinity communities refer to groups of people that share identity through individual preferences (e.g., fans of The Rolling Stones).[1]

In Shelemay's analysis, references were primarily made to communities that involve groups of listeners/fans or communities that involve people that perform. Notably, the implications of music-making and creativity were not separately addressed. Nevertheless, creativity and music-making seem to serve a unique role in terms of community building (e.g., Lapidaki, Groot, and Stagkos 2012). Furthermore, collaborative creativity seems to be of key importance in RIA. Thus, a closer look at the role of creativity is necessary.

The role of creativity

Today, creativity is primarily conceptualized as a social phenomenon rather than an individual one (Glăveanu 2010; Warhuus, Tanggard, Robinson, and Ernø 2017). As described in Boysen (2017) and Boysen and Thers (2019), the social aspect of creativity is

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1   See Maria Westvall's article in this special issue of DMO for further discussions of descent, dissent, and affinity in music communities.

theoretically elaborated with different motives and implications. First, the social aspect of creativity can be viewed as an epistemological turn that offers new ways to interpret creative processes. Accordingly, the theoretical perspectives provided by actor-network theory (Latour 2005), sociocultural approach (Glăveanu 2010), participatory creativity (Clapp 2017), distributed cognition (Hutchins 1995), and distributed creativity (Boysen 2017) can be applied to conceptualize how creativity is based on complex interactions between individuals, materials, traditions, and social dynamics. Second, the social aspect can be applied from a normative perspective in the sense that some theorists will argue that collaborative creative processes generally lead to better results than individual processes (Bickerstaff 2009; Sawyer 2006; 2008). Third, the social aspect can be applied from a pedagogical perspective in the sense that collaborative creative processes might promote inclusion and democracy (Austring and Boysen 2020; Sawyer 2008). The argument is that people who engage in a collaborative creative process must contribute with ideas, inputs, and support while simultaneously compromising and responding to others' ideas (Austring and Boysen 2020). Accordingly, in the ideal form, a micro-democracy is built in which people feel included and acknowledged.

The connection between collaborative creativity and community building can be further developed through a reference to constructivism and matters of identity. From a psychological perspective, individual forms of creativity have been linked to the construction of identity (Drotner 2011). In this view, people partly create their own identity through the creation of something external (Hammershøj 2017). The same fundamental approach is reflected in the theory of psychological ownership (Boysen and Thers 2019; Rouse 2013). According to this perspective, a creation can be viewed as a materialized extension of the individual. The individual person feels psychological ownership with regard to the product. In other words, the product is part of themselves or represents themselves (Rouse 2013). In this manner, individual as well as collective identity can be built through collaborative creative processes. Within the field of music, a similar point was made by Christopher Small in his famous book "Musicking" (1998). Despite the benefits associated with collaboration (Sawyer 2008), studies have also indicated that collaborative processes involve certain challenges, such as collaboration leading to a lack of psychological ownership if an individual does not feel that their contributions matter or are acknowledged (Boysen, Jansen, and Knage 2018). Thus, balances between the individual and the collective in collaborative processes are a key issue within pedagogics and creativity research.

Between the formal and informal

In a pedagogical context, the question of how to form inspiring musical environments among children and young people has been systematically investigated in both formal and informal contexts. Since the after-school context represents something between the formal and informal, both perspectives are relevant to this discussion.

In a formal context, a number of research projects have investigated collaboration between artists/musicians and teachers in schools (e.g., Austring and Boysen 2020;

Holst and Chemi 2016; Rolle, Weidner, Weber, and Schlothfeldt 2018). Such studies suggest that children become inspired and motivated through interactions with professional musicians (Bamford and Qvortrup 2006; Holst 2017; Partti and Väkevä 2018). Yet, collaborations between musicians and teachers in a school context also entail problems. Most importantly, this is seen in the dichotomy between teacher and musician, according to which the teacher often ends up as a helper, mediator, and/or organizer rather than an equal collaboration partner (Christophersen 2013; Kinsella, Fautley and Evans 2018). Furthermore, such studies suggest that teachers focus on educational issues that do not necessarily fit with the focus and intentions of musicians. Additionally, musicians are not always able to build strong relationships with children and young people due to time constraints. This can be a problem in the sense that such relationships are important for building a safe environment (Holst and Chemi 2016).

In terms of the more informal out-of-school context, "community music" is a concept that is often applied (Higgins 2012; Higgins and Willingham 2017; Schippers and Bartleet 2013; Veblen 2007). Although community music encompasses many different initiatives, the basic idea is that music can "empower people to develop their cultures, artistry, creativity, identity, health, and 'community'" (Veblen 2007, 13), and that this development can be led by some form of music worker who facilitates this process outside of formal educational institutions. According to Veblen, an essential element of community music is an interplay "between informal and formal contexts" in which the music workers and young people (referred to as students) engage in multiple roles.

> [S]tudents elect to take part in, often to the point of assuming complete responsibility, their own learning and direction. Thus, multiple learner/teacher relationships and processes are possible. Accordingly, a reoccurring theme in musical communities concerns the fluidity of knowledge, expertise, and roles (Veblen 2007, 7).

The different informal positions and roles can promote symmetric relationships between music workers and young people. In line with this, music workers can play the role of an instructor, "prompter, mentor, facilitator, catalyst, coach, director." (Veblen 2007, 7). The importance of music workers being engaged in flexible and informal ways was also described in the extensive Australian research project "Sound Link" (Schippers and Bartleet 2013). In that study, the researchers attempted to describe promoting and inhibiting factors related to community music. The investigation indicated that the main promoting factors for successful community music are flexible access to facilities, inspiring individuals and music workers, PR and visibility, social agendas and engagement, creative music-making, and relationships with local councils. The social agenda was further described by Higgins and Willingham's (2017) study, which indicated that community music environments are often characterized by a "spirit of empathy and inclusivity" (54). As such, the aforementioned investigations outlined a number of key factors that can inform and reflect the RIA case as well as the historical examples and case studies discussed in the following section.

