

A CRITICAL INVESTIGATION OF SELF-DETERMINATION
THEORY IN THE CONTEXT OF A MUSIC CONSERVATOIRE:
BASIC NEEDS SATISFACTION, AUTONOMY SUPPORT, AND
MOTIVATION OF BMUS AND MMUS
PERFORMANCE STUDENTS

Ralph Strehle

A Thesis Submitted for the Degree of PhD
at the
Royal Conservatoire of Scotland
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A Critical Investigation of Self-Determination Theory in the Context of a Music Conservatoire: Basic Needs Satisfaction, Autonomy Support, and Motivation of BMus and MMus Performance Students.



University of
St Andrews



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Ralph Strehle

A thesis submitted in partial fulfilment for the degree of PhD
at the University of St Andrews

September 2022

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In 2020, I relocated to Italy to become Director of Mascarade Opera Studio, a studio whose programme I designed according to the principles of self-determination theory and insights from acceptance and commitment coaching. To my knowledge it is the only post-conservatoire young artist programme in the world that employs such a therapeutic approach for performance enhancement. My heartfelt thanks to Max Fane, Francis Parham and Roger Granville for making this possible.

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Abstract

This thesis applies and critically examines Self-Determination Theory's concepts of basic need satisfaction, autonomy support and motivational types in the context of a major UK music conservatoire.

The study is a mixed methods study with an explanatory, concurrent and independent design. The quantitative analysis involved a survey questionnaire, the qualitative analysis involved repertory grid interviews and follow-up interviews. Results of the quantitative analysis show overall medium basic need satisfaction, high autonomy support and high self-determined forms of motivation. There are no significant differences between departments, undergraduate and postgraduate students and between male and female students. Whilst the case study findings support the results with regard to basic needs satisfaction, in six of the nine case studies, aspects of performance environments emerged which are not autonomy supportive and led students to experience introjected avoidance motivation in the form of fear of failure and not living up to the perceived expectations of important others. This is particularly the case in performance classes, assessment situations and auditions. The discrepancy between findings on the domain and situation levels question SDT's top-down model of motivation.

The qualitative case studies suggest that this institution's concept of a proto-professional environment might in some instances contribute to the creation of ego-involving climates. Finally, SDT's teleological outlook with its emphasis on self-actualization, reflected in the conservatoire's drive for excellence, might itself be a source of stress. In the case studies this is evident in participants' experience of pressure with regard to achieving integrated motivation.

SDT's newer strand of Integrative Emotion Regulation (IER) and a pedagogical framework based on Acceptance and Commitment Coaching (ACC) are introduced as noteworthy recent developments which might go some way in alleviating the pressures experienced at music conservatoires by students and staff alike.

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Glossary of Terms

ACT	Acceptance and Commitment Therapy
ACC	Acceptance and Commitment Coaching
BMus	Bachelor of Music
BPNT	Basic Psychological Needs Theory
COT	Causality Orientations Theory
CUK	Conservatoires United Kingdom
ELIR	Enhancement-led institutional Review
GCT	Goals Contents Theory
IER	Integrated Emotion Regulation
MA	Master of Arts
MMus Perf	Masters of Performance
OIT	Organismic Integration Theory
PCT	Personal Construct Theory
RCS	Royal Conservatoire of Scotland
RMT	Relationship Motivation Theory
SCQF	Scottish Credit and Qualifications Framework
SDT	Self-Determination Theory
WTP	Willingness to play

1. Introduction

The purpose of the current thesis is fourfold: firstly, using a self-determination theory (SDT) framework, it measures basic need satisfaction, autonomy support and motivation of undergraduate and postgraduate students in the School of Music at the Royal Conservatoire of Scotland (RCS). Secondly, drawing on case studies, it provides an analysis of the experience of basic need satisfaction, autonomy support and motivation of students in the School of Music on a contextual level. Thirdly, it provides a critical investigation of self-determination theory itself and, finally, a critical investigation of RCS in the context of self-determination theory.

In his 1995 monograph 'Why We Do What We Do' on understanding self-motivation, Edward Deci, one of SDT's founders along with Richard Ryan, summarises his efforts in the field of human motivation as follows:

All the work that Ryan and I have done indicates that self-motivation, rather than external motivation, is at the heart of creativity, responsibility, healthy behaviour, and lasting change (Deci & Flaste, 1995, p.9)

If self-motivation is indeed such an important ingredient for human functioning, then it also has clear ethical and pedagogical dimensions, which I will examine in this thesis. Important questions hereby concern the quality or type of motivation of students in this performance domain and the institutional, departmental, and individual processes by which the rules and regulations of RCS become internalised and accepted. As will be seen, successful internalisation depends on the type of performance environment prevalent in this institution, its educational goals, and the motivational processes of its staff and students underlying the pursuit of these goals. In SDT language, what matters here is the 'what' (goal) and the 'why' (process) of motivation.

Therefore, a fundamental question is also the extent to which the representatives of RCS, its teachers, are themselves aligned with these goals. It is the teaching staff who need to know how to translate an institution's ethos, its rules and regulations into teaching behaviours and, importantly, be willing to do this. In other words, the institution's staff, first of all, need to have internalised and embraced this ethos before they can pass it on to the institution's students. I will suggest that in the case of some students this motivational chain from institution to its staff to its students is interrupted in the context of this particular institution. There one can find a discrepancy between the Conservatoire's goals as expressed in its handbooks, strategic plans and critical reviews and the goals and methods of its teachers.

Yet, even if teachers embraced the goals of autonomy and self-determined motivation, the traditional conservatoire 'apprenticeship' (or '*atelier*') model of teaching might constitute a challenge to achieving these goals. Deci encapsulates this challenge in the form of a simple question:

How can people in one-up positions, such as health-care providers or teachers, motivate others, such as their patients or students, who are in one-down positions, if the most powerful motivation; leading to the most responsible behavior, must come from within – if it must be internal to the self of the people in the one-down position? (Deci & Flaste, 1995, pp.9-10)

The question posed by Deci is an ethical and pedagogical one, which I will consider in the context of the case study analyses. More precisely, I shall examine the extent to which the *atelier* model of teaching allows for a pedagogy based on self-determined motivation. For the present moment, however, it is important to understand the structure of the performance environment of RCS, its focus on excellence and enhancement, and the contextualisation of this within a self-determination theory framework.

1.1 Conservatoire Context

The Royal Conservatoire of Scotland, formerly the Royal Scottish Academy of Music and Drama, is Scotland's national and international centre for vocational training in the performing arts. Founded in 1847, it has become a multi-disciplinary conservatoire offering undergraduate and postgraduate degree courses in dance, drama, music (classical, jazz, traditional), production and film, as well as performing arts education. The focus of this thesis is on the seven classical departments in the School of Music. These departments have a similar programme structure with a strong principal study element which includes 1.5 hours of 1:1 teaching per week. It is therefore possible to compare students' experiences in these departments. The School of Dance, Drama, Production and Film has a different programme structure and much of the teaching is group-based. A comparison between Schools would have gone beyond the scope of this thesis.

The performance environment in the School of Music of RCS consists of principal study and supporting studies modules. In order to build a shared understanding of the courses, as well as providing a description of activity for assurance purposes, the RCS MMus Programme Document defines these two components of their course as:

The Principal Study is focussed primarily on your individual development as a musician. The central plank of learning and teaching in this module is the one-to-one lesson with an expert tutor. These lessons will form part of an ongoing cycle of individual practice and reflection, and will require you to devote a substantial amount of time to independent learning. Alongside this individual activity, there will in many strands of the programme be time allocated to taught and/or supervised group activity. This includes, for example, the participation of instrumentalists in large ensemble activities; the work of singers, players, and répétiteurs in opera productions; chamber music, band, and small ensemble coaching; and ensemble podium time for conductors...

The Supporting Studies module comprises a wide range of individually tailored activities designed to meet the needs of each individual student. This may include performance classes; seminars, workshops and masterclasses; attendance at concerts; rehearsals; performances, solo or group, where not assessed as part of the principal study; additional study of a related instrument or instruments; and taught classes specific to the discipline/department. (MMus/MA Programme Document, 2021, p.20).

The programme division between principal study and supporting studies modules can also be found on the BMus level. The main difference between the MMus/MA programmes and the BMus programme lies in the number of core and options modules. The current thesis focuses on the principal study and supporting studies modules as well as extra-curricular performance contexts such as auditions and competitions and does not consider the academic modules that supplement and contextualise the practical core of the programme. An entire programme review from a SDT perspective would certainly be an interesting future project.

Importantly, self-determination theory and RCS share the same humanist ethos, which makes the application of SDT to this domain particularly pertinent. SDT here has the potential to become a measure of success for this institution. The humanist outlook of SDT finds expression in the concept of intrinsic or self-determined motivation as opposed to extrinsic or controlled motivation, and humanistic integration, ‘the basic tendency within people to move toward greater coherence and integrity’ (Deci & Flaste, 1995, p.80). In autonomy supportive environments, humans are stipulated to strive for self-actualization in a self-determined or self-regulated manner. According to Deci this integrative process allows a person to become authentic and responsible. Integration, autonomy, authenticity and responsibility, also lie at the heart of the overall learning outcomes of this music conservatoire. Upon completion of their programme, students should:

Be equipped to make a contribution in the world, as an artist, educator, advocate and active citizen and use highly developed skills to communicate a profound appreciation of how her/his artistic discipline connects with the world. (BMus Programme Handbook, 2021, p.393)

In what follows, I shall provide a basic outline of self-determination theory and show how its main tenets and concepts are reflected in important RCS literature such as its Programme Handbooks, its Strategic Plan 2015-2020 and the comprehensive Enhancement-led institutional Review (ELIR) of 2018.

1.2 Self-Determination Theory (SDT)

Self-Determination Theory (SDT) constitutes 'a macrotheory of motivation' (Deci & Ryan, 2008, p.182) which incorporates six interrelated mini-theories:

1. Cognitive Evaluation Theory (CET), which is interested in social contexts and interpersonal interaction focusing, for example, on reward-structures, deadlines and feedback procedures.
2. Organismic Integration Theory (OIT), which focuses on internalisation of extrinsic motives and regulatory styles.
3. Causality Orientations Theory (COT), which examines people's general autonomy-orientation rather than their domain specific motivation as in learning or sports.
4. Basic Psychological Needs Theory (BPNT) which employs the concepts of innate needs to account for why people engage in certain behaviour.
5. Goals Contents Theory (GCT) which focuses on external goals (affiliation, love, fame, money, etc.).
6. Relationship Motivation Theory (RMT) which focuses on partnerships, close friendships, and group belongingness in the context of basic need satisfaction. (Ryan & Deci, 2017, pp. 19- 21)

The two mini-theories most relevant for this thesis are basic Psychological Needs Theory and Organismic Integration Theory. As will be seen, autonomy supportive behaviours and basic need satisfaction lead to self-determined forms of motivation. Before unpacking this further, it is important to understand the concept of motivation in SDT.

1.2.1 Self-Determined Motivation

Self-determination theory (SDT) employs a 'multidimensional concept' of motivation which assesses the quality of motivation rather than the quantity (Guay et al., 2008, p.233). The quality of motivation refers to the extent to which a behaviour can be said to be self-determined, that is, 'freely endorsed by individuals' (Ratelle et al., 2007, p.735). The main types or qualities of motivation are intrinsic motivation (IM) and extrinsic motivation (EM), which is further divided into external regulation, introjected regulation, identified regulation, and integrated regulation. Finally,

amotivation (AM) signifies the absence of motivation. The figure below shows Deci and Ryan's taxonomy of human motivation:

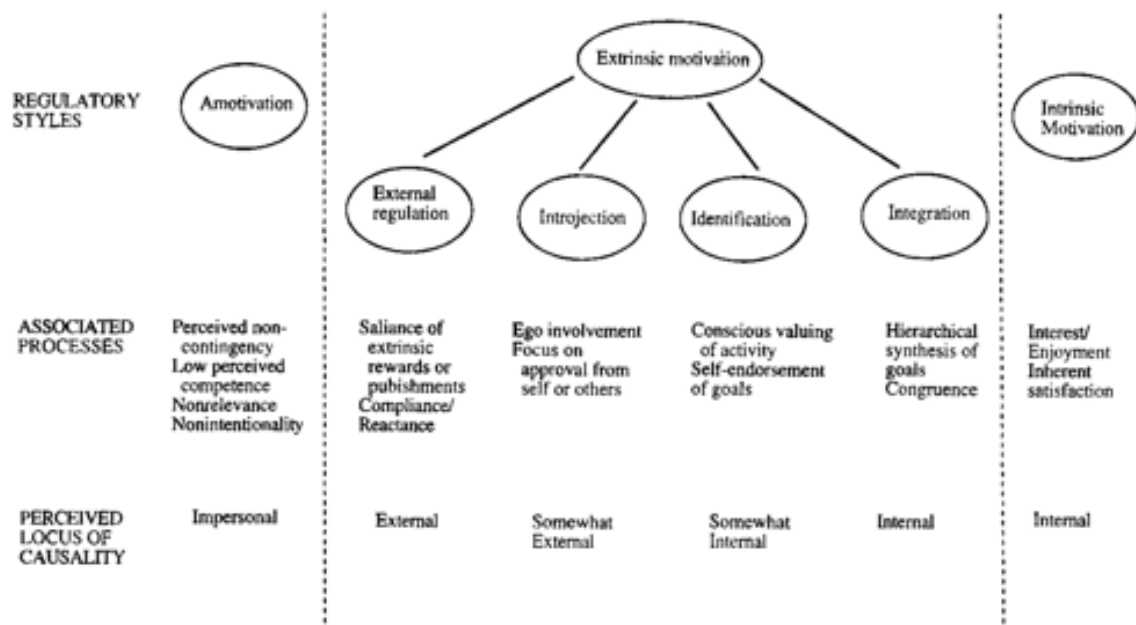


Figure i: A Taxonomy of Human Motivation (Deci & Ryan, 2000, p.6)

Following some SDT literature, throughout this study I shall also refer to regulatory styles as types of motivation i.e., external motivation, introjected motivation, identified motivation and integrated motivation (Vallerand et al., 1997; Assor et al., 2009). Specifically, I shall refer to regulatory styles when the emphasis is on the internalisation processes with regard to values and regulations of an environment and to types of motivation as an outcome of such internalisation processes. The extent to which internalisation is successful will determine the type of motivation an individual possesses (Deci & Ryan, 2000, p.237).

SDT assumes that the emphasis on the quality of motivation rather than quantity i.e., the overall amount of effort a person invests in an activity is more important in predicting such factors as 'well-being, effective performance, creative problem solving, and deep or conceptual learning' (Deci & Ryan, 2008, p.182). The focus on the type or quality of motivation distinguishes SDT from other

theories of motivation such as Bandura's social learning theory (Bandura, 1997) which, according to SDT proponents, neither engages with the question of why certain outcomes are desired, and therefore neglects the question of 'the energization of behaviour', nor addresses the regulatory processes people adopt in their pursuit of certain goals as a consequence of this energization (Deci et al., 1991, p.327).

Early research in SDT distinguished between only two types or qualities of motivation, intrinsic (self-determined) and extrinsic (non self-determined) motivation. Intrinsically motivated behaviours are considered the 'prototype of self-determination' in that they 'emanate from the self and are fully endorsed' (Deci et al., 1991, p.328). In concordance with SDT's postulate of humans as 'proactive organisms', intrinsic motivation 'concerns active engagement with tasks that people find interesting and that, in turn, promote growth' (Deci & Ryan, 2000, p. 233). Whilst intrinsic motivation cannot be further divided into degrees of self-determination – it is the highest form of self-determination – it can nevertheless be considered from three perspectives: intrinsic motivation to know, defined as the pleasure one derives from learning; intrinsic motivation linked to the satisfaction experienced in accomplishing, for example, a task, and, finally; intrinsic motivation derived from a pleasurable stimulation linked to an activity or action (Lonsdale et al., 2008, 324).

In the early 2000s, SDT expanded its theoretical stance, now expressing the differences between internal and external motivation in a self-determination continuum including types of motivation which 'differ in the extent to which they represent self-determined versus controlled responding' (Deci et al., 1991, p.328). As outlined above, the varying degrees of self-determination or autonomy in SDT are expressed in a spectrum or self-determination continuum ranging from amotivation (non-regulation) to extrinsic motivation (external regulation, introjected regulation, identified and integrated regulation) to intrinsic motivation (intrinsic regulation, self-determined). Amotivation represents a state where there is absence of intention or motivation in a behaviour (Gillet et al., 2009, p.156). External regulation, the first type of extrinsic motivation, represents the traditional sense 'of

extrinsic motivation in which people's behaviour is controlled by specific external contingencies' (Deci & Ryan, 2000, p.236). A student engaging in practice in order to get praise from their teacher would be an example of external regulation. In introjected regulation, people's behaviour is directed by an internal pressure 'based either in the pursuit of self-aggrandizement and (contingent) self-worth or in the avoidance of feelings of guilt and shame' (Vansteenkiste et al., 2006, p.219). An example of this type of motivation would be a student practicing because that is what a 'good student' does. The practice in this case would take place to avoid becoming a 'bad student' with its concomitant feelings of shame or guilt. In identified regulation 'people recognize and accept the underlying value of a behaviour' (Deci & Ryan, 2000, p.236) but the behaviour is still instrumental to attaining a consequence. An example of this type of motivation would be a student taking part in a masterclass because they see this as a good means to improve confidence levels. Finally, in integrated regulation, behaviour is an 'expression of who the individual is- of what is valued by and important to the individual' (Deci et al., 1991, p.30). Intrinsically motivated behaviour differs from integrated behaviour in that it is characterised as interest in the activity per se. In integrated regulation there is still a difference between the activity and the desired outcome or consequence. However, the activity is not purely instrumental but seen as 'personally important for a valued outcome' (Deci et al., 1991, p.330). Generally, more autonomous forms of motivation, such as identified, integrated and intrinsic motivation, have been associated with 'greater behavioural persistence, more effective performance, and better mental and physical health' (Deci & Ryan, 2000, p.241).