Pedagogically framed music communities

This section presents cases of pedagogically framed music communities in a context comparable to the after-school clubs in Roskilde. The main question explored is: What characterizes such communities and how are they facilitated?

In an ethnographic study, Van Steenis (2020) analyzed and described the creative collaborations around the production of hip hop music in the after-school program "Horizon Youth Service," located in San Francisco. In this program, young people aged 14–24 create hip hop music together while being supported by youth workers. Steenis described the place and applied pedagogic approach as unique in the sense that they enable young people to participate in professional activities within an informal and friendly environment:

> On the surface, Horizon Youth Service […] resembled many afterschool programs. On a typical day, participants arrived a little before 4:00 pm, greeted youth workers by first name, and caught up on the day […] What was special about this space, however, was the kind of creative work young people did: professional-level hip-hop music production using high-end equipment in an in-house recording studio. Daily, participants wrote songs, tinkered on the sound board, constructed beats, collaborated on songwriting, led recording sessions, and sequenced songs for album release (91).

According to Steenis' study, this mix of artistic professionalism and an informal environment seems to be one of the main pedagogical reasons for fostering a motivational and creative atmosphere. Throughout the article, the presented interviews showed how young people sometimes travel great distances because of the artistic possibilities that the professional studio equipment and environment offer. Simultaneously, the strong and friendly relationships between young people and youth workers were emphasized. For example, the head of the club is described as a musical mentor as well as a kind of family member. Equally, Steenis quoted a young person who said: "Anyone's welcome. Everyone is kind of like family. That's what they told me here when I first came: We're a family" (54).

Because the study of Horizon Youth Service is relatively new, we do not know whether the young people have pursued musical careers afterward or what long-term impacts the center has had on young people's lives. In contrast, the Danish youth club known as "Club 47" is a historic phenomenon that can be traced back to the musical upbringing of a number of Danish professional artists, such as D.A.D. and Rockers by Choice. The club was founded as a youth club in 1969 and eventually became a place with opportunities for music-playing, cooking, boxing, etc. In a field study conducted in 1991–1992, Jensen (1992) explored how young people in six hip hop constellations created music in the club. The participants consisted of young people (typically 15–19 years old) from the local neighborhood or other parts of Copenhagen. In Jensen's study, he described the young people and their activities from a subcultural perspective with inspiration from Hebdige (1979) and Willis (1974), among others.

Accordingly, he also focused on how, or if, the young people framed themselves as a minority in opposition to mainstream norms. In this respect, the study indicated that young people—in various ways—saw themselves as belonging to a hip hop community that was characterized by norms such as anti-materialism and anti-capitalism. Moreover, they felt supported by the other members of the hip hop community. This feeling of belonging seemed to motivate the young people. Accordingly, using the terminology proposed by Shelemay (2011), the community is partly characterized by "dissent"—even though Jensen emphasized that the young people were primarily motivated by the creative process and the fact that the music in the club was taken seriously.

From the perspective of the young people in Club 47, the hip hop genre represents specific opportunities in the sense that the genre has no firm tradition. For example, they described that while they would normally reject singing in a band, the rap genre allowed them to express themselves vocally without being scared of singing out of pitch. Accordingly, the young people were the experts and were not being taught how to make hip hop music by youth workers. However, the young people were also supported. One of the most important youth workers in the club was Turbo-Niels, who established rooms for hip hop rehearsals, arranged concerts, and encouraged people to play (Nielsen 2011). Natasja and Karan Mukupa, who later became famous female rappers, emphasized in several retrospective interviews that he was an extraordinary kind of youth worker who took young people and music seriously and embraced everyone (Schneider 2017).

In the two described cases, the hip hop genre seemingly represents specific opportunities in terms of making it possible for musical novices to engage in the creative process (see also Söderman and Sernhede 2016). Naturally, there are also examples of pedagogically supported youth collectives based on other musical genres. In the Danish context, two interconnected cases must be noted. While the cases were not systematically investigated in the research literature, several interviews and other empirical materials are available from various sources (Møller 2001; Okholm 1999; Rewers 2010; Thygesen 2018). The first case encompasses the music environment in the after-school club Vesterbro Ungdomsgård in Copenhagen. The leading figure was the music worker Bo Schiøler, who built up, developed, and sustained a creative music environment in the club for forty years, starting in 1966. In 1974, Vesterbro Ungdomsgård released their first studio album with songs written by Schiøler in collaboration with young people. From Schiøler's perspective, the music activities aimed to create a constructive and inclusive community in which children of different ages and from different environments made something that they were proud of together. In line with this, the community was built on norms that emphasized equality.

> There is no hierarchy among the members, regardless of whether you are 9 or 25 years old. When we play concerts, everybody helps carry the instruments. The group culture is passed on from the old to the young ones. The reputation of the group is strong, so the kids know how it is to be part of the group even before they enter the group. Many of them know people from the group in advance (Schiøler quoted in Møller 2001).

The focus on inclusion and equality was also mentioned in retrospective interviews with members of Vesterbro Ungdomsgård (Okholm 1999). For example, Brian Svane Høiberg (BH)—a former member of Vesterbro Ungdomsgård who later became the head of Club Roskilde South and one of the main figures behind the music strategy in the clubs—described how they "always asked the fans for autographs in return" if fans of Vesterbro Ungdomsgård asked them to give autographs after concerts (interview with BH, 2020). It was important for the members of the community to reduce hierarchical differences between performers and the audience.