Motivation is further differentiated into global, contextual, and situational motivation (Vallerand, 1997). Global motivation corresponds most closely to a personality trait or general motivational orientation, contextual motivation refers to a domain such as music, education or work, and situational motivation refers to an individual's reason for 'engaging in a particular activity at a given time' (Gillet et al., 2010, p.156). SDT assumes a top-down effect between motivational levels with more general levels of motivation stipulated to affect more specific ones. The figure below provides an overview of SDT's Hierarchical Levels of Motivation:

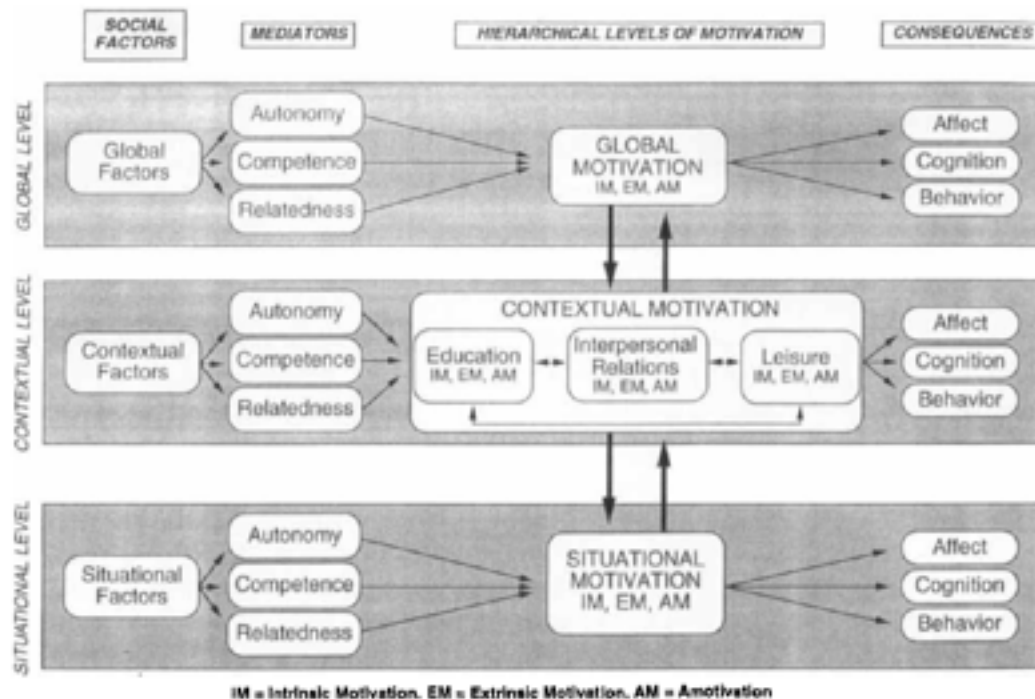


Figure ii: An overview of Self Determination Framework's Hierarchical Levels of Motivation (Vallerand, 1997, p.247)

Importantly, in the current thesis the distinction between contextual or domain motivation in the RCS School of Music and situation specific motivation in, for example, performance classes or 1:1 teaching, is reflected in its methodology where contextual motivation of students is examined using quantitative SDT questionnaires and situational motivation using qualitative interviews.

The aim for students to become self-determined finds expression in the learning outcomes of RCS' BMus and MMus/MA programmes. On the BMus level, for example, learning outcomes and goals are articulated for each Scottish Higher Education Level (SHE). Within the Scottish Credit and Qualifications Framework the higher education levels comprise SCQF levels 7-10. On SHE level one, autonomy goals for students include 'the ability to work autonomously' (BMus Programme Handbook, 2021, p.394). On subsequent levels autonomy goals become more holistic and as such part of a student's self-actualisation process. As students move through the various programme stages, the goal becomes the 'development of reflective and autonomous practice through an emphasis on insightful personal growth as a musician' (BMus Programme Handbook, 2021, pp.397). The learning

and outcome goals for the postgraduate programmes are summarised in the description of the MMus/MA framework.

We have purposely designed the MMus/MA framework to be highly flexible, giving you a great deal of autonomy in the design and shape of your studies. With this flexibility comes challenge: we will expect you to take a great deal of responsibility for self-organisation, for setting your own goals and finding the means to achieve them. Our hope is that as well as enabling you to work towards artistic mastery in your chosen field, that you will also develop the resilience to deal with challenges as they arise, both during the course of the programme and after you graduate. (MMus/MA Programme Document, 2021, p.37)

On a module level, for example, the programme offers postgraduate students the specialist option of the 'Autonomous Artist', an opportunity to work on a three-month collaborative project leading to a public performance or new work. In terms of SDT, the success of promoting 'artistic and professional autonomy in the emerging artist' (MMus/MA Programme Document, 2021, p.10), depends on the fulfilment of students' basic psychological needs and the autonomy supportive behaviours encountered in their performance environment. In the subsequent paragraphs I shall briefly outline these two key concepts of basic psychological needs and autonomy support.

1.2.2 Basic Psychological Needs

SDT postulates three innate psychological needs: competence, relatedness, and autonomy. These three needs are stipulated to be the energisers of behaviour, in that people's motivation regarding a behaviour is determined by the extent to which they seek and receive need satisfaction. Following White's concept of 'effectance', or competence motivation (White, 1959), competence is linked to the '*propensity to have an effect on the environment as well as to attain valued outcomes from it*' (Deci & Ryan, 2000, p.231). Whilst relatedness 'refers to the desire to feel connected to others- to love and care, and be loved and cared for', autonomy 'refers to volition —the organismic desire to self-organize experience and behaviour and to have activity be concordant with one's integrated sense of self' (ibid.). It is important in this context to distinguish between autonomy and independence. Whilst the former is linked to volition, the latter 'concerns nonreliance on others' (Chirkov & Ryan, 2001, p.618).

Students taking part in a masterclass might prepare their repertoire independently or they might ask a coach or teacher for advice. Crucially, the independent students and the teacher-dependent students prepare their repertoire either for autonomous or controlled reasons, for personal growth or to please their teacher. The extent to which these reasons are controlled will determine the type or quality of motivation these students have. Regarding this example, it is therefore necessary to distinguish between the preparation process in terms of dependence (alone vs. with teacher) and the regulatory processes (autonomous vs controlled) underlying the preparation process.

The three basic psychological needs in SDT differ from traditional uses of the term which refer to a person's desires, wants, or motives and their respective strengths. The three needs of autonomy, competence and relatedness are not 'treated as individual-difference variables' (Baard et al., 2004, p.2046). Instead, they are seen as universal nutrients for individual growth with the focus overall less on 'assessment of need strength' than on 'need satisfaction' (Ibid.). Needs and desires can therefore be distinguished according to whether they contribute to personal growth and health: if the satisfaction of a need is related to growth and health, it is a basic psychological need. If the satisfaction of that need is unrelated to growth and health, it is a desire (Ibid.). Importantly, needs in SDT also differ from needs in drive theories, where needs are seen as deficiencies, and need satisfaction as restoring equilibrium (Hull, 1951). From the point of view of SDT, 'innate life processes and their accompanying behaviours can occur naturally, without the prod of a need deficit' and this is the case because human beings have a natural tendency to grow and move toward 'personal and interpersonal coherence.' (Deci & Ryan, 2000, p.230).

With regard to types of motivation, competence need satisfaction and autonomy need satisfaction are stipulated to be essential components of intrinsic motivation. 'Intrinsically motivated behaviours', suggest Deci and Ryan, 'are those that are freely engaged out of interest ... and to be maintained, they require satisfaction for the needs for autonomy and competence' (Deci & Ryan, 2000, p.233). Regarding internalisation processes, support for competence need satisfaction without

autonomy need satisfaction is stipulated to lead to 'introjected regulation', making autonomy need satisfaction the key ingredient of more autonomous forms of motivation such as identified and integrated regulation (Deci & Ryan, 2000, p.238). Relatedness need satisfaction on the other hand is stipulated to play 'a distal' role when it comes to intrinsic motivation (Deci & Ryan, 2000, p.235). Deci and Ryan suggest that people often engage in intrinsically motivated behaviours which, whilst requiring autonomy and competence need satisfaction, do not require the support of others and hence relatedness need satisfaction (Deci & Ryan, 2000, p.235). Indeed, relatedness need satisfaction alone is stipulated to lead to 'introjected values or compartmentalised (poorly integrated) identifications' (Deci & Ryan, 2000, p.238). In terms of internalisation processes, a sense of belonging to a group, of being respected by others and of feeling secure attachment to others, is nevertheless seen as an important factor for internalizing the values and social regulations of that group (Adie et al., 2008, p.189).

In SDT, basic need satisfaction is affected by the extent to which autonomy supportive behaviours are in place. Autonomy supportive behaviours are stipulated to lead to need satisfaction and self-determined forms of motivation, whilst controlling behaviours are stipulated to lead to need thwarting and external forms of motivation.

1.2.3 Autonomy Support

According to SDT 'autonomy support is the most important social-contextual factor for predicting ... autonomous behaviour' (Deci & Ryan, 2005, p.338). The importance given to autonomy support is predicated upon the assumption that not all behaviour is intrinsically motivated. The extent to which external norms, regulations and behaviours become freely adopted by individuals depends on how controlling or non-controlling the internalisation processes are by which individuals 'assimilate and reconstitute formerly external regulations' (Deci & Ryan, 2000, p.236). For example, a student used to playing in concert halls might initially lack self-determined motivation to play in nursing homes as part of the 'Music and Society' module of their performance degree. For the student to perform in such a

setting requires initial contingent consequences such as a lower exam grade. If, over time, the only reason for the student to play in nursing homes remained the avoidance of lower grades, their behaviour would be externally regulated and therefore controlled. With regard to the motivational continuum, the student would display introjected motivation.

However, according to SDT, the student could become more self-determined if they were led to understand the reason or rationale for the module, given a choice within the expected behaviour, and if their feelings with regard to the expected behaviour were taken into consideration. Generally, autonomy supportive environments leading to more self-determined forms of motivation are characterised by providing explanations or rationales for an expected behaviour, by providing choices within the limits of a behaviour, and by acknowledging the perspective and feelings of the person who is to adopt the behaviour (Mageau & Vallerand, 2003, p.886; Deci et al., 1991, p.338). In terms of the self-determination continuum, the degree to which the internalisation process is accompanied by an autonomy supportive environment will determine whether a behaviour is characterised by external, introjected, identified, or integrated regulation.

With regard to basic need satisfaction, autonomy support 'correspond[s] to satisfaction of each of the three needs' (Adie et al., 2012, p.57). Fundamentally, support for each need satisfaction must be non-controlling, that is, it requires the individual receiving the support to remain self-regulated. A controlling behaviour, on the other hand, thwarts autonomy. An example of this would be a teacher threatening to expel a student from their studio if the student performed badly. In terms of internalisation processes, such controlling behaviour is stipulated to lead to extrinsic forms of motivation such as introjected motivation. Importantly, even supportive behaviours such as a teacher praising their student can be controlling. For the student to remain motivated, they would likely continue to rely on the supporting voice of their teacher. Incidentally, the dependence on external sources for retaining motivation is precisely what Helena Gaunt maintains is taking place in 1:1 tuition within a conservatoire environment arguing 'that whilst lessons were often motivating, students could

actually become dependent on these lessons for motivation, rather than developing their own internal and intrinsic motivations' (Gaunt, 2010, p.186).

By taking a 'partnership approach to learning' as outlined in the Reflective Analysis for the Enhancement-led Institutional Review 2018 (ELIR Reflective Analysis, 2018, p.38), RCS assumes a clear self-determination theory stance. The stated aim in its Strategic Plan is to 'deliver enhanced choice and flexibility to [its] students and embed pedagogical skills throughout [its] curriculum' (RCS Strategic Plan, 2015 – 2020, p.5). The student here becomes an independent learner, practitioner, and teacher. Indeed, independent learning seems at the very core of this institution's pedagogical aims, particularly within its atelier model of teaching:

The personal, dialogic and responsive nature of the individual student-teacher partnership across all programmes means that students are continuously engaged in their own learning (cf. Student Engagement Framework, element 2) and enabled to develop as independent, resourceful and self-reliant learners.' (ELIR Reflective Analysis, 2018, p.37)

The overall support system offered to applicants and students by the Conservatoire is considerable and can be found summarised in diagram-form in the Reflective Analysis undertaken for the Enhancement-Led Institutional Review in 2018:

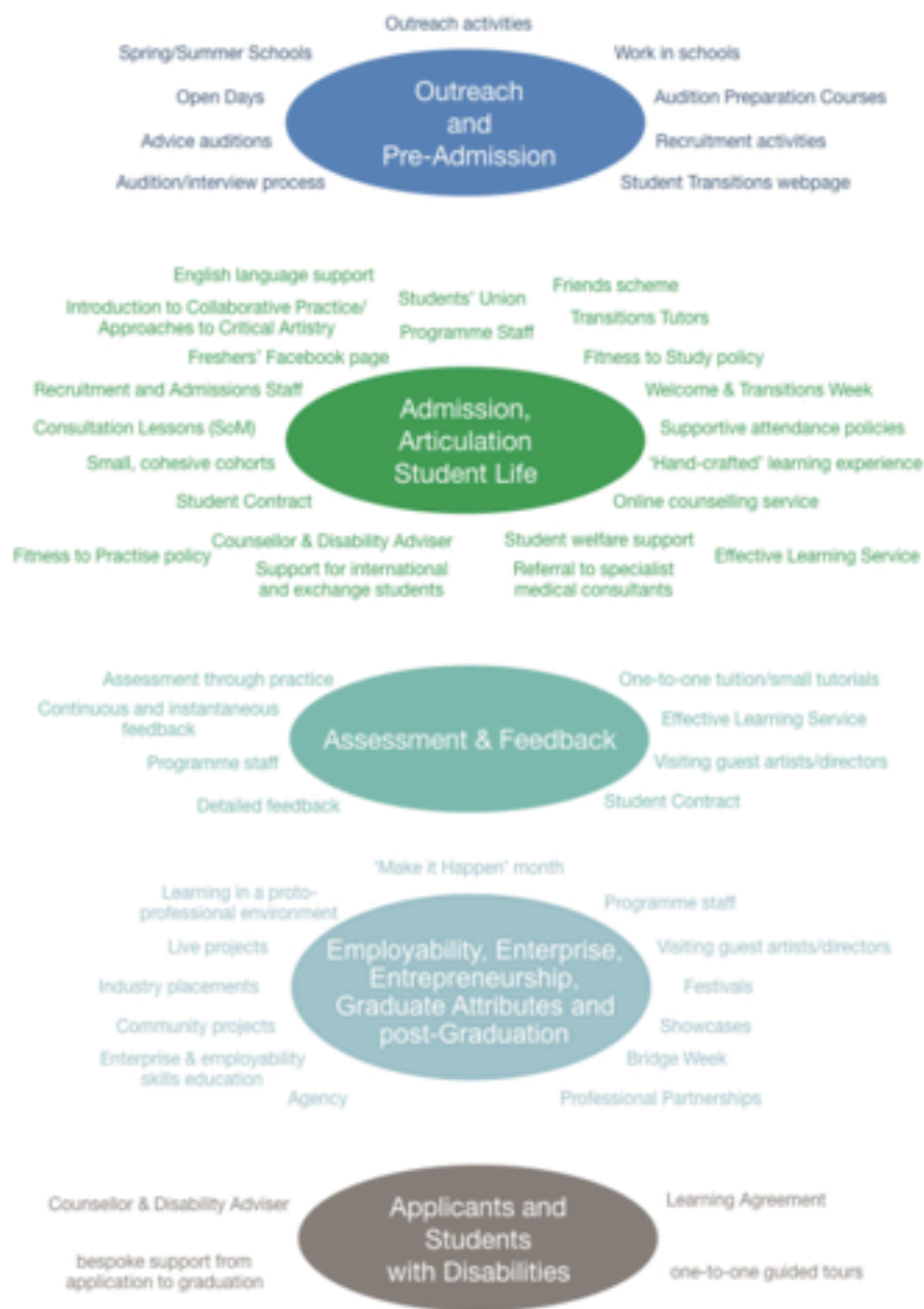


Figure iii: A diagram of support services available to students at the RCS. (ELIR Reflective Analysis, 2018, p.173)

Whilst not explicitly referring to self-determination theory in its literature, it is clear from the preceding discussion that much of the Conservatoire's ethos, structure, and pedagogy is informed by the same principles as self-determination theory. As a result, SDT provides an ideal framework for assessing RCS' success in realising its own aspirations in the School of Music. At the same time such

an assessment provides scope for a critical engagement with SDT itself on a domain and situational level.

1.3 The Thesis

In terms of chapters, my thesis follows a standard structure. The subsequent literature review is followed by a methodology chapter, a quantitative results chapter, a qualitative results chapter, a triangulation and, finally, a discussion chapter. The methodology chapter provides a fully-fledged exploration and justification of its research design, methods of data collection and data analysis as well as an analysis of the theoretical presupposition of SDT and personal construct theory, which forms the basis of the qualitative repertory grid interviews. I shall also critically reflect on my own professional background. Finally, I shall look at the limitations of the study.

The subsequent quantitative results chapter presents the results of basic need satisfaction, autonomy support, and motivational types at the domain level of the School of Music at RCS and examines whether there are differences between male and female, undergraduate and postgraduate students and between departments. The qualitative case studies results chapter presents qualitative analyses of the experiences of four undergraduate and five postgraduate students from a self-determination perspective.

The triangulation chapter provides a triangulation of the quantitative and qualitative results of this study. Guided by the results, the discussion chapter will focus on need thwarting and autonomy support, performance approach and performance avoidance goals, ego-involving and task environments, as well as provide a critical investigation of the School of Music at RCS from a self-determination theory perspective. In the conclusion chapter I begin to outline what a conservatoire teaching model could look like based on the results and discussions presented in this thesis.

2. Literature Review

As 'a macrotheory of motivation' (Deci & Ryan, 2008, p.182) or 'grand' theory' (Keegan et al., 2011, p.9), self-determination theory (SDT) has assumed a pivotal role in the field of motivation studies, and as such has given rise to a considerable amount of literature ranging from dental anxiety and patients' need frustration in treatment (Halvari et al., 2019) to Queer studies on autonomy support and outness (Legate et al., 2012). A simple Google Scholar search on self-determination theory reveals 1,640,000 entries since 2013. SDT has been applied to a variety of domains such as education, work, sports and exercise, health care and psychotherapy, cultural and religious socialisation, and virtual worlds (Ryan & Edward, 2017, p.3). Within the field of psychology, it belongs to 'social, personality, developmental, and clinical psychologies, and, more recently, to neuropsychology and behavioral economics' (Ryan & Edward, 2017, p.19).

Before its widespread use across various life domains, SDT was criticised for its reliance on questionnaire methodologies and a lack of qualitative research (Keegan et al., 2011). However, since then the number of qualitative research studies rooted in SDT has increased considerably. In a recent review of self-determination theory in the context of physical education alone, for example, White and colleagues identified 34 studies which met several stringent inclusion criteria related to SDT constructs (White et al., 2021). Moreover, there has also been a shift toward video-based observation methods instead of self-report methodologies (McPherson et al., 2019; Blackwell et al., 2020). The rapidly increasing number and type of self-determination studies has given rise to several reviews, including general literature reviews (Van den Broeck et al., 2016), conceptual overviews (Evans, 2015), systematic reviews (Tang et al., 2020) and meta-analyses (Ntoumanis et al., 2021).

Considering the breadth of SDT studies, the purpose of this literature review is not to provide a general overview. Instead, it attempts to establish the relevance of its own methodology and theoretical framework by drawing on pertinent studies within the domain of the performing arts whilst being cognizant of research that is happening in other domains. Therefore, the main focus is on

research conducted at the conservatoire level and its specific situational contexts such as 1:1 teaching. Where necessary I will draw on research in other music subdomains such as the school or the post-conservatoire professional level. The general domains of work, sports, and education will play a more distal role. The diagram below outlines the major domains and subdomains in which SDT has been employed with regard to basic need satisfaction, autonomy support and motivation. Most research within the music performance domain is of a quantitative nature. On the situational level, within a specific performance context, such as singing lessons, performance classes or examinations, qualitative studies can also be found.



Figure iv: A diagram displaying how Self-Determination Theory, and various domains are contextualized in this thesis.

Importantly, the domain level investigation needs to be framed within the SDT concepts used in this study, i.e., basic need satisfaction, autonomy support and motivation, whilst also considering more recent ones such as wellbeing, passion and vitality. Finally, it must be acknowledged that there is important research that relates to specific aspects of SDT but is not of itself SDT research, such as flow, self-regulation and self-efficacy studies. As Evans points out, ‘SDT may provide some unification for previous research in music education.’ (Evans, 2015, p. 66). The diagram below shows the connections and assumed paths between the three major fields of investigation of this study.

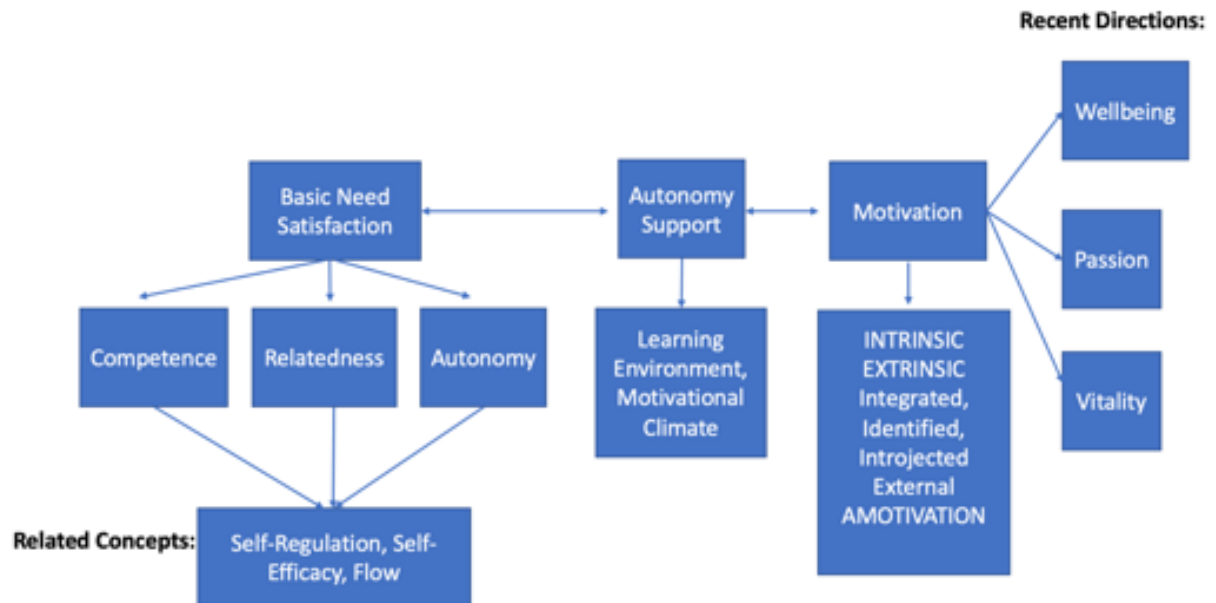


Figure v: Connections and Assumed paths between the three major fields of investigation of this thesis.

In what follows, I shall be looking at SDT literature firstly within the general music performance domain, followed by the conservatoire sub-domain and its situational contexts. I shall subsequently look at the adjacent school and professional sub-domains before returning to the domain of the performing arts. Whilst there is considerable research in other domains, there is relatively little in the music performance domain and hardly anything in the conservatoire sub-domain.

2.1 Music Performance

On the general music performance domain level, there are two studies, both quantitative, which employ SDT's concept of self-determined motivation. Bonneville-Roussy et al. (2011) investigated how autonomous internalisation leads to harmonious passion and self-determined, intrinsic motivation in musicians. The study revealed that harmonious passion was positively associated with the use of mastery goals whereas obsessive passion was positively associated with performance approach and performance avoidance goals. In the context of the current thesis, the concept of harmonious and obsessive passion adds an interesting dimension to understanding students' responses to perceived

performance challenges, particularly in more evaluative settings such as assessments or auditions where performance approach goals might be more prevalent.

Bonneville-Roussy and colleagues' study can be contextualised within a research field which examines the link between self-determination theory and goal theory. Particular interest lies hereby in the relationship between SDT's concepts of autonomous motivation, internalization, basic need satisfaction and goal theory's concepts of goal orientation and goal content. Similar to Bonneville-Roussy and colleagues' study where harmonious passion, a result of autonomous internalization, was positively associated with the use of mastery goals in the music performance domain, Theis and colleagues (2020) showed that in the school domain, basic need satisfaction was positively associated with the use of mastery goals and graded performance. Furthermore, Smith and colleagues' 2011 study revealed that autonomous and controlled goal pursuit predict task – and disengagement coping strategies respectively. The authors argue that the reason for goal pursuit in the case of controlled goal pursuit lies in extrinsic motives such as self-worth or approval. When a goal is not reached or a setback experienced, the individual experiences this as a threat to their self-worth and will consequently disengage from goal pursuit in order to avoid further damage to their self-worth. In autonomous goal pursuit, on the other hand, an individual strives for goals because of enjoyment in the task and the possibility for learning and personal growth. Couching this in terms of Lazarus and Folkman's transactional model of stress (Lazarus & Folkman, 1984), Smith and colleagues (2011) theorise that at the primary level an individual with autonomous goal pursuits will appraise a stressful or challenging situation as an opportunity for learning. An individual with controlled goal pursuit, on the other hand, may appraise the situation as a potential threat to their self-worth. Bonneville-Roussy and colleagues' (2017) more recent study lends support to Smith and colleagues' paper by showing that self-determined students use engagement coping strategies in response to stress appraisals while students with controlled motivation use disengagement strategies. In the sports domain, Lonsdale and colleagues (2009) examined the antecedents of athlete burnout in 201 elite Canadian athletes and concluded that extrinsic forms of motivation showed positive associations with burnout and self-

determined forms negative correlations with burnout. Here it seems controlled goal pursuit might not only lead to disengagement strategies but also to ill-being.

In the context of the current study, particularly with regard to the qualitative component, I hope that data obtained from the repertory grid interviews will allow for a more comprehensive analysis of the type of goals students set, whether goals are pursued in a controlled or autonomous manner and, finally, how students cope in perceived stressful situations on a number of contextual levels such as 1:1 lessons, performance classes, masterclasses and assessment situations. As many classes follow the format where a musician performs in front of their cohort and subsequently receives feedback from the class teacher and cohort, it will also be interesting to see whether conclusions can be reached with regard to peer relationships.

While many studies focus on an individual's goal motives or the why of goal pursuit, Vansteenkiste and colleagues (2006) reviewed literature focusing on the effect of goal content on learning activities. In SDT, goal content, too, can be distinguished into intrinsic goals, such as helping others or one's community, and extrinsic goals such as acquiring wealth or fame. In some SDT studies, this distinction is also labelled intrinsic and extrinsic aspirations (Deci & Ryan, 2000). The authors contend that framing students' activities in terms of intrinsic goals promotes better conceptual understanding, deeper learning, continued engagement and, finally, task-oriented behaviours.

Returning to the domain of music performance, MacIntyre and colleagues (2018) investigated musicians' motivation by drawing on SDT's concepts of intrinsic, identified, introjected and extrinsic regulation as well as other concepts such as motivational intensity, desire to learn, willingness to play, perceived competence and musical self-esteem. Results showed that intrinsic motivation was a significant factor in maintaining a complex motivational system which was characterised by a 'virtuous cycle of motivation' (MacIntyre et al., 2018, p.710), a sophisticated feedback loop between the various motivational elements. Interestingly, earlier research on music motivation by MacIntyre and Potter (2014) using the same approach but within the more specific domain levels of piano and guitar playing,

led to different results. The authors found significant differences in regulatory styles and willingness to play, with pianists exposing higher external regulation and lower willingness to play across different performance contexts. The willingness to play (WTP) concept adapted from McCroskey and Richmond (1991) might be an especially pertinent concept for the contextual levels explored in this thesis. Defined as a 'musician's willingness to play music across various settings that can range from informal jam sessions in a garage to formal recitals on a stage, for audiences of varying sizes' (MacIntyre et al., 2018, p.703), it serves as an indicator for motivational attitudes over a wide variety of performance contexts.

In their 2009 study Assor and colleagues introduced a refinement of regulatory styles with regard to introjected motivation in the school and sports domain, thereby adding a further dimension to studies employing SDT's motivational continuum. The authors distinguished between introjected avoidance motivation, where an individual engages or withdraws from an action because they want to avoid feelings of low self-worth, and introjected approach motivation, where an individual engages with an activity because they want to maintain or achieve higher self-worth. Musical self-esteem, which according to MacIntyre and colleagues 'reflects the overall development of confidence as a musician' (MacIntyre et al., 2018, p.710) is closely related to self-worth, an 'individual's evaluation of himself or herself as a valuable, capable human being deserving of respect and consideration' (APA Dictionary of Psychology, Last Accessed 3rd August 2022). Self-worth and self-esteem both affect an individual's perceived competence. Particularly with regard to MacIntyre and Potter's 2014 study, where pianists reported greater introjected regulation, the distinction between introjected avoidance and approach motivation adds a useful explanatory dimension as to why pianists 'seem to be motivated more than guitarists by the need for competence, as demonstrated with formal success and competitive achievement' (MacIntyre & Potter, 2014, p.415). Further analysis using the concepts of introjected approach and avoidance motivation, could show whether pianists' desire for formal success is linked to increasing self-worth and musical self-esteem or to avoiding failure and a loss of self-worth, musical self-esteem and social approval. I shall return to the concept of introjected

avoidance motivation in the context of avoidance motivation and performance goals in the discussion chapter of this thesis. Whilst Assor and colleagues show that neither type of introjected regulation had 'a less positive pattern of correlates than did identified motivation', introjected avoidance motivation nevertheless appeared to be 'experienced as less autonomous than introjected approach motivation' (Assor et al., 2009, p.489).

2.2 Music Conservatoire

On the conservatoire level, Evans' and Bonneville-Roussy's study on self-determined motivation and practice employed structural equation modelling to test relationships between need satisfaction, motivation, and motivation to practice (Evans and Bonneville-Roussy, 2016). This is the only study examining SDT concepts on the conservatoire domain level. More specifically, the authors investigated how basic need satisfaction in a conservatoire environment affects music students' motivation toward music and how, in turn, motivation affects practice. The particular focus was how motivation affects practice frequency, quality practice frequency, and preference for challenge. The study thus focused on how domain level motivation affects context specific motivation to practice. Results of the study revealed that basic psychological need satisfaction and autonomous motivation explained more frequent practice, more frequent quality practice and higher preference for challenging tasks. As with other quantitative SDT studies, the measures employed in this study were self-report measures using 7-point scales such as the self-regulation questionnaire (SRQ) (Grolnick & Ryan, 1989). An idiographic approach examining how these concepts are reflected on a personal level is lacking. Yet, particularly on a more contextual level, I shall show that it is important to examine students' understandings of concepts such as 'being a good musician' or 'loving to play one's instrument' in order to undertake more accurate classifications according to motivational types. Using repertory grid interviews, the current research therefore supplements existing SDT research by providing a personal construct perspective to enrich the quantitative methodologies.

The top-down model of motivation, or hierarchical model of intrinsic and extrinsic motivation as outlined by Vallerand (1997), was also the subject of Gillet and colleagues' earlier study on the influence of coaches' autonomy support on athletes' motivation and sport performance (2010). Similar to Evans and Bonneville-Roussy who examined whether music domain specific motivation affects context specific motivation to practice in their 2016 study, Gillet and colleagues investigated how self-determined motivation in the general domain of judo affects contextual self-determined motivation at the situational level of a competition. Both studies confirmed the hierarchical model and found in addition that the top-down model of motivation leads to increased productivity and performance. Whilst Evans and Bonneville-Roussy discerned higher preference for challenging tasks and practice frequency on the situational level following high self-determined domain motivation, Gillet and colleagues found that athletes with high domain specific motivation showed increased sports performance on the situational level of competitions. The top-down effect of motivation from a domain level to situational levels lies at the centre of the current research project where the quantitative component examines domain specific basic need satisfaction, autonomy support and self-determined motivation, whilst the qualitative component investigates these concepts on a situational level in a variety of performance contexts such as performance classes, orchestra classes, 1:1 teaching and assessments.

On the situational or contextual level within the conservatoire domain, one can find studies in the fields of practice (Evans & Bonneville-Roussy, 2016; Valenzuela et al., 2018), 1:1 teaching (Blackwell et al., 2020) and music workshops that were specially designed along SDT principles (Virkkula, 2020). Virkkula (2020) examined the influence of a series of vocational music education workshops on the learning motivation of popular and jazz music students at a Finnish conservatory. The study is qualitative, using theory-oriented content analysis. An SDT category table was used to analyse text data. The expression 'I reflected and chose the pieces to sing myself', for example, was interpreted as representing supported autonomy (Virkkula, 2020, p.7). In total, Virkkula used six categories relating to the support of basic need satisfaction: (1) supported autonomy, (2) supported competence, (3)

supported relatedness, and (4) non-supported autonomy, (5) non-supported competence and (6) non-supported relatedness.’ (Virkkula, 2020, p.7) The environment of the workshops was designed according to the principles of SDT with an autonomy supportive environment stipulated to enable participants to experience basic need satisfaction. The workshops were led by professional musicians rather than teachers. Results revealed that the majority of students (89%) experienced working with a professional musician as supporting autonomy, competence and relatedness need satisfaction.

The relevance of Virkkula’s study for the current research is twofold: Firstly, its methodology of theory-oriented content analysis was also used in the analysis of the qualitative case studies where the construct and contrast poles of the repertory grid interviews and text data from the follow-up interviews were tabulated according to autonomy need satisfaction, competence need satisfaction, relatedness need satisfaction, autonomy support and motivational types. Secondly, the decision to appoint professional musicians as workshop leaders and not teachers, suggests that at a certain level of conservatoire study, a less controlling peer- learning model rather than a master-apprentice model might be more conducive to student motivation.

In the context of 1:1 teaching, Blackwell and colleagues (2020) examined student vitality, ‘the feeling of being alive, vigorous, and energetic’ (Blackwell et al., 2020, p.1), in 1:1 performance lessons using a self-determination theory framework with a particular focus on student-teacher rapport and autonomy support. The researchers employed a video-based methodology and conducted a behavioural analysis coding 35 distinct behaviours related to teachers’ verbal and physical behaviours in high and low vitality lessons, as well as low and high vitality students’ behaviour. The study revealed that autonomy supportive teachers increased students’ vitality, which in turn increased teachers’ autonomy supportive behaviours. In low vitality lessons, on the other hand, students’ low vitality appeared to lead teachers to low vitality behaviours, which, whilst not being actively need-thwarting, nevertheless led to low need satisfaction. The authors conclude that teaching interventions should be designed using the teacher behaviours associated with high vitality lessons, which include asking

questions which promote self-critical thinking, providing task-related feedback, vocal and cognitive modelling, and the setting of mutually agreed goals and objectives for the lesson. Along with Kupers' and colleagues' study on co-regulation of student motivation through teacher-student interaction (Kupers et al., 2015), this is one of the few studies in the field of music performance which has employed video-based rather than self-report methodologies and focused on the dynamic interpersonal dimension of autonomy support.

The studies of Virkkula (2020) and Blackwell et al. (2020) can be situated within the field of SDT's concept of 'autonomy support'. Autonomy supportive behaviours are stipulated to lead to basic need satisfaction, more self-determined forms of motivation, increased performance, persistence, and wellbeing. Black and colleagues, for example, found that pupils' perceptions of their instructors' autonomy support predicted increases in self-determined motivation, perceived competence, and enjoyment (Black et al., 2000). In a comparative study between parent and teacher autonomy support in Russian and U.S. adolescents, Chirkov and Ryan showed that perceived autonomy support predicted greater academic self-determined motivation and well-being (Chirkov & Ryan, 2001). Similar results can be found in the sports domain where Adie and colleagues confirmed that coaches' autonomy supportive behaviours positively predicted basic need satisfaction and well-being over time (Adie et al., 2012).

In the education domain, autonomy support is characterised by a 'deeply rooted willingness and capacity to take and prioritize the students' perspective during learning activities' (Reeve & Halusic, 2009, p.148) and includes an autonomy supportive teaching style based on nonevaluative, flexible and informational language (Reeve & Halusic, 2009, p. 149). In their 2003 study on the coach-athlete relationship in the sport domain, Mageau and Vallerand provide a list of autonomy-supportive behaviours which encourage coaches to provide choices within specific rules and limits, rationales for tasks and limits, non-controlling competence feedback and opportunities for initiative taking and independent work. Coaches should avoid the use of controlling behaviours such as offering tangible

rewards for task completion, providing 'guilt-inducing criticisms', and encouraging ego-involvement in athletes (Mageau & Vallerand, 2003, p.886). With regard to providing autonomy supportive competence feedback, Mouratidis and colleagues showed that even corrective feedback, which deals with perceived weaknesses and faults, can be motivating if it is provided from an autonomy supportive perspective (Mouratidis et al., 2010). Whilst negative feedback provided with a controlling style might induce feelings of shame and guilt in an athlete for not having achieved a desired outcome, corrective feedback provided with an autonomy supportive style is task-oriented by identifying areas of a performance which require re-structuring to facilitate achievement striving.

It is only more recently that the relevance of autonomy supportive behaviours in the work domain has received increased attention, particularly with regard to managerial styles and increasing employee motivation and performance. The greater consideration of the tenets of self-determination theory in this domain is accompanied by a shift from transactional to transformational leadership styles and a shift of focus from 'external contingencies to internal experiences' (Rigby & Ryan, 2018). In order to build engaging and motivational work environments, organizations are in the process of moving away from external reward and punishment structures toward the individual empowerment of employees. This shift, whether undertaken for intrinsic or extrinsic goals, i.e., altruistic concern for the wellbeing of employees or improving profit margins, might yet have to be more fully realised in the music conservatoire domain, where external contingencies in the form of approval via selection processes and the master-apprentice model of teaching still seem to be in place. Indeed, it might be worthwhile investigating more fully how the master-apprentice model relates to a transactional leadership style. With managers and teachers setting fixed goals and objectives, for example, both models may limit creativity, self-initiative and autonomy aspirations.