The success of Vesterbro Ungdomsgård inspired other children to record and release albums professionally. In 1979, the band "Parkering Forbudt" released their first album. Whereas Vesterbro Ungdomsgård was guided and led by adults, Parkering Forbudt was more self-sufficient. The band made their own songs and also arranged concerts. However, adults played a role in different ways, such as through equipment and professional support: "The producer gave me this sustain pedal and I just played with it for hours in the studio and it sounded remarkable" (the author's interview with Don Martin, 1996). The band members were around 15 years old when they had their big breakthrough in 1979 and played concerts all across Denmark, including a concert at Orange Stage at Roskilde Festival. Parkering Forbudt grew out of the environment surrounding the Children's Power Movement, which was a political and actionist-inspired movement primarily located in Christiania, Copenhagen (Thygesen 2018). Children in this movement fought for children's right to have political influence and they criticized materialism, capitalism, and many of the norms of society and adult authority in general. Some of the children lived together in collectives without adult influence and economic support. While the band had many followers, the role of "stars" did not correspond with the band members' ideals about a society characterized by equality. Furthermore, such differences in status did not fit the ideals of the Children's Power Movement. Accordingly, the band used their position to form and support a children's movement. For example, they arranged rock concerts with other child rock bands, made compilation albums with other bands, etc.

From a pedagogical, social, and artistic perspective, Parkering Forbudt and the Children's Power Movement seem to be unique cases of creativity, collaboration, and children's ability to take responsibility, act independently, take initiative, and build inclusive environments. Yet, interviews with members of the Children's Power Movement also revealed that the lack of adult support had negative implications for some of the young people in the movement, in terms of poverty, drug addiction, and abuse (Thygesen 2018).

According to the different cases described, a number of elements characterize a successful music community. First, the art is taken seriously and young people are provided with professional equipment, musicians, and artists. Second, young people have opportunities to record, release music, perform concerts, etc. Third, the club is led by people that invest all of their time toward making art and supporting young people as entrepreneurs, musicians, and pedagogues. Fourth, young people are treated as family/friends by the adults. Fifth, the adults and young people promote and en-

force specific socially inclusive norms and rules. Sixth, social marginalization or political agendas seem to work productively in terms of strengthening a collective identity within the music community. Seventh, the musical communities include young people of different ages that collaborate and connect in different ways. Eighth, creativity plays a key role in the activities of the community.

In the case of RIA, some of these similar aspects will be explored. Specifically, the present study aims to present a more detailed account of what characterizes the pedagogical strategies and how a music community can be fostered in a present context. Thus, the ambition is to obtain a better and more detailed understanding of what it takes to generate, form, and promote youth communities.

RIA as a case study

The research question was explored through a singular case study design (Flyvbjerg 2006; Simons 2009) in which RIA and the pedagogical work supporting the formation of this music community are the focus. The focus of the case study design can be categorized as an "extreme case" in the sense that it is "meant to obtain information on unusual cases, which can be especially problematic or especially good in a more closely defined sense." (Flyvbjerg 2006, 230). In this study, RIA was chosen as an especially good case. In general, the advantages of a case study design are that it allows an "in-depth exploration from multiple perspectives of the complexity and uniqueness of a particular project, policy, institution, program or system in 'real life'" (Simons 2009, 21). Thus, the aim was to explore and describe essential factors in the case of RIA with regard to pedagogical, material, and institutional issues, among others. Naturally, the case depends on a specific local context and cannot be uncritically translated to other contexts. Yet, as discussed by Flyvbjerg (2006), the findings of a case study can "enter into the collective process of knowledge accumulation in a given field or in a society" (227), thus bringing forward insights that can be applied different ways, put into perspective, or used as inspiration in other contexts.

The story behind the formation of RIA will be discussed in detail via empirical extracts throughout the article. However, to establish an overview for the reader, the predominant phases will be outlined. The phases might turn out differently depending on whether the narrative is told and constructed from the perspective of the head of the pedagogical institutions, the staff, the representatives of the municipality, the young people, or other key actors. Nevertheless, it seems possible to construct a timeline that embraces essential actors' stories on a macro scale. According to this, the process can be divided into three phases.

In the first phase (2010–2016), we saw important pedagogical actors build up experience at different locations in Denmark, with music as the key pedagogical tool to support personal development, inclusion, and well-being among young people. Søren Gravgaard (SG) hired the composer Pelle Leth Poulsen (PP) to construct a music environment in an after-school club in Copenhagen. Mike Wind (MW), also a composer/producer, worked with music in Club Roskilde East and participated with young people

in the annual youth music festival in Aalborg. Brian Svane Høiberg (BH) worked with music in after-school clubs in Copenhagen and was hired as the head of Club Roskilde South in 2005. The concept "Musicstarter" was launched by the band Nephew, Ungdomsringen (a Danish national youth organization), and Roskilde Festival. Musicstarter is an annual event in which young people play music for a week together with others they do not necessarily know, similar to football camp (Axelsen 2020).

In the second phase (2016–2019), the focus on music in Roskilde was strengthened. In 2016, SG was hired by Club Roskilde East. His vision was to apply music as a tool to promote social communities and inclusion. Shortly thereafter, he hired PP to build up a music community in the after-school club. In 2017, Roskilde Municipality introduced a music strategy with a vision to apply music and support beneficial music communities in all corners of society. In the same year, the after-school clubs decided to organize an annual Musicstarter camp in Roskilde in collaboration with the music schools in Roskilde and the local venue Gimle.

In phase three (2019–2021), the after-school clubs launched a new strategy, according to which they hoped to build a strong music community among young people. Essentially, the strategy involved forming an independent network of young people that could be in charge of different music initiatives and be responsible for the activities. Thus, in 2019, RIA was formed with organizational help from the after-school clubs and financial support from the municipality. During 2020, RIA arranged different music activities and events, and they built up an organization with a board and a website.