In their 2020 study on how leaders apply self-determination theory in organisations, Forner and colleagues analysed how managers operationalise SDT concepts at the workplace with a particular focus on basic needs satisfaction. Whilst the authors conclude that managers use a variety of

approaches that lead to basic need satisfaction, they also note that the smallest portion of examples provided (19%) were autonomy examples. This is noteworthy as autonomy need satisfaction and competence need satisfaction alone are stipulated to lead to intrinsic motivation, whereas competence need satisfaction alone, as discussed earlier on, can give rise to less self-determined motivational types such as introjected regulation. If the master-apprentice model with its controlling teaching style and focus on skill acquisition is still prevalent in the conservatoire domain, it might be that autonomy need satisfaction is shown to be relatively low resulting in less self-determined forms of motivation such as introjected motivation in students. Competence need satisfaction on the other hand might be high.

To ensure self-determined employee motivation, Manganeli and colleagues list five characteristics which they suggest companies should consider when designing jobs: task variety, task identity, task significance, job autonomy, and feedback (Manganeli et al., 2018, p.213). In a conservatoire context, these characteristics provide useful guidance not just for 1:1 teaching but also for the learning outcomes and general aims of a performance degree in music. Translated into a conservatoire context, task variety on the level of 1:1 teaching means that lessons should be varied in modality and duration in order to prevent boredom and disengagement. Task variety on the programme level means that students should have access to a variety of performance contexts. Instrumentalists, for example should be able to perform in chamber music setting, symphony orchestras and opera orchestras. MacIntyre and colleagues' adapted concept of willingness to play (WTP) would be a good indicator to assess the extent to which autonomy supportive behaviours have led students to internalise task variety as meaningful and valuable.

Task identity, on the other hand, refers to the opportunity for an employee to stay with a task from its beginning to its completion. Task identity in a conservatoire context is perhaps easier to achieve than task variety. The very nature of the rehearsal process with its final performance as outcome allows students to experience the beginning and completion of a task. On a programme level,

on the other hand, the question of a general task identity has become more complex particularly with the increasing diversification of tasks within portfolio careers of musicians, a development that conservatoires are increasingly taking into consideration in their course design. I shall return to this question when discussing integrated motivation as one of the learning outcomes of RCS.

Job significance, the personal significance of the task at hand, and job autonomy, the opportunity for students to guide or self-regulate their learning process, are at the centre of this thesis and will be discussed in later chapters. Feedback, finally, as shown, needs to be provided in an autonomy supportive manner for students to remain motivated. Overall then the five job characteristics appear to provide a useful template for analysing students' learning and performance activities on a music performance degree course.

Returning to the music conservatoire sub-domain, Valenzuela and colleagues (2018) examined the role of motivation for experiencing flow on the situational level of conservatoire practice. Along with Evans and Bonneville-Roussy (2016), this is the only study investigating practice on a contextual level in the conservatoire domain. The study is quantitative in nature. Results showed that flow was associated with intrinsic motivation and feelings of autonomy and competence. The strongest correlation was found between flow and competence. However, feelings of competence were not only associated with flow and intrinsic motivation but also with external and controlled motivation leading the authors to suggest that 'intrinsic and extrinsic motives coexist in higher music education' (Valenzuela et al., p. 43). In cases of external regulation, the focus may shift from enjoyment of competence (IM-stimulation, IM-accomplishment, IM-stimulation) to the demonstration of competence and the need for external validation. The co-existence of motivational types points toward a complex picture of motivation in the conservatoire domain.

Interestingly, Ratalle and colleagues' investigation of students' profiles in terms of autonomous, controlled and amotivated regulation (Ratalle et al., 2007) in a high school context detected two types of mixed profiles: one with moderate levels of autonomous and controlled motivation, and one with

high levels of autonomous and high levels of controlled motivation. Results suggested that the latter profile was particularly associated with high persistence and achievement. As an autonomous profile could only be found in a follow-up study on college level, the authors concluded that 'students' motivational profiles might be context sensitive' (Ratalle et al., 2007, p.743). Along with Valenzuela and colleagues' discerned coexistence of intrinsic and extrinsic motives in higher music education, Ratalle and colleagues' taxonomy of context-sensitive motivational profiles suggests that motivational processes should be analysed in a nuanced and individualised manner. I intend to capture these subtle nuances in motivational regulation within and between individuals and performance contexts by using a mixed-method approach which engages with the broader domain-specific motivational processes on a quantitative level and context-specific processes on a qualitative level.

2.3 School Music

The majority of SDT literature in the domain of music performance and music education is located on the high school level, which also includes music performance activities outside of school such as private music lessons. At the primary school level, Evans and colleagues (Evans et al., 2012) used the concept of psychological needs to investigate their role in ceasing music and music learning activities of pupils in school band programmes. Whilst the study was quantitative and involved a self-report questionnaire methodology, its survey nevertheless included a qualitative element in the form of an open-ended question exploring why study participants ceased playing their instrument. The results of the study suggested that participants felt higher need satisfaction and therefore feelings of fulfilment when highly engaged in music learning. Conversely, they felt low autonomy, competence and relatedness need satisfaction in the period leading up to the decision to cease playing their instrument.

On the school music level, Freer and Evans (2018) employed the concept of basic psychological need satisfaction and expectancy value theory to investigate declining participation in music over the school years. More specifically, the quantitative study examined high school students intentions to

continue studying music once it became an elective rather than a mandatory subject. Drawing on expectancy-value theory the authors supplemented basic psychological need satisfaction with the concept of subjective task value, which 'comprises attainment value (the importance of an activity), interest value (the degree to which an activity is enjoyable), utility value (the usefulness of an activity), and perceived cost (including task difficulty) of achievement-related choices' (Freer & Evans, 2018, p.2). High subjective task value was stipulated to be the result of an autonomy supportive environment which facilitates the internalisation of values through basic need satisfaction. Taking into account students' instrumental experience outside of school, the study indicates that high psychological need satisfaction and task value are important in students continuing to study music at high school.

Persistence, drop-out and engagement have been the subject of a number of STD studies over the years. Vallerand and Fortier (1997) showed that high-school students who perceived themselves as low in competence and autonomy need satisfaction exposed low self-determined motivation to pursue school activities, which led to the intention to drop out of school and, finally, to actual dropout behaviour. Dropout students also perceived their parents, teachers, and school administrators as less autonomy supportive. Interestingly, in a study on the role of autonomy support and autonomy orientation in prosocial behaviour engagement, Gagné (2003) found that autonomy support was a weaker predictor of engagement than autonomy orientation. Gagné's study is one of the relatively few SDT studies which employs Deci and Ryan's concept of a general causality orientation. The concept of causality orientation includes autonomous, controlled, and impersonal motivational orientations (Deci & Ryan, 2008, p.183) and therefore takes into consideration an individual's history of need satisfaction and need thwarting. In the context of the current study, I shall consider causality orientations with regard to autonomy supportive behaviours within an analysis of RCS' proto-professional environment.

In their 2015 study on need satisfaction, motivation, and engagement among high performance youth athletes, Podlog and colleagues (2015) showed that satisfaction of the three basic needs of competence, autonomy, and relatedness was positively correlated with athletic engagement echoing results of Evans and colleagues' 2012 study in the music performance domain where participants engaged in music learning activities when experiencing basic need satisfaction. In contrast to Hodge and colleagues' study (2009), the authors found that relatedness need satisfaction was significantly related to athletic engagement, suggesting that youth athletes might be more motivated when experiencing a 'meaningful connection to significant others' (Podlog et al, 2015, p.427). The relevance of relatedness need satisfaction, stipulated to play a more distal role for self-determined motivation, seems to be greater in setting with younger age-groups. Quested and colleagues (2013), for example, found in the context of a dance school that in class settings relatedness need was shown to be the strongest predictor of dancers' wellbeing. In the current study, relatedness need satisfaction will be particularly relevant in 1:1 settings and in performance classes.

On the situational level of 1:1 lessons in the school domain, Kupers and colleagues (2015) examined the co-regulation of autonomy in student-teacher interaction. Students were between 3 years and 11 months and 11 years and one month old. The study is a mixed method study which included an in-depth qualitative analysis of individual string lessons and a quantitative component examining the relation between synchrony and students' motivation and progress. To my knowledge, this is the only mixed-methods study in the field of music performance. The novelty of the study lies in its focus on how autonomy is co-regulated from moment to moment and differs from previous research which has mainly focused on how autonomy supportive behaviours affect student motivation. Drawing on earlier studies (Meyer & Turner, 2002), the authors maintain that 'student autonomy is not seen as an individual attribute, but rather as a continuously negotiated process in the student-teacher relationship' (Kupers et al., 2015, p.335). Using coded video-observations, the study shows how the co-regulation of autonomy is negotiated between student and teacher in real time. Whilst there are a number of studies on teacher autonomy supportive behaviour, this study is

particularly interesting as it also codes student autonomy behaviour in four areas: autonomous engagement (high autonomy and positively engaged), resistance (high autonomy and negatively engaged), mimicry (low autonomy and positively engaged), and absence (low autonomy and negatively engaged). Analysis of the four case studies revealed that 'the patterns of autonomy co-regulation vary between different teacher–student dyads' (Kupers et al., 2015, p.350). Within the quantitative analysis, synchrony was shown to predict motivation and progress. However, the direction of the effect was opposite of what the researchers expected with out-of-sync moments related to higher motivation and higher progress. According to its authors the study shows that there 'is no 'one size fits all' approach to autonomy development; what works for a student with a high need for autonomy does not necessarily work for a student with a lower need for autonomy' (Kupers et al., 2015, p.355). Kupers' and colleagues' study questions to some extent the assumed correlation between autonomy support and basic need satisfaction. Moments of growth are not those where one finds synchrony between autonomy support and autonomy expression, but those where autonomy support and autonomy expression are out- of-sync. Just as Valenzuela and colleagues discerned co-existence of motivational types in conservatoire practice, here too one finds a more complex picture albeit of the effect of autonomy supportive behaviours.

The transactional nature of musical development in the student-teacher interaction was already the subject of an earlier study by Kupers and colleagues (2014) which presented a dynamic model of skill acquisition in which scaffolding of music students' skills is intertwined with self-determination theory. The core characteristic of scaffolding is contingency, which implies that a teacher adjusts levels of support according to the needs of the student at any point in time. Further characteristics are fading, the gradual withdrawal of support and the transfer of responsibility from the teacher back to the student. The authors argue that the scaffolding process itself can be captured within a self-determination theory framework in which teacher autonomy supportive behaviours and student self-regulated learning lead to basic needs satisfaction and self-determined motivation. Importantly, this earlier study paved the way for the subsequent real-time moment to moment study of interaction

within teacher-student dyads. It is also one of the first studies which suggested a theoretical bridge between self-determination and self-regulated learning.

Teacher autonomy support and teaching styles haven been the subject of a number of SDT studies. Tessier and colleagues (2010) designed and tested a teacher training programme to improve teachers' interpersonal style. The authors considered interpersonal style from the perspective of autonomy support, structure, and interpersonal involvement, probed with such items as 'explains rules and limits, gives rationales' as opposed to 'imposes rules and limits', sets 'differentiated and challenging tasks' as opposed to 'same task for all students' and 'sympathetic, warm, humorous' as opposed to 'cold, distant' (Tessier et al., 2010, p.246). Results revealed that autonomy supportive teaching styles lead to higher need satisfaction, self-determined motivation, and engagement in class. However, Amoura and colleagues (2015) showed that autonomy supportive and controlling teaching styles are not opposite constructs on a single continuum, but are independent. In other words, a lack of autonomy support does not signify a controlling teaching style. Similarly to Ratalle and colleagues (2007) observing mixed motivational student profiles, and Valenzuela and colleagues detecting coexistence of intrinsic and extrinsic motives in higher music education, Amoura and colleagues found teaching styles which were characterised by being both autonomy supportive and controlling. The authors consequently suggest that whilst a teacher can be 'globally perceived as being autonomy-supportive or controlling ... he/she can at times act more or less in an autonomy-supportive way and more or less in a controlling way.' (Amoura et al., 2015, p.154).

If autonomy supportive and controlling teaching styles are not opposite and instead independent styles, the absence of autonomy support does not automatically signal the presence of controlling styles. With regard to the three basic needs of autonomy, competence, and relatedness, for example, the absence of need satisfaction does not equal the presence of need thwarting. According to Haerens and colleagues (2015) this means that need frustration and motivational outcomes require separate consideration. As with autonomy supportive behaviours, need thwarting behaviours relate to specific

autonomy, competence, and relatedness need thwarting behaviours. Examples of such behaviours include teachers imposing their opinions on students (autonomy thwarting), pointing out that they will likely fail (competence thwarting), and being distant when together (relatedness thwarting) (Rocchi et al., 2017, p.431). In their 2015 study in the context of physical education, Haerens and colleagues found that controlled teaching was related to need frustration, controlled motivation, and oppositional defiance. In their 2014 investigation of the motivational climate of elite sport, Keegan and colleagues, on the other hand, show that coaches' 'specific behaviours and themes were rarely associated with a specific motivational impact' (Keegan et al., 2014, p.106). Instead of a correspondence between coaching styles and athlete motivation, the authors suggest that behaviours need to be interpreted by taking into consideration source, respondent, and context. Feedback given by a coach in a specific performance context, for example, can be interpreted by the athlete as either autonomy supportive and motivating or be questioned as 'mollycoddling' or patronising (Keegan et al., 2014, p.106). By showing that autonomy supportive behaviours require contextualisation and interpretation by the respondent, Keegan and colleagues' study adds a note of caution to SDT's generalised view that autonomy supportive behaviours lead directly to basic need satisfaction and higher motivation. For the current study this suggests that autonomy supportive and autonomy thwarting behaviours are context sensitive and that there might be an area where the distinction between these behaviours is blurred.

2.4 Music Profession

Whilst several studies have suggested theoretical links between self-regulated learning and self-determination theory, it was not until 2020 that a study examined their relationship. In the sub-domain of professional music making, López-Íñiguez and colleagues applied self-regulated learning and self-determination theory to optimize the performance of a concert cellist (López-Íñiguez et al., 2020). The study provides a longitudinal mapping of a professional cellist's preparation across several concerts. More specifically, it explores the cellist's self-regulatory and self-determination processes

across 100 weeks and nine concerts, and tracks motivational changes within SDT's motivation continuum. The study showed that intentional self-regulation by the performer, who was also a researcher in the field of music psychology, led to a number of positive results such as an increase of intrinsic motivation throughout the concerts, a decrease in external regulation and an increase in the performer's metacognitive abilities through continued self-monitoring and self-observation behaviours.

Self-regulation and SDT appear closely related. In their study on negotiating transitions in musical development, MacNamara and colleagues maintain that at a music conservatoire level 'there is an increasing concentration of autonomous learning' (MacNamara et al., 2008, p.339). Generally, students engage in self-regulated learning when 'they take an active role in initiating, choosing, and carrying out the learning process' (Ritchie & Williamon, 2013, p.106). The self-regulation process can be structured into layers pertaining to the regulation of processing modes (learning styles), the regulation of the learning processes (metacognitive strategies) and the regulation of the self (goal-setting) (Boekaerts, 1999, p.449). In terms of stages, self-regulated learning can be divided into forethought, performance, and self-reflection phases (McPherson, 2022, p.4). Self-regulated learning has been examined in the context of different learning styles or orientations where it was linked to intrinsic forms of motivation. In her review of self-regulated learning, for example, Boekaerts explains that such notions as Entwistle's meaning orientation or Vermunt's deep level processing are linked to autonomous forms of motivation in terms of the pleasure derived from meaningful integration of information (Boekaerts, 1999, p.448). Ritchie and Williamon showed that students used self-regulated behaviours such as evaluating the quality of progress of learning and/or setting goals and planning for sequencing, timing and completion of activities in relation to those goals. In total the study examined 10 types of self-regulated learning behaviours (Ritchie & Williamon, 2013, p.110). In her study analysing strategies and self-efficacy beliefs in instrumental and vocal individual practice of first-year music students in church music, performance, or music education programmes in Norway, Nielsen

found that students' use of rehearsal, elaboration, effort, organizational and metacognitive strategies improved their self-efficacy beliefs (Nielsen, 2004, p.427).

Whilst the studies cited above show that music students employ self-regulated learning strategies, it does not follow that they employ them in a self-determined, volitional manner. The process of applying these strategies might still be controlled. Boekaerts, for example, points out that 'students may feel that planning, monitoring, and evaluating the learning process takes too much time and effort' (Boekaerts, 1999, p.452), implying that students' internalisation of self-regulated learning might not automatically result in more autonomous forms of motivation. Instead, Boekaerts points to the 'bliss' of external regulation (Boekaerts, 1999, p.450) where students willingly submit to a controlling teaching style within a master-apprentice teaching model. In such cases Gaunt suggests that students 'may find developing responsibility for their own learning difficult' (Gaunt, 2010, p.186).

Self-regulated learning needs to be learned. The success in terms of internalisation processes resulting in more autonomous forms of motivation depends on the autonomy supportive behaviours of teachers and coaches. If self-regulation is perceived as an expected normative behaviour, then it might give rise to more extrinsic forms of motivation, such as external and introjected regulation. Indeed, Gaunt argues that encouraging student autonomy in learning and decreasing dependence on the teachers might temporarily lead to a decrease of motivation (Gaunt, 2010, p.186). In SDT terms, students might move on the motivational continuum from more intrinsic forms of motivation toward more extrinsic ones.

Whilst self-regulated learning has been linked to autonomy need satisfaction, it has been suggested that self-efficacy can be considered as a part of competence need satisfaction (Evans, 2015, p.66). Self-efficacy refers to the 'beliefs in one's capabilities to organize and execute the courses of action required to produce given attainments' (Bandura, 1997, p.3). In Bandura's social learning theory, self-efficacy affects motivational levels in that it influences the type of goal that individuals set for themselves, the amount of effort they expend, their endurance in the face of difficulties, and their

resilience to failure. Self-efficacy has to be distinguished from self-concept 'which comprises perceptions of personal competence in general or in a domain (e.g. academic, social, motor skills)' (McPherson & McGormick, 2006, p.323). Whilst a vocal student, for example, might consider themselves a competent performer in general, in the context of a recital situation they might hold lower self-efficacy beliefs.

In their 2006 study on self-efficacy and music performance, McCormick and McPherson showed that self-efficacy is a strong predictor of performance outcomes. The authors asked candidates before an Australian Music Examination Board (AMEB) exam to gauge their confidence in their ability to perform well in terms of a variety of factors including technical work and sight-reading (McPherson & McCormick, 2006, p.327). Using structural equation modelling, self-efficacy was found to be an important determinant of music achievement (McPherson & McCormick, 2006, p. 331). Ritchie and Williamon developed specific questionnaires for probing self-efficacy with regard to musical learning and musical performing (Ritchie & Williamon, 2010). Comparing conservatoire and university music students, the authors found that conservatoire students had a much higher mean learning self-efficacy score, which they suggested could be attributed to conservatoire students' spending more time practising (Ritchie & Williamon, 2010, p.338). In terms of SDT, conservatoire students' situational competence need satisfaction with regard to learning was higher than that of university music students.

Yet, as with autonomy and self-regulation, most non-SDT studies do not consider the volitional element. It is possible for a student to possess high levels of self-efficacy whilst being controlled. According to Deci and Ryan, neglecting the volitional or self-determined perspective is a shortcoming of self-efficacy theories such as Bandura's. 'Because the theory does not distinguish between autonomous and controlled behaviours', they argue, 'it maintains, at least implicitly, that people who are pawns to reward contingencies or to other controlling events are agentic so long as they feel able to carry out the activities they feel coerced or seduced into doing' (Deci & Ryan, 2000, p.257). From a

SDT perspective it is important that self-efficacy beliefs are accompanied by autonomy need satisfaction to ensure higher self-determined motivation in students. As seen, self-efficacy and competence need satisfaction alone are stipulated to give rise to less self-determined forms of motivation, such as introjected regulation.

2.5 Performance Arts

In the neighbouring domain of dance, there are two interesting studies that relate to this thesis, which examined autonomy support, basic need satisfaction, and well-being of dancers in the context of vocational dance training programmes in the UK and Hong Kong (Quested & Duda, 2010; Quested et al., 2013). Whilst the 2010 study explored the interplay of basic need satisfaction, motivational climate, and well-being, the 2013 study tested the generalisability of basic needs theory in the situational contexts of dance classes, rehearsals, and performances. The 2010 study used structural equation modelling (SEM) to analyse data, the 2013 study multilevel modelling (MLM). Results of the 2010 study revealed that dancers' perceptions of task-involving climates, stipulated to promote greater autonomy and competence, positively predicted satisfaction of the three basic needs, whilst perceptions of ego-involving climates negatively predicted dancers' reported competence. Perceptions of autonomy support positively predicted autonomy and relatedness need satisfaction. The 2013 study tested the sequence postulated by basic need theory from autonomy support to basic need satisfaction to wellbeing in the context of classes, rehearsals, and performances. The study concluded that competence was the only need 'to significantly and negatively predict changes in the dancers' negative affective states during rehearsals and performances' (Quested et al., 2013, p.593). In other words, competence need satisfaction predicted dancers' wellbeing in the context of rehearsals and performances. In class-settings, however, relatedness need was shown to be the strongest predictor of dancers' wellbeing. Perceived autonomy support, finally, positively predicted basic need satisfaction across all settings.

The presumed SDT sequence from autonomy support to basic need satisfaction to self-determined motivation and related concepts such as positive affect, wellbeing, and vitality has been the subject of several studies in the sports and education domains. With regard to subjective vitality, for example, Adie and colleagues confirmed that coach autonomy support predicted basic need satisfaction which in turn predicted greater subjective vitality (Adie et al., 2008). In physical education Ntoumanis' study confirmed the sequence from social factors to motivational types via basic need satisfaction. More specifically, intrinsic motivation was related to positive consequences, such as increased effort, whereas low self-determined forms of motivation and a-motivation predicted negative consequences such as boredom (Ntoumanis, 2001). Regarding basic need satisfaction as mediator, lower mean scores for autonomy support in physical education (PE) settings are in line with what Quested and colleagues refer to as the 'norm of low autonomy' in ballet (Quested & Duda, 2010, p.54). In these domains, controlling teaching styles appear more accepted.

Quested and colleagues' 2013 study is the only SDT study which explored basic need satisfaction and autonomy support on a contextual level across different settings in an environment which is very similar to a conservatoire environment. Both performance environments share similar class types and practice requirements. Dancers in Quested and Duda's 2010 study reported that they had been dancing an average of 31.9 hours per week (Quested & Duda, 2010, p.44). The notional student effort for the performance module at RCS, comprising 1:1 principal lessons, supporting studies classes, rehearsals and performances is set at 600 hours per academic year, equalling 20 hours of practice per week, and around 30 hours if one includes the various weekly performance activities such as performance classes, orchestral rehearsals, 1:1 teaching, etc. Whilst Quested and colleagues' 2013 study explored variations in basic need satisfaction and autonomy support across different performance contexts using a quantitative methodology, the current thesis examines basic need satisfaction, autonomy support and motivation across different music performance settings or contexts using a qualitative methodology.

2.6 Summary

The preceding sections located and examined SDT studies and SDT related studies in a variety of music domains and neighbouring areas. The diagram below provides an overview of the assumed relations and correlations between a variety of aspects and concepts which have been the focus of SDT studies over the last fifteen years.

Motivational Climate	Autonomy Support	Goal orientation	Goal Process	Need Focus	Motivational Orientation	Coping Strategies	Goal Content
Ego-involving climates	Controlled teaching style	Result oriented	Controlled	Competence	Avoidance	Disengagement	Extrinsic
Task-involving climates	Autonomy supportive teaching style	Task oriented	Autonomous	Competence Autonomy Relatedness	Approach	Engagement	Intrinsic

Figure vi: Overview of relations and correlations between concepts in Self-Determination Theory

Without doubt, SDT research has become increasingly complex and differentiated, both on a conceptual and a methodological level. Video assisted methods, in particular, have contributed to a more nuanced view of how motivational processes are affected in real time. Furthermore, a change of research focus away from the domain level toward the contextual level, has revealed that motivational processes are context-sensitive, questioning the assumed hierarchical or top-down model of motivation. Importantly, it is not just the vertical dimension of the SDT model with its assumed domain and context layers that has come under scrutiny but also its horizontal dimension: STD's assumed sequence between autonomy support, to basic need satisfaction and then motivation. Whilst there is a broad consensus concerning the validity of STD's general tenets, one cannot neglect those SDT studies which sound a more cautionary note. As a consequence, any research design wanting to capture motivational processes on a domain and context level in a differentiated manner, ought to include a methodology which can do justice to these complexities. I believe that the research design outlined in the following chapter with its quantitative and qualitative components and sub-components is well suited to achieve this. Furthermore, considering the relative paucity of SDT studies, whether quantitative or qualitative, on the music conservatoire level, my study constitutes a significant addition to this particular research field.

3. Methodology

The following chapter presents my research methodology. Following Plano Clark and Ivankova, I use the term methodology to indicate the entire research process from the formulation of research questions, the design of a research apparatus, its tools for data collection and methods for data analysis, to finally the result and interpretation stages (Plano Clark & Ivankova, 2016, p.61). My understanding of methodology also includes an investigation of the philosophical assumption and theoretical models underlying or framing my study as well as my own personal context (Plano Clark & Ivankova, 2016, p.191). This requires an exploration of self-determination theory (SDT) and personal construct theory (PCT), the theory underlying the repertory grid interviews, in addition to my own professional and academic background (Plano Clark & Ivankova, 2016, p.197).

My writing is informed by questions concerning the overall justification of the research design, which contains a mixed method study, and the appropriateness of the methods used. A concern relates to the ethical implications of assuming a theoretical position which conceptualises the research process, and particularly the researcher and research participants, in ways specific to its ontological and epistemological assumptions. There is the standard procedure of ethical clearance or approval, which ensured that my research was conducted in a responsible and ethically accountable way in order to minimise potential risks for the students involved and to maintain their rights and dignity. The theoretical, philosophical and ethical implications of self-determination theory and personal construct psychology includes an additional act of 'levelling' in the sense that they elevate the other, the research participant, to the level of representation within their own systems of signification. As Grosz argues, this is an act of 'mythical and impossible levelling' (Grosz, 1999, p.10). In the context of my study, this 'levelling' must be acknowledged particularly in the data collection, the writing up and interpretation phases.

In what follows, I shall firstly examine my own professional and academic background then give an analysis of the theoretical models of SDT and PCT. I will subsequently introduce my research design, its methods of data collection and data analysis as well as the justification for using these tools. Within this outline I shall look at both the pilot study and the main study and present the methodological changes made between the two studies as a result of insights gained from the pilot study. In the final part of this chapter, I will present limitations of my study.

3.1 Professional Background

With regard to my professional background, two aspects are of importance: my former position as PhD student and then visiting lecturer at Royal Holloway, University of London, where I taught Modern and Postmodern Critical Theory until 2005 with research interests in German and French phenomenology, ethics, and reader response criticism and, secondly, my career following a postgraduate degree in singing at the Royal Conservatoire of Scotland in 2006 where I became lecturer in Vocal Studies in 2012, Vocal Studies Coordinator and then Associate Head of Vocal Studies in 2019, before becoming Director of Mascarade Opera Studio, Florence in 2021. At RCS I was also module coordinator in Effective Practice Techniques.

My academic work in the field of postmodern thought and ethics engaged with Jacques Derrida's and Emanuel Levinas' notions of otherness and hospitality. In the field of postmodern research, the moment of otherness can be found, for example, in Margaret Somerville's 'methodology of emergence' (Somerville, 2007, p.228). Somerville is particularly interested in those moments in the research process where 'our predictable and known ways of being in the world are brought under challenge and we are changed forever' (Somerville, 2007, p.234). Interestingly, whilst clearly not a postmodern theory, Kelly's constructive alternativism allows for moments of emergence within the fragmentation corollary where the consistency of construction subsystems is temporarily interrupted (Kelly, 1963, p.88).

As an academic scholar in the field of postmodern theory, I am interested in those moments of interruption and emergence. Two of these moments of 'wonder' (Somerville, 2007, p.228) happened to me in the analysis of the case studies where I realised that in my work as Associate Head of Vocal Studies, I had been promoting an educational setting in which a lack of autonomy supportive behaviours from its staff appeared to be accepted in certain contexts; and in the results chapter, where I realised that the results of the survey were largely interrupted by the stories of the case study participants. Through the assumption of a unity between qualitative and quantitative components, my own teleological and hermeneutical desire was consequently also dislodged.

My position within the Vocal Studies Department at RCS as lecturer, vocal studies coordinator and then Associate Head of Department gave me insights not only into the functioning of a department but also into inter-departmental matters within the School of Music. My duties included teaching, pastoral care of students, tutorial guidance, examining and assessment, course and curriculum development, course leadership, and development of learning support materials, methods and applications. Related further duties included quality assurance procedures, recruitment and admission of students. From a SDT perspective, all these fields deal to a degree with autonomy support and basic need satisfaction of students. My research design needed to take my experiences and biases into account.

Holding an insider position as a researcher brought me the advantages of having access to the conservatoires' spaces, being trusted by students and the institution, having prior knowledge of the learning culture in the School of Music and an understanding of the language, both formal and informal, spoken by students and staff. All of this can contribute 'to more authentic or "thick" descriptions' (Holmes, 2020, p.6). Disadvantages of such a position include that the researcher might be biased and sympathetic toward the culture under investigation and unable to assume a more objective or distanced position (Holmes, 2020, p.6). Cox and Forbes show in their recent study on multi-sited focused ethnography that a researcher's insider knowledge can be a 'valuable analytic

resource used to generate new knowledge' (Cox & Forbes, 2022, p. 632). However, this can only be achieved through an act of sustained reflexivity.

In order to account for my subjectivity and potential biases, I needed to engage with my research in a reflexive way. 'Qualitative researchers', argue Olmos-Vegas and colleagues 'engage in reflexivity to account for how subjectivity shapes their inquiry' (Olmos-Vega et al., 2022, p.1). Importantly, reflexivity is a 'critical process' (Barrett et al., 2020, p.10) and as such informs all stages of the research process (Korstjens & Moser, 2018). As a 'robust reflexivity exercise', I could not limit myself to detailing my researcher background and perspective (Olmos-Vega et al., 2022, p.7). During the research process, I therefore engaged in reflexive writing in the form of journaling where I reflected on events at work that might have shaped my research outlook. In addition, regular supervisor meetings served as moments for collaborative reflexivity where I discussed difficulties of my insider position with my supervisor and identified possible blind spots of my research.

With regard to my roles at RCS two particular functions are important concerning my insider position. From 2016 I attended School of Music Management Meetings where Heads of Departments discussed and approved of a wide variety of issues including programme reviews, recruitment activities, module modifications, budgetary savings, health and safety concerns, student opportunities and student wellbeing. From 2018 to 2019 I was also a member of the Quality and Standards Committee (QSC) whose remit included to ensure the maintenance of academic standards and to oversee the Conservatoire's quality assurance and enhancement processes. During my year in the QSC two issues in particular affected my research position: the need to develop a culture of teacher education within RCS and the drafting of approval processes for organisations as collaborative partners. Both items are reflected in my criticism of RCS' notion of a proto-professional environment in the conclusion chapter written in 2022 and the case studies written from 2020 onward.

Matters discussed in the School of Music Management meetings which were important for my analysis and interpretation of the case studies revolved around counselling services for students. This was pertinent for my study as I analysed introjected motivation and a-motivation of students in the School of Music. It was also recommended that the competitive nature of some student cohorts in the School of Music was monitored to ensure individual students do not experience adverse reactions. In the case studies I show that the existence of ego-oriented environments leads students to feelings of stress and failure. A further and ongoing topic of discussion was the relationship between core instrumental/voice teaching and so-called Creative and Contextual Studies (CCS) with some staff emphasising the need for students to practice more and focus less on acquiring secondary competencies. In the discussion section of my thesis, I suggest that a portfolio career might reduce students' worries about becoming a professional musician. Without doubt, my position at RCS affected my research. Challenges of the learning culture at RCS discussed in management meetings and quality assurance committees, can also be found in my analyses and discussion chapters.

3.2 Theoretical Models: Self Determination Theory and Personal Construct Theory

According to Deci and Ryan self-determination theory (SDT) is 'an empirically based, organismic theory of human behaviour and personality development' (Ryan & Deci, 2017, p.3). Also labelled 'a macrotheory of motivation' (Deci & Ryan, 2008, p.182), it includes, as shown, six mini-theories: Cognitive Evaluation Theory (CET), Organismic Integration Theory (OIT), Causality Orientations Theory (COT), Basic Psychological Needs Theory (BPNT), Goal Contents Theory (GCT), and Relationship Motivation Theory (RMT). Whilst Clark and Ivankova list SDT as a 'middle – range theory' (Plano Clark and Ivankova, 2016, p.197) with a prescribed field of investigation, its application in a considerable number of domains ranging from clinical psychology to education, sports, management, wellbeing and behavioral economics, and its wider concerns with 'personality development, self-regulation, universal psychological needs, life goals and aspirations, energy and vitality (Deci & Ryan, 2008a,

p.182), accords SDT the status of 'grand theory' (Keegan et al., 2011, p.9). Despite this status and its concomittant level of generality, Deci and Ryan emphasise SDT's commitment to 'empirical methods' and to 'explicit hypotheses, operational definitions, observational methods, and statistical inferences' (Ryan & Deci, 2017, p.5).

Personal construct theory, too, can be conceptualised as a grand theory. According to Bannister and Fransella, it is a 'complete' and 'formally stated theory' with a 'wide range of convenience ... not tied to one particular concept - phenomenon' (Bannister & Fransella, 1977, p.16). Its theoretical foundation rests on a fundamental postulate and 11 corollaries, which allow individuals to make sense of their environment. The table below lists Kelly's fundamental postulate and corollaries with definitions.

Label	Definition
Fundamental Postulate	A person's processes are psychologically channelized by the ways in which he anticipates events.
Construction Corollary	A person anticipates events by construing their replications.
Individuality Corollary	Persons differ from each other in their construction of events.
Organization Corollary	Each person characteristically evolves, for his convenience in anticipating events, a construction system embracing ordinal relationships between constructs.
Dichotomy Corollary	A person's construction system is composed of a finite number of dichotomous constructs.
Choice Corollary	A person chooses for himself that alternative in a dichotomized construct trough which he anticipates the greater possibility for extension and definition of the system.
Range Corollary	A construct is convenient for the anticipation of a finite range of events only.
Experience Corollary	A person's construction system varies as he successively construes the replication of events.
Modulation Corollary	The variation in a person's construction system is limited by the permeability of the constructs within whose range of convenience the variants lie.
Fragmentation Corollary	A person may successively employ a variety of construction subsystems which are internally incompatible with each other.
Commonality Corollary	To the extent that one person employs a construction of experience which is similar to that employed by another, his

	psychological processes are similar to those of the other person.
Sociality Corollary	To the extent that one person construes the construction processes of another, he may play a role in a social process involving the other person.

Table 1: A table listing Kelly's fundamental postulate and corollaries with definitions. (Adapted from Kelly, 1963, pp.103-104)

As can be seen, with its fundamental postulate and corollaries, PCT is just as all-encompassing a theory as is SDT with its six mini-theories. Both theories are based on the idea of functional unity and development. SDT conceptualises an 'organism as complex structure of interdependent elements whose relations are largely determined by their function in the whole' (Ryan & Deci, 2017, p.31). The development aspect pertains to an organism's elaboration of its system 'in the direction of greater differentiation and integration' (ibid.). In PCT, unity is assumed in Kelly's definition of the fundamental postulate, particularly the concept of 'channelised', which views a person's psychological processes as operating through a 'flexible and frequently modified' network which is structured in such a way that it 'both facilitates and restricts a person's range of action' (Kelly, 1963, p.49). The developmental aspect of PCT can be found in the choice corollary, which theorises that a person will choose between alternatives according to which one will offer 'the greater possibility for extension and definition of the system'. The two theories differ in that SDT is 'organismic' in nature postulating 'inherent human capacities for psychological growth' (Ryan & Deci, 2017, p.3).

In terms of its philosophical position, SDT can be considered as a variant of humanistic psychology. According to Deci and Ryan 'humans have evolved to be inherently curious, physically active, and deeply social beings' (Deci & Ryan, 2008a, 2). Drawing on Aristotle's concept of eudaimonia, the authors maintain that an individual's wellbeing 'is not so much an outcome or end state as it is a process of fulfilling or realising ones daimon or true nature' (Deci & Ryan, 2008b, p.2). This process of self-actualization or self-realization takes place within an organismic, dialectical movement between the self and the other. Importantly, DeRobertis and Bland emphasise the social dimension of the assumed self-realization in this dialectical movement, explaining that whilst an organism was

bestowed with a generalising actualizing tendency, this self-actualization 'is not guaranteed in advance of facilitative social conditions' (DeRobertis & Bland, 2018, p.4). In the current study I look at these 'facilitative conditions' in terms of autonomy support and need thwarting. SDT, to summarise, postulates an inherently curious and active self, striving for self-fulfilment within a dialectical, organismic movement between the self and its social environment.