Phases	Description	Important events
Phase one 2010–2016	Important pedagogical actors build up experience at different locations in Denmark with music as the key pedagogical tool to support personal development, inclusion, and well-being among young people.	– SG hires PP for an after-school club in Copenhagen. – MW works with music in Club Roskilde East. – Brian Svane Høiberg (BH) works with music in after-school clubs in Copenhagen and is hired as the head of Club Roskilde South in 2005. – Roskilde after-school clubs participate in the annual music festival in Aalborg. – Musicstarter is introduced in 2013.
Phase two 2016–2019	Roskilde Municipality and Roskilde after-school clubs form a music strategy, according to which music is applied as a tool to promote social communities and inclusion.	– SG is hired in Roskilde as the head of Club Roskilde East (2016). – SG hires PP to Club Roskilde East (2016). – Roskilde Municipality introduces a music strategy for all citizens in Roskilde (2017). – The after-school clubs organize a Musicstarter camp in Roskilde (2017).

Phase three 2019–2021	The after-school clubs introduce the concept "Musicstarter all year." RIA is formed with help from the after-school clubs and financial support from the municipality.	– The RIA board is established (2019). – RIA organizes different events with support from the after-school clubs (e.g., composition camps and concerts) (2020).

The case study was based on empirical material that was collected and produced from early 2019 to early 2021. As such, the empirical material was collected during phase three. The study was conducted by means of interviews and observations that were primarily made by the author of this article. Most of the interviews were planned in advance and the interviewer engaged in the role of an external guest (Kvale 1996). However, because the case study also included observations over several days and the researcher met the same people many times during the process, the methods applied were also inspired by ethnographic approaches (Berry 2011).[2] Finally, the study was supplemented by interviews with children that were conducted by students from Social Education (University College Absalon) and Rhythmic Music Conservatory (RMC) as part of a collaborative educational project.[3] In the table below, observations, interviews, and the corresponding context and location are listed.

	Interviews	Observations
After-school clubs	10 group interviews with children 3 interviews with members of RIA 1 group interview with members of RIA 2 interviews with manager one 2 interviews with manager two 2 interviews with music employees	3 observations of children making music
MusicStarter Camp – the School of Østervang	3 group interviews with young people 2 interviews with members of RIA 4 interviews with pedagogues 4 interviews with music employees	4 observations of 4 different band sessions 2 observations of collective activities during camp
Concert at the venue Gimle	2 interviews with youngsters 2 interviews with music employees	Observations of 10 band performances Observation of the interactions between youngsters and adults
Stage debate and concerts, SOUND Festival	2 interviews with members of the RIA board Dialog between managers, RIA members, and music employees	Observations of three band performances

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2 The conducted research followed the ethical guidelines of responsible research practice at University College Absalon, defined by the "Danish code of integrity in Research" and monitored by "The Committee on Responsible Research Practices." See the following link: https://phabsalon.dk/ english/research-and-development-rd/responsible-research-practice/.

3 This collaborative project was led by teachers from Absalon, RMC, and the author of this article.

Vocal workshop		Observations of rehearsals and dialogs between young people and music employees
University College Absalon	1 group interview with managers 1 interview with a manager 1 presentation by a manager	Observations of collaboration between after-school teachers and music employees
Roskilde Municipality	Interview with the music supervisor	

Most interviews were recorded, and the observations were retained through ongoing fieldnotes (Emerson, Fretz, and Shaw 2011). During observations, situated interviews were also conducted to obtain a better understanding of the young people and the music workers' actions and thoughts in context (Miller and Glassner 2011). The data were analyzed through qualitative research methodologies inspired by grounded theory (Glaser and Stauss 1967). Thus, the data were continuously coded and categorized and new empirical data were produced until some sort of "theoretical saturation" was reached (Morse 2007; Stern 2007, 117). As a characteristic of qualitative research, the process contained inductive as well as deductive procedures (Holton 2010). Thus, the categories described in the following sections emerged through inductive analyses of data as well as theoretical and empirical perspectives described in the article's initial sections. The analysis includes five categories that were chosen as the most important for characterizing RIA and the pedagogical strategies involved in its formation.

Category one: Expertise and artistic professionalism

In phases two and three, managers Søren Gravgaard (SG) and Brian Svane Høiberg (BH) hired a number of youth workers educated at RMC. From the perspective of the music workers and managers, musical expertise is important for several reasons. BH emphasized that "we need people with the necessary competence to develop the children and to make it inspiring and attractive for the children." Furthermore, SG argued that young people are attracted to environments in which they can learn and develop:

> When it comes to competencies and ambitions, it's often the adults that represent a problem rather than the children and young people. Children like to be skilled and to practice. It's the adults that don't have the ambition, the competencies, or the motivation to support the children. (SG)

As SG indicated, there might be different approaches to children and young people in the context of after-school clubs. On the one hand, an after-school club is a place where young people do not have to learn like they do in school. This might promote a pedagogical approach that is less preoccupied with skills, learning, and practice and more concerned with promoting a relaxing informal atmosphere. However, from SG's

perspective, it is a misunderstanding to assume that children and young people will not learn and practice in their leisure time. Contrary to this, they need to feel that what they do is important, valuable, and being taken seriously. MW also seemed to adopt this distinction between a pedagogical approach based on serious work with music-making and a more relaxed and cozy pedagogical approach:

> Before SG was hired as manager, it was more like a relaxed project. It wasn't really noticed. Every year, we participated in the Alborg music festival for young people. But it wasn't serious like today. After SG, it became more serious and on a larger scale. Every second week, new ideas are launched that must be executed. New festivals and events all the time. The municipality is very interested, and they notice what we do. Other after-school clubs are watching, and they keep an eye on us. The young people that we develop are extremely skilled. At the Alborg Festival, they impress everyone because they are extremely competent compared to the others. Because we do so much for them. Because it's not just a cozy pedagogical project. (MW)

Young people from RIA also emphasized that it is essential to have the chance to learn from someone with comprehensive musical competence. Even so, they still indicated that it is also important to have other types of youth workers in the club, partly because the music workers are focused on music.