PCT's philosophical foundation lies in the constructivist assumption that an individual comes to understand or interpret the world through construction systems. Personal constructs, elicited, for example, in repertory grid interviews, refer to 'an individual's process of distinguishing things and events' (Fromm, 2004, p.12). By establishing similarities and dissimilarities between not only things and events but also persons, an individual is able to fashion distinct groups and therefore to construct a meaningful world. According to Taber, 'Kelly's theory is constructivist in the way that it suggests that an individual person understands the world through developing a system of constructs that are personal to that individual, and which are the basis for interpreting experience' (Taber, 2020, p.374). Importantly, Kelly is not a radical constructivist. 'Man', he maintains, 'looks at this world through transparent patterns or templates which he creates and the attempts to fit over the realities of which the world is composed. The fit is not always very good' (Kelly, 1963, pp. 8-9). In Kelly's constructive alternativism 'all our present interpretations of the universe are subject to revision or replacement' (Kelly, 1963, p.14).

Whilst there is not the same overt humanistic outlook as maintained by SDT, there is nevertheless an implicit humanism in Kelly's assertion that there is an underlying human curiosity which is manifested in the individual's desire to test and verify its construct world against reality. In PCT, individuals are, in the words of Walker and Winter, 'adventurers, capable of pushing the boundaries of their lives as they experiment with alternative interpretations of their changing worlds' (Walker & Winter, 2007, p.454). Thus, as in STD, the self is first a proactive and curious self, striving to make sense of its world and to expand it. In SDT this initial spark gives rise to intrinsic motivation.

The dialectic paradigm of SDT can also be found in PCT. Although construct worlds are foremost individual constructions, these constructions result from our interactions and encounters 'with surrounding social structures and relationships' (Norton, 2006, p.20). With regard to Kelly's corollaries, this dialectic is lodged in the sociality and commonality corollaries. The intersubjectivity here turns into a dialectic once one realises that Kelly too presumes that there is a development toward greater knowledge of the universe. 'Since an absolute construction of the universe is not feasible', maintains Kelly, 'we shall have to be content with a series of successive approximations to it' (Kelly, 1963, p.15). Both PCT and SDT therefore have a teleological dimension manifested in the striving for self-actualization and the approximation to 'absolute construction of the universe'.

3.3 Ethical Implications

3.3.1 Ethical Implications of SDT and PCT

SDT's ethical dimension requires social conditions that facilitate self-actualisation and wellbeing, and therefore autonomy supportive behaviour. Within its goals contents theory, it also favours life goals such as 'affiliation, generativity, and personal development' instead of goals such as 'wealth, fame, and attractiveness' (Deci & Ryan, 2008, p.183). From a SDT perspective, in the context of the current study, it is the teaching staff at RCS' School of Music who have a responsibility to act in autonomy supportive ways with a focus on intrinsic life goals, and the institution's responsibility to ensure this actually happens.

Whilst SDT places a responsibility on an institution and its teaching staff, PCT places responsibility on the individual by conceptualising the self as a scientist who tests, verifies and, if necessary, discards their conceptualisations of the world (Winter, 2013, p.277). There is a hidden ethics with Kelly labelling an individual as a 'good scientist' to the extent that they test their constructions 'as soon as possible' (Kelly, 1963, p.13). In turn, the researcher as 'good scientist' is therefore obliged in an inter-subjective context to test and retest their constructions of the constructed worlds of their research participants.

The hermeneutic precaution not to judge too hastily is expressed in Kelly's sociality corollary. According to Kelly, 'the person who is to play a constructive role in a social process with another person need not so much construe things as the other person does as he must effectively construe the other person's outlook' (Kelly, 1963, p.95). Understanding in Kelly is the result of 'mutual adjustments to each other's viewpoints' (Kelly, 1963, p.96). From the researcher's viewpoint this hermeneutics requires not so much that I agree with my research participant's construction of the world as that I understand their construction process and why they construct in the way they do. It also requires the researcher to become aware of their own ongoing construction of the research participants' construal process and to temporarily suspend as much as possible their own biases.

A final ethical dimension concerns SDT's and PCT's teleological outlook. Both theories assume that unity is possible, in the case of SDT, a functional unity based on an organismic dialectic moving toward greater self-actualisation; in the case of PCT, a movement toward an 'absolute construction of the universe'. Translated into the context of my thesis, this aspiration toward unity assumes that research components will, in the end, constitute a whole and that there will be meaning. This hermeneutic desire for totality and meaning carries with it the danger of erasing the uniqueness and individuality of the experiences of my research participants. I needed to be aware of this process of 'levelling' particularly when writing up the case studies and ensure I allow the otherness of my research participants to shine through the theoretical frameworks used in his study.

3.3.2 Ethical Approval Process

I received ethical approval of my study in January 2014 from the Royal Conservatoire of Scotland Research Degree Committee. Documentation submitted for approval contained participant information sheets for the online survey and the repertory grid interviews which included a study outline, purpose of the study, participant involvement, participants' rights, their benefits and risks, as well as confidentiality and anonymity assurances. In the case studies, abbreviations were used in place of participants names to ensure confidentiality. Also submitted were consent forms for the

survey and the repertory grid interviews, an outline of the repertory grid interview, a risk assessment, as well as a copy of the online survey. The consent form and participation information sheets for the case studies and survey questionnaire as well as the ethical approval letter can be found in the appendix.

Case study participants were provided with the information sheet in advance of the interview and asked to bring it to the interview. The information sheet included a study outline, participants' rights, benefits and risks of the study as well as confidentiality and anonymity assurances. At the start of the interview, each participant was asked to read the information sheet again and to sign the consent form. Before the start of the repertory grid interview, I outlined the technique to participants and reminded them that their answers would be treated confidentially.

Importantly, as part of the ethical clearance procedure and to safeguard the well-being of participants, I was asked to arrange meetings with the registrar and the conservatoire counsellor and disability advisor to assess the appropriateness of the questionnaire items with regard to the impact it might have on students' wellbeing, and to ensure participants were clear about the roles and procedures available to them should they feel psychological distress. The questionnaire items were found to pose no risk to participants well-being. With regard to the case study participants, I added a section to the information sheet which included possible points of contact such as the Counsellor and Disability Advisor and the Conservatoire Equality and Diversity Officer should participants feel psychological distress. Participants were also referred to RCS' Dignity at Work and Study Policy.

3.4 Mixed-Methods Research Design

My study is a mixed methods study with an explanatory, concurrent, and independent design. According to Schoonenboom and Johnson (2017) the goal of mixed methods research is the combination of quantitative and qualitative research components in order to 'expand and strengthen a study's conclusions and, therefore, contribute to the published literature' (Schoonenboom and Johnson, 2017, p.110). More recently, the term multi-strategy research has been used instead of

multi-methods research to emphasise the strategic element involved in choosing to combine qualitative and quantitative components (Bryman, 2004, p.4). The methodological approach used in this study allows for the continued use of the term mixed-methods as it includes an analysis of the personal, interpersonal and social environment of the researcher.

My rationale for using a mixed methods approach lies in the opportunity for triangulation. In a narrow sense triangulation refers to the ‘convergence, corroboration, correspondence of results from the different methods’ (Greene et al., 1989, p.259). I suggest following Creswell and colleagues’ definition of mixed methods as ‘employing rigorous quantitative research assessing magnitude and frequency of constructs and rigorous qualitative research exploring the meaning and understanding of constructs’ (Creswell et al., 2011, p.4). Triangulation here is not so much results oriented, as oriented towards a fruitful integration of methods in order to understand and explain a research topic more fully. Within both definitions, triangulation also guards against the researcher’s overreliance on a ‘single research method’ (Bryman, 2004, p.2).

Importantly, the nature of my research questions requires a mixed methods approach. Whilst self-determination theory provides a nomothetic approach to understanding motivation on a domain level, the idiographic approach offered by personal construct theory allows me to investigate motivation on a situational level and to explore the extent to which SDT concepts can be found there. The table below provides an overview of research questions and aims, research components, data collection methods and data analysis tools:

Research Questions/Research Aims	Research Component	Data Collection	Data Analysis
An investigation of basic need satisfaction, autonomy support and motivation on a domain level in the RCS School of Music.	Quantitative	Online Survey	Descriptive Statistics (frequency, percentages, median values)

Are there differences between departments, male and female students, UG and PG students, in basic need satisfaction, autonomy support and motivation on a domain level in the RCS School of Music?	Quantitative	Online Survey	<ul style="list-style-type: none"> • Chi-Square Analysis • Fisher-Freeman-Halton test
An investigation of basic need satisfaction, autonomy support and motivation on a situational level.	Qualitative	<ul style="list-style-type: none"> • Repertory grid interviews • Follow-up interviews 	<ul style="list-style-type: none"> • Cluster Analysis • Thematic Analysis
An investigation of SDT in the music conservatoire domain.	Quantitative/Qualitative	<ul style="list-style-type: none"> • Online Survey • Repertory grid interviews • Follow-up interviews 	Comparative, thematic analysis
An investigation of RCS' institutional aims and practices in the context of self-determination theory	Quantitative/Qualitative	<ul style="list-style-type: none"> • Online Survey • Repertory grid interviews • Follow-up interviews 	Comparative, thematic analysis

Table 2: A mapping of research questions to data collection strategies used in this thesis.

The qualitative component of my thesis comprised two phases (repertory grid interviews and follow-up interviews). The quantitative component comprised one phase (survey administration). The qualitative and quantitative components received equal status (Kroll & Neri, 2009, p.38). My study was intended to be explanatory in the broad sense of using the two components to investigate, and perhaps substantiate, findings generated independently. Thus, both were analysed independently, to see whether this was the case. Within the qualitative component there is a sequential, dependent design. The follow-up interviews were guided by the results from the repertory grid interviews. With regard to the two main components, the study was concurrent, with neither component employed in a sequential sense where the results of one component would feed into the collection and analysis of the other (Kroll & Neri, 2009, p.41).

The diagram below lists the phases my study, including data collection and data analysis points as well integration points.

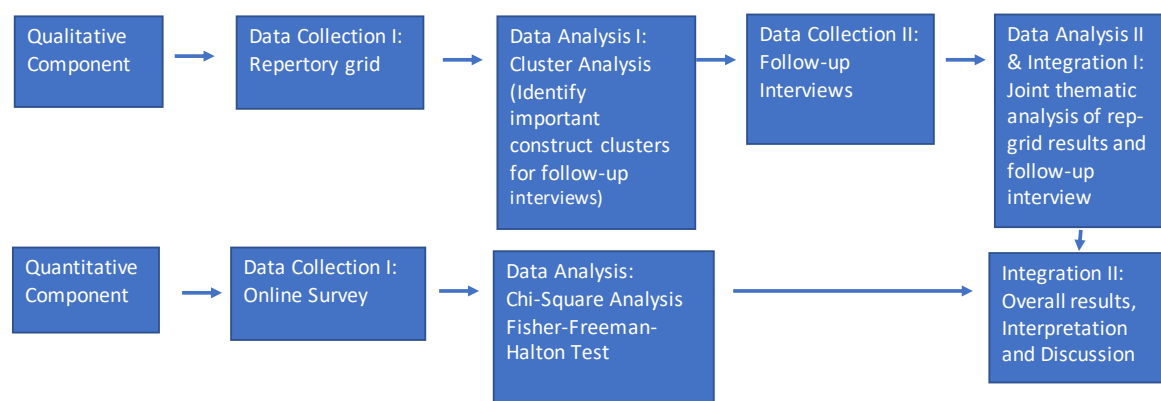


Figure vii: A representation of phases of research, comparing both quantitative and qualitative data gathering methods.

There was a time lapse of two years in the data collection phase. The case study data was collected in spring 2015, the survey data in spring 2017 and therefore concerns the academic years 2014/2015 and 2016/2017. As there were no significant changes in undergraduate and postgraduate programmes during this time, the time lapse does not pose a challenge to the validity of the results. With regard to the undergraduate programme, there were no changes in the programme structure, assessment calendar and assessment procedure. Core modules, core electives, and choice modules remained the same including the number credits for each component for BMus Performance one – four. Assessment requirements and assessment options for the Performance Module also stayed the same for the departments relevant for this study. Principal study and supporting studies activities for Woodwind, Brass, Timpani and Percussion, Strings, Guitar and Harp, Vocal Studies, Keyboard as well as learning aims and learning outcomes also stayed the same. As can be seen in the table below, even the examination dates stayed roughly the same:

Academic Year	Assessment Type	Assessment Date
2014/2015	Mid-session performance exams	19 th – 30 th January 2015
	End-of-session performance exams	20 th May - 12 th June 2015

2016/2017	Mid-session performance exams	23 rd January – 3 rd February 2017
	End-of-session performance exams	29 th May – 9 th June 2017

Table 3: A comparison of examination dates for the academic sessions during data collection.

The programme structure and content of the MMus and MA, as well as programme aims and learning outcomes also stayed the same, as did assessment specifications for individual departments. The principal modules of the programme remained Principal Study, Supporting Studies, Approaches to Critical Artistry and Electives, Negotiated Study. Nevertheless, it should be acknowledged that there were cohort changes with first year undergraduate students and first year postgraduate students beginning their new programmes in autumn 2016.

Concerning integration points, which Schoonenboom and Johnson define as ‘any point in a study where two or more research components are mixed or connected in some way’ (Schoonenboom & Johnson, 2017, p.116), my study had one integration point between the qualitative components (rep-grid interviews and follow-up interviews) in the joint data analysis phase and one integration point between the qualitative and quantitative components in the overall results and subsequent interpretation and discussion phases.

3.5 Data Collection

3.5.1 Quantitative Component: Online Survey

The data collection method within the quantitative components consisted of an online survey which contained three self-determination theory measures testing for basic need satisfaction, autonomy support, and motivational types. The three measures used in this thesis were adapted versions of the Basic Need Satisfaction at Work Scale (Deci et al., 2001), The Learning Climate Questionnaire (Williams et al., 1994) and the Behavioural Regulation in Sports Questionnaire (Lonsdale et al., 2008). It is important to note that at the time of the pilot study in 2015 these were contemporary measures whose psychometric properties were still being researched, and that other measures, such as the Sports Motivation Scale SMS – II (Pelletier, 2013), The Balanced Measure of Psychological Needs Scale (Sheldon & Hilpert, 2012), the Empowering and Disempowering

Motivational Climate Questionnaire – Coach (Appleton et al., 2015) and the Basic Psychological Need Satisfaction and Need Frustration Scale (Chen et al., 2015), for example, had either just been published or had yet to be designed. Furthermore, to my knowledge, Evans and colleagues' 2012 study on the role of psychological needs in ceasing music and music learning activities was the only study at that time who had used an adapted version of a self-determination theory measure in the music domain.

Basic Need Satisfaction was assessed using a modified version of the Basic Need Satisfaction at Work Scale (BNS-W) (Deci et al., 2001). A more recent study employing the BNS-W reported high reliability of the scale ($\alpha = 0.76$) (Tiwari and Garg, 2019). Modified versions of the scale have been used in the work context by Van der Broeck and colleagues (Van den Broeck et al., 2010), in the music context by Evans and colleagues (Evans et al., 2012), in the sports context by Lonsdale and colleagues (Lonsdale et al., 2009). The adapted Work-Related Basic Need Satisfaction Scale has since been translated and validated in Italian (Colledani et al., 2018) and in Swedish (Eriksson & Boman, 2018). In the current study, items such as 'on the job' or 'at work' were replaced with 'at the RCS'. Similar adaptations were carried out by Lonsdale and colleagues (2009) where 'at my work' was replaced with 'in my sport'. Students were asked to score items relating to the individual needs on a 7-point Likert scale (1= 'not at all true', 4= 'somewhat true', 7= 'very true'.) Autonomy need satisfaction was measured with items such as 'I feel free to express my ideas and opinions whilst being at the RCS', competence need satisfaction with items such as 'most days I feel a sense of accomplishment from studying' and relatedness need satisfaction with items such as 'I really like the people I work and study with at the RCS'.

Autonomy Support was measured using the Learning Climate Questionnaire (LCQ) (Williams et al., 1994, Williams & Deci, 1996; Black & Deci, 2000). In sports and PE classes, for example, the LCQ was used by Hagger and colleagues (2003) and Sarrazin and colleagues (2002). The LCQ has a single underlying factor with high internal consistency. The internal reliability of the scale is satisfactory (Hein, 2012). Items such as 'my instructor' were changed to 'my teacher'. Students were asked to

score items relating to autonomy support within the performance module on a 7-point Likert scale (1= 'strongly disagree', 4= 'neutral', 7= 'strongly agree'). Sample items include: 'My teacher made sure I really understood the goals of their classes and lessons and what I need to do', 'I feel that my teacher accepts me' and 'My teacher conveys confidence in my ability to do well in my degree'.

Motivation was measured using the Behavioural Regulation in Sports Questionnaire (BRSQ) (Lonsdale et al., 2008; Lonsdale et al., 2009). The BRSQ has been shown to have acceptable psychometric properties with studies supporting the validity and reliability of the six-factor version (Lonsdale et al., 2009; Viladrich et al., 2011; Holland et al., 2008; Hancox et al., 2015; Alexe et al., 2022; Monteiro et al., 2018). The wording of the questionnaire was adapted for use in a music context with the stem being reworded to 'I play my instrument...'. In previous studies in the dance domain, Hancox and colleagues (2015) changed the stem to 'I participate in dance...'. In the current study, students were asked to score items related to reasons for playing their principal study instrument on a Likert scale ranging from 1 ('not at all') to 4 ('somewhat true') to 7 ('very true'). Intrinsic motivation was tested with such items as 'because I enjoy it' and 'because I find it pleasurable', integrated motivation with items such as 'because it's part of who I am', identified regulation with items such as 'because the benefits of playing my instruments are important to me', introjected regulation with items such as 'because I would feel ashamed if I quit' and 'because I feel obligated to continue', external regulation with items such as 'in order to satisfy people who want me to play', and finally, amotivation with items such as 'I play my principal instrument but the reasons aren't clear to me anymore'. The original questionnaire divides intrinsic motivation further into intrinsic motivation knowledge (IMK), intrinsic motivation achievement (IMA) and intrinsic motivation satisfaction (IMS). However, it also provides the possibility of employing a general intrinsic motivation scale by removing these specific items. The present study employed the questionnaire with the general intrinsic motivation scale.

3.5.2 Qualitative Component: Repertory Grid and Follow-up Interviews

The repertory grid interview is a cognitive mapping approach (Curtis et al., 2008, p.38), based on George Kelly's Personal Construct Theory (Kelly, 1963). Also called Repertory Grid Technique, it provides a means of understanding how individuals construe their environments and imbue them with meaning. Following Kelly, construing essentially means the act of 'placing an interpretation'. '[A] person', maintains Kelly, 'places an interpretation upon what is construed. He erects a structure, within the framework of which the substance takes shape or assumes meaning' (Kelly, 1963, p.50). In PCT, constructs are personal, bipolar mental templates with which a person organises their experiences into meaningful construct systems (Raskin, 2002). Constructs elicited during the repertory grid interviews in this study included, for example, 'preparation vs improvisational attitude', 'exciting vs habit' and 'fun vs dissatisfaction'.