> If you don't want to play music, don't go to MW and PP. They are so skilled, and they want to make music and help you to make music. It's great that we have both educated youth workers and musicians. The musicians really know something about music. You can learn a lot. (RIA member)

In general, the young people seemed inspired by a pedagogical environment that includes musical competence and musical professionalism. This is because the music workers can help and guide them. Moreover, the music workers are role models themselves (e.g., due to their respective musical and artistic careers). Additionally, the music workers have a network of (semi-) professional artists and musicians that they frequently invite to do workshops and other activities. The importance of expertise and artistic professionalism correspond with the studies of youth communities and community music referred to in the initial discussions of this article (e.g., Bamford and Qvortrup 2006; Schippers and Bartleetm 2013; Steenis 2020). However, the question is how this type of expertise unfolds and is integrated into the specific context of an after-school club.

Category two: Music teachers and music workers

As previously described, musical competence is considered necessary to motivate and challenge young people. Still, managers, staff, and young people all stressed that the music workers must apply a very different approach than traditional music teachers to succeed in their work. As managers, both SG and BH described how educated

musicians sometimes overlook the fact that they are part of an institution that is entirely different from a music school. According to the managers, the unique after-school context implies that the pedagogical mission must be in focus. Although the music must be taken seriously, it is still only applied as a tool. Furthermore, they must recognize that the children and young people are participating out of their own free will. If it is not meaningful for them, they will walk away. Finally, the music workers must reach out to everyone and invite children and young people to participate:

> You need to be out there among the children. You have to invite the children in. If bands don't show up as scheduled, you have to go out there and find out why. If you are not proactive, it will become a closed community with only a few members. In an after-school club, you have to be humble. You are arrogant if you believe children will gather around you just because you are a skilled musician. You have to go out there and invite them in. (SG)

When SG discussed the creation of an open musical space, he was referring to many of his previous experiences as the head of different after-school clubs. Specifically, he referred to the work he did in collaboration with PP in an after-school club in Copenhagen. In this regard, he described how they experimented and ultimately reached a concept that seemingly worked. Most importantly, the music worker must consider themselves a pedagogical employee first and a music instructor second. They have to start out doing traditional pedagogical work. Then, they can eventually build up a musical environment. PP described the same basic principles:

> You have to go out there among the children. Bring your guitar. Build up relations. Invite them to come and play. That's how you get them interested. (PP)

In line with the above, music workers need to have a pedagogical focus that is not exclusively aimed at the elite. Thus, they must apply music as a tool to reach children and young people that require different forms of pedagogical support. From manager BH's point of view, professional and semi-professional musical environments are characterized by competition and—to a certain degree and under some circumstances—egocentrism. When the other manager, SG, spoke about how music workers need to be humble and not arrogant, he was seemingly making the same point. Thus, it is important to emphasize that even though the artistic level can be high in an after-school club, the main goal remains pedagogical:

> This is a pedagogical institution. We must make a space in which everyone can feel included and accepted. It is not about the elite. Children that are shy, clumsy, unsure of themselves, feel excluded, etc. They must be supported. Often, we put children together in bands in order to build up their self-confidence. It's so amazing to see them develop. (BH)

From music worker MW's perspective, the pedagogical work with children and young people that need support does not seem to be the most important thing. Instead, he described his work from an artistic perspective, according to which the main mis-

sion is to support young people in their artistic missions and unique artistic abilities. Nevertheless, this mission is closely related to overarching pedagogical objectives.

> There must be room for everyone. That's the ground rule. Including the people who have no competencies at first sight. You have to find their superhero power and pair them in different ways. Then we can build a strong community. For instance, Lotte. She has just lost her band. We have to find a new constellation for her. So, what is her superhero power? (MW)

The focus on potential "superhero powers" evidently makes room for a flexible way to include young people in the creative process. Young people do not have to be able to play a specific instrument or sing in a particular way. As such, the music environment is less dependent on musical traditions and more open toward people's unique personalities and preferences. Art and creativity are often associated with the novel and the unique (e.g., Boysen 2015). MW's focus on artistic quality essentially allowed him to focus on young people's unique qualities instead of forcing them to play in specific ways. As such, the case study can be related to the study of Club 47, where young people were also motivated by a musical environment that was less dependent on firm musical traditions. Among the RIA members, a focus on art was equally mentioned as an important factor when it comes to the differences between traditional music teachers and music workers:

> PP and MW are very different from normal music teachers. MW is not using any specific techniques or programs in order to teach you stuff. It's not his focus. That's cool. You are equal. You are just friends playing together. He is focusing on the artist and the art. He is not focused on how to teach you specific stuff. It's the same with PP. He is not trying to teach you something that you don't want to learn. It's who you are that matters. And what your competencies and your visions are. It's not like we are signed up for music lessons here. It's more like, "Today I'm going to play with Charly" [another music worker]. The music workers are your friends. MW is making fun and he also makes mistakes. Music teachers are way too preoccupied with perfection. At this place, we make music together. (RIA member)

Many music teachers would probably consider the young people's notions regarding traditional music teachers as a bit simplistic and unfair. However, the pedagogical approaches applied by the music workers seem to be valuable from the perspectives of young people. Furthermore, such approaches seem related to the unique after-school contextual framing in which formal and informal aspects are mixed. First, the young people consider the music workers as their friends. Second, they do not consider the music sessions to be isolated, scheduled, or well-defined in time and space, but rather something that blends with their personal/private life. Third, they feel that the music workers are not trying to teach them specific techniques according to a more or less predefined curriculum. Instead, they are trying to support the young people's unique artistic and personal identities. These three aspects seem internally related in the sense that they all indicate that the young people are motivated by an informal, personal,

and non-hierarchical space. Whereas the first and third pedagogical approaches might be possible to apply in a traditional music school, the second one seems to be especially connected to the informal context that the after-school club represents. Thus, the environment reflects pedagogical choices but is equally connected to the after-school club as a context with distinctive characteristics.

The role of the music worker corresponds to the aforementioned studies in which the music worker is described as family (Steenis 2020) and studies that indicate that the music worker can occupy many different roles as an expert, friend, co-creator, learner, etc. (Veblen 2007). In some studies, the informal role of the music worker is even associated with a non-pedagogical approach (Nielsen 2011; Schneider 2017). The non-pedagogical aspect is also reinforced by music workers and young people in the present case study.

Category three: A non-pedagogical music worker

When BH described his childhood mentor Bo Schiøler, he said, "I think Bo Schiøler is the most non-pedagogical pedagogue that you can find." When asked what that means, he emphasized how Schiøler used his intuition, which enabled him to achieve good results. The same term was applied when MW described his own approach to young people. When asked about his professional role in the after-school clubs, he said:

> I don't have to behave as a pedagogue. I can be a rebel. I can say "Fuck, the beat you have made sucks." And then it's much more valuable when I say "Fuck, it's good." It often seems like pedagogues are not allowed to say anything bad at all. This is not the way I do it. I want to be honest. But this is also a pedagogical approach, somehow. (MW)

From MW's perspective, it seems important to represent some form of authenticity. The young people must be able to trust him. He is not lying. He takes the music and the young people seriously. Still, he also stresses that his approach has a specific pedagogical effect, according to which the young people in the club must work hard to gain approval. According to the young people, MW's approach has many positive effects. Most importantly, young people they associate a "non-pedagogical" approach with authenticity. Furthermore, MW's focus on artistic and musical value encourages them to make an effort:

> MW is not able to say anything dishonest about music. But that's nice. He says, "This is like shit." But it's good. If we don't work 100 percent, he says "You can do this better." When I tell my mom about it, she seems a bit skeptical. But it's exactly what is so perfect about it. Because he makes us improve so much […] We don't want the music workers to be pedagogical. We want them to be honest. (RIA member)

Even though the young people have only positive things to say about MW, they are evidently aware that his "non-pedagogical" approach is not necessarily approved as

an accepted norm in an institutional context. Thus, one of the young people had to convince his mother that MW's strategies are motivational and supportive instead of the opposite. Different notions about legitimate pedagogical approaches and positions seem to be at stake. From a critical perspective, MW's focus on artistic quality might be associated with an unsafe competitive environment in which young people feel examined. However, this does not seem to be the case. Rather, the focus on artistic quality is connected to the promotion of social values and the support of personal identity. As described in previous sections, MW attempts to coach young people in a way that fosters their uniqueness and thus connects them with others in valuable ways (an approach also described in Higgins and Willingham's study of community music from 2017). From a creativity theory standpoint, this strategy is interesting because the social and individual aspects of creativity are nurtured. Thus, the chance of losing feelings of individual ownership in the collaborative creative process might be reduced (see section "The role of creativity"). In any case, the interviews with young people indicate that the music community is based on collaborative procedures that promote—rather than inhibit—individual originality and difference. These interrelations between individual and collective aspects of the music community appear to be of key importance and will be discussed further in relation to the final two categories.

Category four: Collaboration and collectivity

The pedagogical approach and established music community are based on a number of explicit and implicit norms. Most importantly, the collective and the collaborations in this collective represent major focuses. When the children begin playing music in the after-school clubs, they play together with others right from the start. Thus, music-playing is approached and organized as a group activity instead of an individual activity. BH puts it like this:

> In music schools, people often believe that you need to be able to play something on your own before you can play together with others. But our approach is different. We make music together from the beginning regardless of the fact that they yet don't know how to play. (BH)

The preferred approach depends on specific pedagogical competencies in the sense that the music workers have to orchestrate the music sessions in a way that enables novices to participate in music-playing. For instance, PP described how he uses his background as a producer to arrange the music in a way that makes it possible for the children "to feel that the music they make together sounds good, even if it's only for a couple of minutes." Furthermore, the focus on the collective entails enhanced attention to the relations and interactions between young people, which also requires strong pedagogical competencies on the part of the music worker: "In the process of music-making, you have to be able to learn how to give feedback, make yourself vulnerable, support collaborative processes, solve conflicts" (SG).

The focus on community and collaboration is evident on a micro scale among the bands, as well as on a macro scale in the institution. For instance, the managers developed a concept they call "spaces and places," according to which "space" is where the young people work together within the bands and "place" is where the bands perform music for others. Thus, the ambition is to build a community in which people can participate in different roles and positions, such as performers, musicians, producers, audience, hang-arounds, event-makers, organizers, etc. According to SG, music was specifically chosen as a pedagogical tool since it is a medium that people can generally relate to and because the music community can offer different positions—making it suitable for promoting a sense of collective spirit.

As a result, managers, music workers, and young people refer to community norms that seem related to the focus on the collective and collaboration. Most importantly, collaborative creativity is mentioned as the focal point when it comes to activities in the community. Seemingly, this collaboration results in a sense of group identity. For instance, a newcomer to one of RIA's events described the collaborative process in the following terms:

> I was new in the group. The rest of the group were friends. So, I was kind of a stranger. But we created some music together. So even though we were strangers we became a group. (RIA member)

In line with the above, the interviews revealed a focus on equality regardless of competencies and former experience. For example, people with different levels of skills are often mixed in different band constellations. This also means that the children are encouraged to help each other.