During the first stage of the repertory grid interview, respondents were asked to list between 10 and 12 performance situations (contexts). In PCT, these contexts are called elements. Elements can also be people. The performance situations did not have to be limited to curricular activities. Elements chosen by case study participants included, for example, 'private practice', 'singing lesson', 'gigs', 'amateur work', 'masterclass', 'competitions', 'chamber choir' and 'performance class'. In total, respondents listed 98 elements. Once the elements were listed, the respondent was asked to compare and contrast three randomly chosen elements by identifying a shared characteristic between two elements, which the third element does not have. This process is called triadic elicitation. Comparing the performance contexts of Recital, Consort and Masterclass, case study participant HE, for example, associated Recital and Consort with 'enjoyment of the present' whereas Masterclass was associated with 'fear of the future'. The elicited construct therefore is made up of the construct pole 'enjoyment of the present' and the contrast pole 'fear of the future'. The construct is seen as significant in how the respondent organises their performance environment in the School of Music at RCS. Respondents elicited a total of 88 constructs.

Once a label for a personal construct is established, the respondent is asked to rate each element on each construct using a five-point scale. A rating of '1' represents elements that are closest to the left-hand side of the construct elicited whilst a rating of '5' represents elements that were more related to the contrast pole on the right of the grid. The final outcome of this process is a grid with an outcome in each cell. Below provides an example of such a grid.

Name of Participant HE

Construct 1	1	2	3	4	5	6	7	8	9	10	11	12	Contrast 5
	SINGING LESSON	AUDITION	PERFORMANCE CLASS	RECITAL	EXAM	OPERA RENOWNED (MAIN ROLE)	OPERA RENOWNED (CHORUS)	OPERA RENOWNED (MAIN ROLE)	OPERA RENOWNED (CHORUS)	PRACTICE	CONSORT (MAIN ROLE)	MASTERCOURSE	
1 SOLE RESPONSIBILITY	2	1	1	3	1	2	4	2	3	1	3	3	LARGER TEAM
2 PERFORMANCE ENVIRONMENT	2	4	2	3	3	3	3	2	2	1	3	3	JUDGEMENT (NEGATIVE)
3 PERFORMANCE ENVIRONMENT	5	1	2	1	1	3	3	1	1	4	1	3	LEARNING ENVIRONMENT
4 PRESSURE	2	2	2	5	4	3	3	3	3	4	4	3	FREEDOM
5 INDIVIDUAL CONTROL	2	2	2	2	2	2	4	2	4	1	3	2	LOSS OF CONTROL
6 FREEDOM TO FAIL	3	5	4	5	5	4	5	5	4	1	3	2	PRESSURE TO GET THINGS RIGHT
7 BEING TRUSTED	4	3	4	4	1	3	4	3	2	3	1	2	QUESTION COMPETITION
8 FREEDOM TO EXPLORE	2	4	3	1	3	4	4	2	3	1	3	2	INHIBITION
9 ENJOYMENT OF PRESENT	2	4	3	1	3	3	2	2	1	2	2	2	FEAR OF FUTURE
10 FREEDOM TO ENJOY MAKING MUSIC	3	4	3	1	2	4	3	2	2	2	1	3	WORRY ABOUT NOT BEING GOOD ENOUGH

Figure viii: An example of a completed Rep Grid from participant HE.

The follow-up interviews were based on the results of the repertory grid interviews and provided the case study participants with the opportunity to reflect on some of their construing and to clarify the nature and relationship between elicited constructs.

3.5.3 Justification for Data Collection Methods

Given the theoretical and philosophical assumptions of the theories used in this study, as well as my own personal and professional background, it was necessary to minimise my own research bias as

much as possible within both the quantitative and qualitative components. SDT questionnaires used in this study are standard questionnaires in the public domain. Whilst the wording was slightly changed for the purposes of this study, the questionnaires themselves retained their original design. Consequently, there was no interviewer interference.

Within the qualitative component, the repertory grid interview technique allows '*the voice of participants*' to become central in gathering research data (Burr et al., 2012, p.2). Repertory grid interviews are participant-led in that participants chose elements, and elicit and label constructs themselves. The role of the researcher in this process is facilitative, providing the participant with a space to reflect on their constructions and to elaborate the meaning of constructs further. The repertory grid technique therefore reduces researcher bias. Furthermore, in the context of this study, it provides an opportunity not only for exploring participants' constructions of their performance environments, but also for investigating the extent to which self-determination, its concepts and classifications might figure on a personal construct level.

3.6 Pilot Study

Data was collected first in a pilot study conducted in 2014 and 2015 and subsequently in the main study between 2015 and 2017. The aim of the pilot study was to familiarise myself with the data collection methods and to assess whether students would be willing to engage with these methods to the extent that I could use them in a larger scale study.

Six pilot repertory grid interviews were conducted between the 28th March and the 17th April 2014. The table below lists participants first name initials, their student status, the date of the interview and the element type.

Participants	BMUS/MMUS	Repertory Grid	Element Type
G	BMus 2 Woodwind	25-03-2014	Context
K	BMus 2 Vocal	28-03-2014	Elements
L	BMus 2 Strings	21-04-2014	Contexts
I	BMus 2 Harp	04-04-2014	Contexts

D	MMus I Vocal	04-04-2014	Elements
U	MMus I Keyboard	17-04-2014	Contexts

Table 4: Information regarding pilot study data collection.

In order to achieve rich and varied data, participants were chosen via recommendations from Heads of Departments, coaches, and transitions tutors. The rationale for selecting these specific sources for recommendations lay in the different functions these roles have in the life of students. Heads of Departments were likely to put forward what they considered successful students. Coaches often also assume more of a mentoring role, with students voicing their concerns regarding the Department. I assumed that the personality of the student, rather than their successes, would play a more dominant role in coaches' recommendations. Finally, the transitions tutor assists students in selecting modules and electives for their programme. In practice this activity is a mix between career advice and low-level pastoral care. Importantly, the transitions tutor and the student do not necessarily come from the same department. Recommendations from the transitions tutor were therefore not biased from a departmental point of view and not based on the skillset of a student. Out of the suggestions put forward I chose four participants via a lottery method. The participants using persons as elements were chosen by me. These were students I knew well and who trusted me. I assumed that students who did not know me would be reluctant to compare their teachers and coaches. The sample thus obtained was purposive.

The repertory grid interviews took an average of 50 minutes and were conducted in teaching rooms. The tables below contain examples of different element types, divided into persons and performance situations, which were listed by participants as well as constructs elicited when using persons and performance contexts as elements.

Element Type	
Person	Performance Situation
JQ (1:1 Teacher)	Repertoire Class
UE (Head of Opera)	Practice
IC (Soprano)	Quintet
KM (Repertoire Coach)	Auditions
TC (Stage Director)	Exams

TX (Head of Programme)	Masterclass
TS (Head of Department)	1:1 Lessons

Table 5: A description of Elements elicited from participants in the pilot study.

Constructs	
With Element Person	With Element Performance Situation
Agree with advice vs don't agree with advice	Nerves vs relaxed
Want to impress vs not that bothered to impress	Appreciative audience vs analysing audience
Terrified to perform vs easy to perform	Discussion vs final
Has influence vs is irrelevant	For myself vs to please others
Humble vs delusional	Flexible structure vs rigid structure
Friendship vs professional relationship	Finished product vs work in progress
In competition with vs not in competition with	Performance vs assessment

Table 6: An example of constructs elicited from participants in the pilot study.

Whilst preliminary analyses of the repertory grid interviews suggested that the use of people as element might yield greater insights with regard to relatedness need satisfaction and autonomy support, the use of performance situations as elements appeared to provide richer data with regard to autonomy and competence need satisfaction. In the main study, I decided to use performance situations as elements as I found participants more willing to construe and reflect on constructs related to performance contexts rather than their teachers, coaches and Heads of Departments. I hoped this would also minimise social desirability artifacts.

The online pilot survey questionnaire was administered between 30th April and 11th June 2015. My main aims here were to establish whether there was respondent fatigue as the three questionnaires together included 65 questions (including demographics). The questionnaire also provided students with the opportunity to comment on questions. The survey was administered via the programme support administrators of the relevant departments in the School of Music. The response was an unexpectedly high at 154 responses.

The questionnaire suggested that there was respondent fatigue with 32 participants not completing the final stages of the questionnaire. An attrition rate of 21% posed a threat to the validity of my research. As there were not comments by students on the length of the questionnaire or any

other aspects of it – the questionnaire included a text box for students to leave comments – I surmised that possible respondent fatigue might have been caused by a lack of relevance of the questionnaire for its participants rather than its length. The study outline for the pilot questionnaire stated that it was interested in how participants' performance and study environments might influence their motivation with regard to playing their principal study instrument. By including study environment rather than practice environment, I had inadvertently included the academic component of the programme called Creative and Contextual Studies, which includes study subjects such as Music in History and music theory. As the wording of the questionnaires related to the performance domain of the programme, participants might have got confused over the purpose of the questionnaire and lost interest in completing it. Importantly, in the 2017 questionnaire, I changed the description in the study outline, which now read:

My study aims to measure important factors thought to affect your motivation with regard to your principal study module (performance module). This module consists of your 1:1 lessons and your supporting studies classes, which, apart from regular classes such as performance classes, technique classes, repertoire classes, chamber music classes, etc., also include a variety of performance activities such as orchestral and choral concerts and opera productions. It also includes your performance folio and Performance A and B options. It does NOT include your CCS classes or choice electives.

Whilst the number of respondents in the 2017 questionnaire was overall lower (102), the attrition rate was only 2%, suggesting that these modifications had some impact.

3.7 Main Study

3.7.1 Data Collection

I used the same sampling approach I used in the pilot study for the qualitative component of the main study. The table below lists the anonymised initials of case study participants, their student status and department, as well as the dates for the repertory grid and follow- up interviews.

Case Study	BMus/MMus	Repertory Grid Interview	Follow-up Interviews
DN	MMus I Woodwind	31-03-2015	11-05-2015
OG	MMus II Keyboard	31-03-2015	08-05-2015
HE	MMus I Opera	08-04-2015	17-04-2015
KQ	BMus I Woodwind	17-04-2015	08-05-2015
AE	BMus II Brass	24-04-2015	07-05-2015
CL	BMus IV Strings	04-05-2015	14-05-2015
BT	BMus II Vocal Studies	12-05-2015	12.05.2015
DI	MMus II Timpani and Percussion	13-05-2015	19-05-2015
NS	MMus I Vocal Studies	25-05-2015	05-06-2015

Table 7: Information regarding data collection in the main study.

The online survey questionnaire was administered by Programme Support Administrators and the undergraduate and postgraduate Heads of Programme between 15th May and 3rd July 2017 (N=102) to the whole population of the departments relevant to this study: Vocal Studies and Opera, Strings, Keyboard, Woodwind, Brass, Guitar and Harp, and Timpani and Percussion. With respect to the survey administration period, I deliberately choose the time before and during the end of year examination period. The rationale behind this decision was that this important period had a summative character providing students with the opportunity to look back at the preceding year in light of a variety of aspects, including the support they had received from important others and the progress they had made.

3.7.2 Data Analysis

Since my data is categorical, I used chi-square tests for independence and for homogeneity for the statistical analysis of the quantitative component. Chi-square tests belong to the family of non-parametric tests and are used for managing categorical data. Essentially, chi-square tests compare observed frequencies in one or more categories with expected frequencies. In this study, chi-square tests were used to look for differences in basic need satisfaction, autonomy support and motivation between departments, male and female students, and undergraduate and postgraduate students on a domain level in the RCS School of Music. I also used chi-square tests to see whether there were

associations between the questionnaires. The statistical analysis was conducted using SPSS (IBM 2017).

The repertory grid interviews were analysed using cluster analyses. Cluster analysis uses non-parametric statistics on the data (Fromm, 2004, p.173). Thus, data sets from both research components were analysed using non-parametric tests. Through calculating similarities between elements and constructs, cluster analysis allows the identification of groups or clusters of elements and constructs. These groups can be represented in tree diagrams which '*reflect the degrees of perceived similarity among the elements and also the degrees of similarity among the elicited constructs*' (Taber, 2020, p.383). The cluster analyses were conducted using the conceptual representation software Rep 5 Research Version 1.05 (2010).

The follow-up interviews were recorded, transcribed and coded. The coding process involved a close reading of the data to see whether constructs and elements from the repertory grid interviews were further elucidated and how they could be grouped meaningfully. In a further step, the interviews were examined to see whether implicit or explicit references or themes with regard to basic need satisfaction, autonomy support and motivational types emerged. Each interview was analysed independently before proceeding to the next.

3.8 Limitations of the Study

Limitations of the present study relate mainly to the quantitative component of this study. With regard to the online questionnaires and the data analysis phase, this concerns the use of seven point Likert scales with a population from seven departments and a proportionally small number of total respondents (N=101). In addition, departments such as Timpani & Percussion only have a total population of seven students. Since my data is non-parametric categorical data, the appropriate chi-square analyses produced large contingency tables in most cases violating the assumption that expected frequencies for each cell should be greater than 5. In order to deal with lower than expected frequencies, a Fisher's Exact Test was conducted. For tables larger than 2x2 with expected frequencies

lower than 5 for each cell, a Fisher-Freeman-Halton Test was conducted. In addition, in order to reduce the cell violation, categories were collapsed from seven into three categories, divided into a low (points 1-2), a medium (points 3-5) and a high (points 6-7) category. The seven categories of the 7-point Likert scale were referred to when it was deemed necessary, for example, in cases where higher frequencies were found at the upper or lower end of the high, medium or low categories (point 6 of the high category, point 5 or point 3 of the medium category, point 2 of the low category).

As Lee and Paek point out, when collapsing the number of response categories, the challenge is to determine 'how much reduction ... can be allowed without sacrificing the scale's psychometric properties' (Lee & Paek, 2014, p.665). A number of recent studies have shown that collapsing scales did not affect the scales' psychometric properties (Colvin & Gorgun, 2020; Colvin et al., 2020; Jeong & Lee, 2016; Lee & Paek, 2014). Indeed, Royal and colleagues argue that collapsing scales can lead to scale optimization particularly in cases where scales 'utilize more response options than survey respondents actually use' (Royal et. al, 2010, p.608) as was the case in the current study. Retaining the 7-point scales with low frequencies in certain categories might have provided the 'illusion that there is more information' (Colvin et al., 2020, p. 766). A broader question here is also whether respondents are capable of distinguishing clearly between the points of a larger scale. Despite the standard practice of collapsing scales where it makes sense and the fine-tuning of surveys through scale optimization, a limitation of the current study lies in the lack of additional statistical analyses to ensure psychometric properties are indeed not affected when collapsing the 7-point scales into a three-point scales with an uneven number of points across the low, medium and high collapsed categories.

On occasion the median values of the two scales were also compared. When combining Likert scale items into subscales or overall scales such as basic need satisfaction, SPSS' underlying calculation for the median values assumes the points of a scale to be a continuous random variable rather than

discreet points. It is therefore possible to get a median value with a decimal value. For example, in the case of overall relatedness need satisfaction the median value was $Mdn = 5.5$.

Within the chi square analyses, the three categories of high, medium and low were further collapsed into 'low – medium' and 'medium – high' when it was possible to treat frequencies in either the high and low categories as outliers. For example, the low category in relatedness need satisfaction only had $N = 1$. Treating the low frequency as an outlier and removing the category, leaves a 2×2 table, which, in the context of this study, does not violate the frequency assumption for a chi-square analysis.

In the case of the Behavioural Regulation in Music Questionnaire in addition to collapsing the 7-point scale into a 3-point scale, variables were combined into larger variables. Previous research has also combined motivational subscales into an index of self-determined motivation (Gillet et al., 2010). Amotivation, external motivation and introjected motivation were combined into an extrinsic motivation variable, and identified, integrated and intrinsic motivation into an internal motivation variable. It is important not to confuse extrinsic motivation (super-variable) with external motivation (motivational type) and internal motivation (super-variable) with intrinsic motivation (motivational type).

There are conceptual challenges with regard to the Basic Need Satisfaction at Work Scale (BNS-W) and the Behavioural Regulation in Sports Questionnaire (BRSQ), the measures on which the adapted versions used in his study were based. With regard to the three psychological needs, Evans and colleagues pointed out their strong interdependence (Evans et al., 2012). The item 'My feelings are taken into consideration at work', for example, belongs to the autonomy need sub-scale but could equally be interpreted as an item belonging to the relatedness need sub-scale. Furthermore, as this particular item demonstrates, the original BNS-W scale does not only reflect the perception of the experience of basic need satisfaction but also the perception of need-supportive contextual aspects (Van den Broeck et al., 2008). In such cases there is a conceptual overlap with items from the Learning

Climate Questionnaire which I employed to test autonomy support. I will revisit the problem of a conceptual overlap between regulations and between basic psychological needs when using SDT taxonomies during the classification of constructs in the triangulation chapter.

With regard to the BRSQ, conceptual challenges can be found in discriminating clearly between the subscales. Results from some literature indicated that there is no sufficient separation between integrated and identified regulation (Viladrich et al., 2013). Other studies showed that there was separation between the self-determined forms of regulation but not the controlled ones. When working with emerging adults, some authors omitted the integrated regulation scale arguing that young people might not yet be in a position to reflect on what really matters in their lives and to look at themselves as well-rounded individuals (Ratelle et al., 2007). Lonsdale and colleagues suggest the difference between the two forms of intrinsic and integrated regulation might be better explored in an interview setting where respondents have more time to engage with the two concepts (Lonsdale et al, 2008). As an examination of the types of motivation on a contextual level is one of the major aims of the qualitative repertory grid and follow-up interviews, I decided to keep the original measure with its six sub-scales in the quantitative component of this study.

Finally, a note on the inconsistent wording of the Likert scales. Whilst the 7-point Likert scale for the Basic Need Satisfaction and the Behavioural Regulation in Music Questionnaire includes labels 'not at all true' on scale point one, 'somewhat true' on scale point four and 'very true' on scale point seven, the Learning Climate Questionnaire uses the labels 'strongly disagree', 'neutral' and 'strongly agree' on these scale points. Whilst verbal labelling has been proven to increase reliability of measurement, the difference of labels between the questionnaires here poses reliability questions when establishing associations between questionnaires. One might question whether an attitude statement such as 'strongly agree' is the same as a statement of fact such as 'very true'. The change from statements of facts to statements of opinion means that associations between questionnaires should be treated with caution.