> The old-timers need to take care of the newcomers. Otherwise, we won't have a community in the long run. We need to water the flowers. The young people are very preoccupied with this agenda and they help the newcomers a lot. (SG)

The intention of promoting equality also includes a focus on democracy and democratic procedures (e.g., decision-making in bands often involves all members of the group). Furthermore, the focus on collaboration is visible in the way the music workers and RIA members attempt to build a comprehensive network. Thus, people are invited to participate in different groups and constellations to expand their relationships and strengthen the internal/external connections of the community. One of the RIA members explained:

> We have built up a strong community in which we can mix with people in many ways. You meet people that you wouldn't have met otherwise. You get new perspectives. It's a huge community. You can find someone that is a skilled growler. Or you can write "I need a bass player" and there will always be someone out there that will help you. It's good with a network. You help one another. It's easy to make friends and we are very good when it comes to helping the newcomers. (RIA member)

The outlined norms and values seem strongly connected to trends in society and the creativity research described in previous sections (e.g., Clapp 2017; Sawyer 2006; 2008). Thus, collaborative creativity occupies a predominant role when it comes to building a collective identity and promoting democratic norms as well as artistic quality.

In Shelemay's (2011) terms, community norms indicate that "affinity" between members and their individual preferences is an essential aspect of the net that holds a community together. However, a strong focus on social norms and collaborative creativity might also be challenged by other aspects of the community, such as competition and implicit hierarchies.

Category five: Hierarchies and equality

RIA members highlighted Musicstarter as an event in which the youth workers and music workers explicitly promote social values and norms in the community. This is interesting because Musicstarter is also characterized by high professional standards and musical ambitions. Therefore, it also includes elements that can make the different levels of competence and implicit hierarchies visible. Furthermore, the specific social norms in the community might problematize the intended inclusion of newcomers:

> We have learned a lot through Musicstarter. You need to be open to others. At this place, we only judge people if they are not open. If they don't listen. In Musicstarter, you learn how to be open. If you are too dominating, people will respectfully ask you to make room for others. We need to include everyone; otherwise, it's not fun. Everyone has to be part of it. But as a newcomer, you also need to invest yourself in the community. And you must accept that you will not necessarily have a say in all decisions. And if you don't have a say, it's because you don't wish to have a say. Because you can have influence even though you don't have any skills. (RIA member)

The quoted perspective indicates that an inclusive community will still rely on specific codes of behavior that might exclude someone.[4] On the one hand, everyone is welcome. On the other hand, a certain type of behavior is expected. From a critical perspective, this might also be the essence of the statement "If you don't have a say, it's because you don't wish to have a say." In other words, you are expected to be able to speak up, and if you do not have the courage or confidence to do so, you might not fully feel like a member. In that respect, many of the RIA members explicitly describe how they encourage each other to be proud of who they are, believe in themselves, and show themselves to the world. This norm is also evident in the conducted observations in which newcomers are often encouraged to play solos, perform, and engage in creative work. Likewise, during band sessions, young people often provide positive feedback when someone comes up with an idea. Still, even though the members of the community encourage and support each other to express themselves and believe

4   See Henrik Marstal's article in this special issue of DMO for further discussions about inclusion/exclusion in music communities.

in themselves, newcomers must somehow be able to adapt to these norms to be part of the community.

In line with the outlined ambivalence, there also seems to be a dilemma in terms of hierarchy and competition. As previously indicated, BH wishes to create an environment that is protected from competition because he believes that competition has negative implications and is often an unavoidable part of professional music environments. Yet, an important aspect of the applied pedagogy is to build a community characterized by professional approaches to music-making and performance. Notably, the simultaneous promotion of professionalism and minimal hierarchy might represent a problem. In this regard, RIA members refer to a specific type of "mindset" in the community that comprises evident hierarchies while also comprising equality.

> Some are better than others, of course. But you can learn from each other. For instance, the band Keido [the members of Keido are also members of RIA]. They are so good. But yet, you are not jealous of them. You just want to learn from them. It's a mindset where you don't become jealous. The focus is to become better. I just want to make music. I ended up in a group with Fredrik from Keido. He helped me a lot. And we made music together. (RIA member)

From an optimistic standpoint, the RIA member's description of the community seems ideal. First of all, she explained that she became inspired by Keido, who have achieved public recognition and attention. Second, she is related to members of Keido through creative collaborations in RIA. In this regard, she is treated as an equal. Accordingly, it seems like the promotion of social norms and the organization of network activities have resulted in a community that can embrace both professionalism and equality.

However, the empirical material also indicates that newcomers without comprehensive musical competencies might appear less dominant. In all four observed band sessions during Musicstarter, the group contained newcomers as well as experienced people. In two of the bands, this seemed to entail an evident difference in terms of positions in the groups. During rehearsals and concerts, they were less dominant and more reserved. Regarding both groups, the music workers explicitly described this as a challenge during interviews. In an interview, it was mentioned that one specific newcomer was younger and had less musical experience. In another interview, the mix of people with different skills was problematized.

> In many ways, it's a good thing to combine people with different levels of skills to reduce hierarchy. However, sometimes it has the opposite effect. One of the newcomers in my group is sometimes exposed because he is not able to follow the others. (Music worker)

In both cases, interviews were undertaken with all group members, including the inexperienced newcomers. According to the newcomers, they felt included and part of the community. Furthermore, one of them eventually became a member of the RIA board, while another continued to play with others from an established band and per-

formed a public concert a few months after the Musicstarter event. Thus, the indication of such cases is twofold. On the one hand, the cases demonstrate that people in this community are placed in different positions that indicate hierarchical structures. On the other hand, they demonstrate that the community can include people and make room for them despite differences in skills.

Discussion and conclusion

This study of the RIA collective indicates a number of factors that promote community building, inclusive social norms, and artistic value. Some of these factors seem to support and supplement results from the studies introduced in the first sections of this article. Other factors seemingly offer new answers to the challenges found in previous studies. Finally, some factors need to be developed and studied further since they represent conflicting or unresolved material.

First, the present study indicates that professional artistic opportunities are important. The professional aspect includes flexible access to equipment, venue facilities, recording opportunities, social workers with strong artistic and musical competence, and professional artists, among other factors. From the perspective of distributed creativity and other socio-material approaches, the importance of the environment is evident because young people's actions are entangled with material aspects. Second, the study indicates that creative music-making is productive in terms of building individual and collective identity. The focus on creativity enables the music worker to guide, construct, and support young people's talents and identity, match young people in different ways, and strengthen the network among the group of young people. Furthermore, a focus on art rather than traditional music skills allows music workers to support all young people's individual and unique talents and identities. Third, social norms—according to which everyone is welcome and helps each other regardless of age and musical competence—seem important. In this respect, the music workers, heads of the clubs, and experienced members of the community are vital actors when it comes to fostering and reinforcing these norms. Fourth, personal relations with the music workers seem vital. The music worker is considered a friend, which allows young people to interact with them in informal, flexible, and non-hierarchical ways. Fifth, the study indicates that support from the municipality and other key actors (e.g., Roskilde Festival and the venue Gimle) is important. Such support can help in terms of economic resources, endorsements, contacts, visibility, and other factors. Finally, a balance between youth workers' leadership/organization and young people's autonomy also seems vital. In the clubs in Roskilde, young people are supported financially and pedagogically until they increasingly take over.

The aforementioned factors represent approaches that can be found in different variations in other studies (see the first sections of this article). Additionally, some factors seem to represent more experimental methods. Notably, the most important factor is the systematic and organizational strategy of hiring youth workers with artistic and musical backgrounds. This strategy seems to solve some of the aforementioned

problems found in musician-teacher collaborations in school projects. First of all, the music workers are not just guests and can thus build strong relationships with the young people. Second, unproductive hierarchies between artists and youth workers are avoided in the sense that music workers engage in a dual role as both musician/artist and youth worker. In this respect, it seems vital that music workers can convey the overarching pedagogical social agenda, as formulated by the heads of the clubs and the other youth workers. Still, the present study indicates that efforts must be made to avoid possible hierarchies between the music workers and other youth workers because the visibility of music (e.g., via visible musical competencies, performances, etc.) can outshine pedagogical competencies that are less visible (Ahrenkiel, Warring, Nielsen, Schmidt, and Sommer 2013).

The present study highlights several issues that seem vital and worthy of further investigation. The first is the interconnection between social inclusion and artistic professionalism. Among young people, strong artistic ambitions go hand in hand with explicated social norms, according to which no hierarchy exists. This might be surprising since the professional world of artists and musicians is often characterized by competition and hierarchy (see for instance Nielsen 1999). The reason for this might be that the music workers and heads of the clubs strongly and explicitly insist on a pedagogical approach in which artistic quality is combined with inclusive social norms. Or perhaps the hierarchy and competitive social dynamic still exist among the young people but are not discussed openly because they do not fit with the expressed social norms. However, the reason for the noteworthy combination of social inclusion, collaboration, and artistic ambition might also be related to general trends in society, such as a focus on collaboration (as described in the first sections of the article) or ideological agendas (O'Brien, Selboe, and Hayward 2018). It is reasonable to assume that the norms of young people are intimately related to trends in society in complex and dialectic ways. However, it seems too simplistic to define the members of RIA as representatives of new norms associated with a specific generation since the described youth music communities of the seventies, eighties, and nineties correspond to the RIA collective in terms of their social and collaborative agenda in many ways.

The second point of attention is related to the young people's perception of the music worker. Some of the music workers are associated with a specific kind of authenticity that seems to support relationships and creative collaborations within the club. Notably, the concept of authenticity has been investigated in the context of teachers in schools (Laursen 2005). Furthermore, reports of teacher-artist collaboration in schools indicate that the teacher's role as an educator can be counterproductive in terms of expressing authenticity, whereas the artist role supports notions of authenticity (e.g., Rolle, Weidner, Weber, and Schlothfeldt 2018). Nevertheless, this question calls for further study in the sense that we must acquire more knowledge about how youth workers can support young people's creative endeavors in a way that is experienced as authentic.

The third point of attention concerns the social identity in the RIA Collective. According to Shelemay's categorization, a community can be characterized by descent, dissent, and/or affinity. In RIA, young people do not seem to explicitly associate them-

selves with a specific historical heritage or socio-economic grouping. Neither do they see themselves as belonging to a minority group opposing a predominant majority. Instead, RIA members are connected through creative music-making and an affinity in the group with respect to specific social norms and beliefs. Thus, in Shelemay's (2011) words, the music activities play a key role in the sense that they help "generate, shape, and sustain" the community (349–350). The social beliefs and norms found in RIA are hardly in opposition to a societal majority since they are reinforced by youth workers and represent the general values of our society. This seems to differ from other cases described in this article, such as the Children's Power Movement. Accordingly, the study indicates that a youth music community can be related to prevailing social and pedagogical values rather than oppositional ideologies. This is of key importance in the sense that it allows the after-school clubs to build inclusive communities that embrace young people regardless of their political beliefs, ethnicity, heritage, religion, socio-economic background, etc. From a pedagogical perspective, this is crucial because the role of an after-school club is to support all children rather than promote exclusionary group formation. Yet, RIA is still young and under the influence of pedagogical assistance and guidance. Thus, it might develop in other directions as it gradually becomes a fully autonomous community.

Strategies for the future

In 2021, RIA is still a relatively new organization. Therefore, we do not know what will become of this music community in the future. In what way will the after-school clubs further develop strategies to mix musical, artistic, and pedagogical competencies in the clubs? What will be the artistic and social implications of RIA? Will RIA become an autonomous community without support from after-school clubs and the municipality? As the author of this article, I encourage everyone with a pedagogical, artistic, usicological, or sociological interest in community building to undertake future studies of RIA and the after-school clubs in Roskilde to answer such important questions.

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