A further limitation of the study concerns the sampling method for case study participants. Whilst the sampling method for case study participants involved recommendations from a number of experts with different roles in the departments of the School of Music at RCS, it is nevertheless a nonprobability sample. Not all students from the departments under investigation had a chance to be selected for this study and as such the sample might not be representative of the population. Furthermore, other experts might have chosen different candidates. As the recommendations came from experts who teach or coach students, there was also the possibility of experts recommending those students who might be inclined to speak about the expert or their department favourably. As it turned out, none of case study participants displayed social desirability bias with data provided in the interviews being rich and varied.

My study uses self-report methodologies in both its quantitative and qualitative components. The validity of findings in self-reports can be affected by social desirability artifacts and cognitive issues such as respondents' understanding of the questions. Social desirability might have affected the interview findings more than the online questionnaire as the latter was anonymous and therefore provided more of a social desirability-free assessment' opportunity (Sandvik, 2009, p.126). Without joining the ongoing and expansive debate on the validity of self-report methodologies and in line with much of the preceding discussion on theoretical positions, I agree with arguments which first question whether there is bias-free data (Winne, 2020). Data is inherently noisy and even if a respondent answered truthfully and understood questions, there is still the problem that data is interpreted through the theoretical lens of the researcher. 'It is important', argues Winne, 'to keep in mind that theory sharpens some phenomena, blurs others and renders the rest invisible by classifying them as unimportant' (Winne, 2020, p.170). I have couched Winne's argument in terms of 'levelling' and the possible danger of a silencing of the multiplicity of voices, the 'unimportant' ones, that each case study participant has. In order to minimise the possibility for self-report and researcher distortions, I decided to employ repertory grid interviews, which reduce researcher interference and give case study participants scope to reflect on, and consider the validity of, their own construal processes. A

deepening of this self- reflection process was the aim of the subsequent follow-up interviews. My methodological approach is therefore mindful of Winne's suggestion that to remedy some of the potential weaknesses of self-report methodologies, the researcher should 'investigate how to help respondents – the key component within a system of instrumentation that develops self-report data – improve self reporting' (Winne, 2020, p.170). The interview following the repertory grid interview can be seen precisely as an attempt to help respondents clarify their construal processes and therefore to get a better understanding of themselves.

The ethical concern regarding the silencing of the voices of the participants has to be extended to the voices of the staff and teachers at RCS' School of Music. It might seem unfair to investigate an institution and its staff from the perspective of the students only without giving those who support them a voice. This clearly is a limitation of the current study, and a supplementary study looking at basic need satisfaction, autonomy support and motivation of staff would certainly be a welcome addition. However, I would also argue that an investigation of these areas should commence with the institution and its staff as these are the ones who hold power. RCS' Dignity at Work and Study Statement and Guidance acknowledges this:

Within the Staff-Student relationship there is an imbalance of power as there inevitably is in all teaching. As such, an academic staff member must be aware of professional boundaries: to respect their unique position of trust as a teacher, to be honest, to be a role model to students, and to take due care regarding information about students. (RCS Dignity at Work and Study Statement and Guidance, p.12)

Much of RCS' literature places the responsibility on its staff when it comes to the wellbeing of students. Due to the 'imbalance of power', it is the teachers who have to monitor their students' wellbeing and not to do so constitutes a violation of the Conservatoire's best practice policy. Rather than investigating the experiences of staff, it is therefore necessary to first investigate students' experiences.

4. Quantitative Results

The *Survey of Motivation of RCS Music Students: Principal Study and Supporting Studies Activities* consisted of an adapted version of the Basic Need Satisfaction at Work Scale (BNS-W), the Learning Climate Questionnaire (LCQ), and an adapted version of the Behavioural Regulation in Sports Questionnaire (BRSQ). The BNS-W tests for basic need satisfaction, the LCQ for autonomy support and the BRSQ for motivational types. In the survey, basic need satisfaction was tested in section one, autonomy support in section two, motivation and motivational types in section three. The survey contained a total of 60 items.

The BNS-W scale consists of 21 items which relate to the three needs for competence, autonomy and relatedness. The autonomy subscale includes 7 items, the competence and relatedness scales include 6 items each. Each sub-scale contains three items which are worded in a negative direction. Items such as 'on the job' or 'at work' were replaced with 'at the RCS'. Autonomy need satisfaction was measured with items such as 'I feel free to express my ideas and opinions whilst being at the RCS', competence need satisfaction with items such as 'most days I feel a sense of accomplishment from studying' and relatedness need satisfaction with items such as 'I really like the people I work and study with at the RCS'. Students were asked to score items relating to the individual needs on a 7-point Likert scale (1= 'not at all true', 4= 'somewhat true', 7= 'very true').

The LCQ contains 15 items and is typically used with respect to specific learning settings such as classes on a college or higher education level. One of the items is worded in a negative direction. Items such as 'my instructor' were changed to 'my teacher'. Sample items include 'My teacher made sure I really understood the goals of the course and what I need to do', 'I feel that my teacher accepts me' and 'My teacher conveys confidence in my ability to do well in my degree'. Students were asked to score items relating to autonomy support within the performance module on a 7-point Likert scale (1= 'strongly disagree', 4= 'neutral', 7= 'strongly agree').

The BRSQ contains a total of 24 items with relate to intrinsic motivation, integrated motivation, identified motivation, introjected motivation, external motivation and amotivation. The six motivational types form six sub-scales containing four items each. The wording of the questionnaire was adapted for use in a music context with the stem being reworded to 'I play my instrument ...'. Students were asked to score items related to reasons for playing their principal study instrument on a Likert scale ranging from 1 ('not at all') to 4 ('somewhat true') to 7 ('very true'). Intrinsic motivation was tested with such items as 'because I enjoy it' and 'because I find it pleasurable', integrated motivation with items such as 'because it's part of who I am', identified motivation with items such as 'because the benefits of playing my instruments are important to me', introjected motivation with items such as 'because I would feel ashamed if I quit' and 'because I feel obligated to continue', external motivation with items such as 'in order to satisfy people who want me to play', and amotivation with items such as 'I play my principal instrument but the reasons are clear to me anymore'.

The questionnaire was sent as an online questionnaire in May 2017 to the entire population (N = 374) of seven departments of the RCS School of Music: Vocal Studies & Opera (N = 117), Strings (N = 73), Keyboard (N = 76), Woodwind (N = 45), Brass (N = 38), Guitar & Harp (N = 18) and Timpani and Percussion (N = 7). These departments, unlike the Traditional Music and Jazz departments, have a similar programme structure in terms of classes on offer and assessment points and are therefore more readily comparable. The population consisted of 168 males and 206 females divided into 252 undergraduate and 122 postgraduate students. The table below list departmental student numbers:

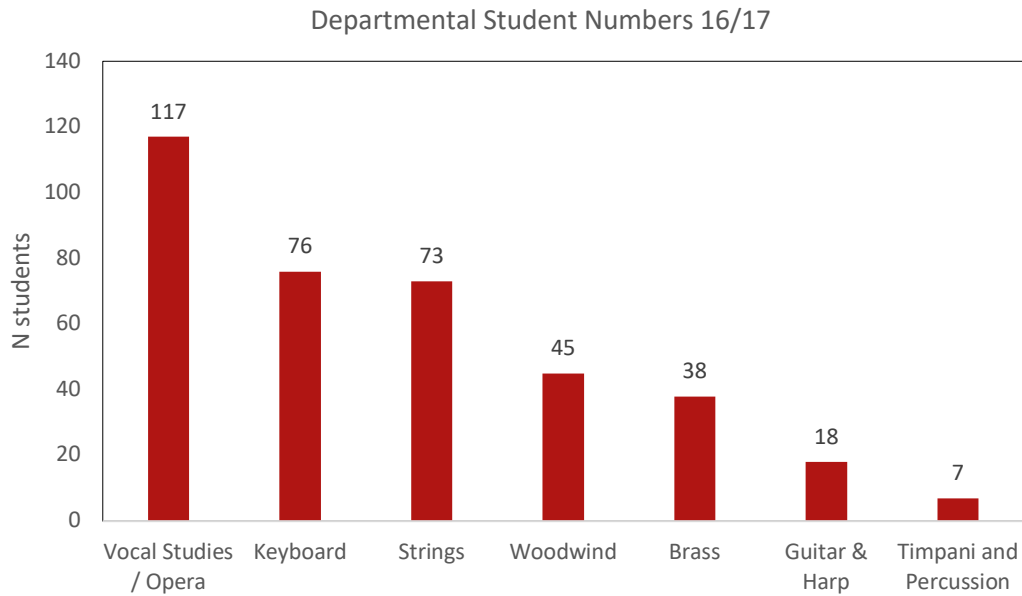


Figure ix: Number of students enrolled in each of the seven departments of the RCS School of Music

4.1 Demographics

Out of a total population of 374 students, 101 students returned the questionnaire, which amounts to a 27% response rate. The average age of respondents was 23 years ($SD = 2.92$), with an average of 2.5 years of study ($SD = 1.37$) behind them. 33% of students responding were male, 66% female. One student identified as 'other'. 62% of the respondents were undergraduate students, 38% postgraduate students. As can be seen in Table 8, the majority of respondents came from Vocal Studies and Opera ($N = 45$). Low numbers from departments such as Guitar & Harp ($N = 2$), Brass ($N = 7$) and Timpani & Percussion ($n = 4$) were nevertheless mostly in proportion to the size of the department. Thus, departmental frequencies and percentages in the sample roughly equal those in the populations, apart from Vocal Studies & Opera where the sample size is proportionally higher (13%).

Department	Survey Frequency	Survey Percentage	Population Frequency	Population Percentage
Vocal Studies and Opera	45	44.6	117	31.3
Guitar & Harp	2	2.0	18	4.8
Woodwind	13	12.9	45	12.0
Strings	14	13.9	73	19.5
Keyboard	16	15.8	76	20.3
Timpani and Percussion	4	4.0	7	1.9
Brass	7	6.9	38	10.2
Total	101	100	374	100

Table 8: Departmental Student Numbers RCS AY 16/17. The survey frequency and percentage and population frequency and percentage for each department on the RCS School of Music in 2016/17.

4.2 Descriptive Statistics

4.2.1 Basic Need Satisfaction at RCS' School Of Music

The median value for basic need satisfaction with regard to the full Likert scale ranging from 1 to 7 was 5 (Mdn = 5). Table 9 lists the frequencies and percentages for each category on the Likert scale. The labels were added subsequently in order to show more clearly which points of the Likert scale were collapsed into low, medium and high categories.

	Frequency	Percentage	Cumulative Percentage
1. Low	2	2.0	2.0
2. Low	1	1.0	3.0
3. Medium	2	2.0	5.0
4. Medium	34	33.7	38.6
5. Medium	27	26.7	65.3
6. High	28	27.7	93.1
7. High	7	6.9	100.0
Total	101	100	100

Table 9 Basic Need Satisfaction at RCS' School of Music. Population frequency, percentage, and cumulative percentage across Likert scale categories for basic need satisfaction.

As can be seen, the low category of the collapsed category comprises Likert scale points 1-2, the medium category Likert scale points 3-5, and the high category Likert scale points 6-7. The median for overall basic need satisfaction on the collapsed scale was 2 (Mdn = 2), i.e. medium, with 35% of students showing high basic need satisfaction, 62% medium basic need satisfaction and 3% low basic need satisfaction. Table 10 lists the frequencies and percentages for basic need satisfaction with regard to the collapsed categories of low-medium-high.

	Frequency	Percentage	Cumulative Percentage
1. Low	3	3.0	3.0
2. Medium	63	62.4	65.3
3. High	35	34.7	100.0
Total	101	100	100

Table 10: Basic Need Satisfaction (low-medium-high) at RCS' School of Music. Population frequency and percentage across collapsed Likert scale categories for basic need satisfaction.

On the 7-point scale the median value was 4 for autonomy need satisfaction (Mdn = 4), 5 for competence need satisfaction (Mdn = 5) and 5.5 for relatedness needs satisfaction (Mdn = 5.5). On the collapsed scale the median values for the individual components of basic need satisfaction were Mdn = 2 (medium) for autonomy need satisfaction and competence need satisfaction and Mdn = 3

(high) for relatedness need satisfaction. Table 11 below shows the median values for the individual needs for the 7-point Likert scale and the collapsed scale:

	Basic Need Autonomy	Basic Need Competence	Basic Need Relatedness
Median 7-point scale	4.0	5.0	5.5
Median collapsed scale	2.0	2.0	3.0

Table 11: Median values for Basic need autonomy, basic need competence and basic need relatedness across 7-point Likert scale and collapse Likert scale.

The 7- point scale below allows us to see that relatedness need satisfaction and competence need satisfaction are much closer than the collapsed scale might suggest. Competence need satisfaction with Mdn = 5 is at the upper end of the medium category (points 3,4,5) and relatedness need satisfaction with Mdn = 5.5 (rounded to 6) at the lower end of the high category (points 6,7). A look at the percentages of individual points on the 7-point scale helps demonstrate this further: In the case of competence need satisfaction, for example, 8% of students fall into category 3, 27% into category 4 and 19.8% into category 5, the three categories which comprise the medium category on the collapsed scale. Clearly then competence need satisfaction respondents are situated at the higher end of the medium category. Table 12 lists frequencies and percentages with regard to competence need satisfaction in the 7-point scale:

	Frequency	Percentage	Cumulative Percentage
1. Low	2	2.0	2.0
2. Low	3	3.0	5.0
3. Medium	8	8.0	12.9
4. Medium	28	27.7	40.6
5. Medium	20	19.8	60.4
6. High	28	27.7	88.1
7. High	12	11.8	100.0
Total	101	100	100

Table 12 Competence Need Satisfaction at RCS' School of Music. Population frequency, percentage, and cumulative percentage across Likert scale categories for competence need satisfaction.

When ranking individual need satisfaction according to the high category, relatedness need satisfaction ranked highest, with 58% of students reporting high relatedness need satisfaction followed by competence need satisfaction (40%) and autonomy need satisfaction (23%). Whilst these are overall positive figures, it is nevertheless noteworthy that autonomy need satisfaction, the most important need for creating autonomous forms of motivation is the lowest, whilst relatedness need satisfaction, which plays the most 'distal role' with regard to intrinsic motivation, is the highest (Deci & Ryan, 2000, p.235). The relatively low autonomy need satisfaction will be discussed later on in the light of the 'norm of low autonomy' pertaining to more controlled styles of teaching in performance environments (Quested et al., 2013, p.588). Listed below (Table 13) are the frequencies and percentages for each need satisfaction on the collapsed scale.

		Frequency	Percentage	Cumulative Percentage
Relatedness Need Satisfaction	1. Low	1	1.0	1.0
	2. Medium	41	40.6	41.6
	3. High	59	58.4	100.0
	Total	101	100	100
Competence Need Satisfaction	1. Low	5	5.0	5.0
	2. Medium	56	55.4	60.4
	3. High	40	39.6	100.0
	Total	101	100	100
Autonomy Need Satisfaction	1. Low	7	6.9	6.9
	2. Medium	71	70.3	77.2
	3. High	23	22.8	100.0
	Total	101	100	100

Table 13: Frequency, percentage and cumulative percentage for relatedness need satisfaction, competence need satisfaction and autonomy need satisfaction across collapsed Likert scale.

The frequencies of the 7-point scale allow for a more careful differentiation between the individual points within the high categories (scale points 6 and 7). With regard to relatedness need satisfaction, 37% of students fall into category 6 and 22% into category 7. With regard to competence need satisfaction, 28% of students fall into category 6 and 12% into category 7. With regard to

autonomy need satisfaction 19% fall into category 6 and 4% into category 7. Thus relatedness need satisfaction is not only higher with regard to the high category within the collapsed scale but also with regard to the highest point 7 in the original scale. In fact, with 22% it is almost double that of competence need satisfaction and over four times that of autonomy need satisfaction. Table 14 below shows the percentages for points 6 and 7 on the full Likert scale for the individual needs.

Category	Relatedness Percentage	Competence Percentage	Autonomy Percentage
6	36.7	27.7	18.8
7	21.8	11.8	4.0

Table 14: Percentage relatedness, competence and autonomy for points 6 and 7 on the Likert scale.

4.2.2 Autonomy Support at RCS' School of Music

The median value for autonomy support at RCS' School of Music measured with the Learning Climate Questionnaire (LCQ) was 6 (Mdn = 6). 31% of respondents fall into category 6, 22% into category 7. Below (Table 15) are listed the frequencies and percentages for each category on the full Likert scale for autonomy support at the School of Music:

	Frequency	Percentage	Cumulative Percentage
1. Low	2	2.0	2.0
2. Low	3	3.0	5.0
3. Medium	6	5.9	10.9
4. Medium	15	14.9	25.7
5. Medium	22	21.8	47.5
6. High	31	30.7	78.2
7. High	22	21.8	100.0
Total	101	100	100

Table 15: Autonomy Support at RCS' School of Music. Population frequency, percentage, and cumulative percentage across Likert scale categories for autonomy support.

Categories of the Learning Climate Questionnaire were subsequently collapsed into low (1), medium (2) and high (3) autonomy support (Figure ix). 53% of respondents felt they received high autonomy support, 43% felt they received medium autonomy support and only 5% felt the received

low autonomy support. The median value for autonomy support was 3 (Mdn = 3). The chart below shows the percentages for low, medium and high autonomy support at RCS' School of Music.

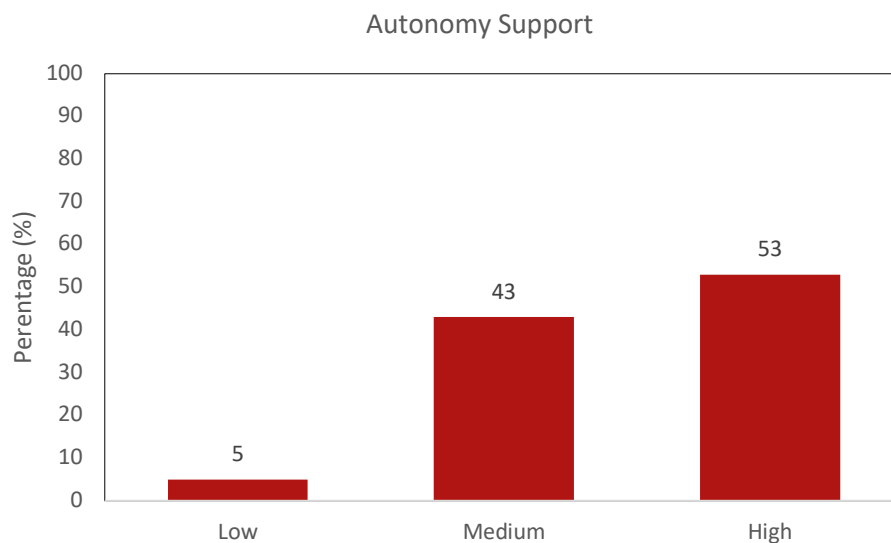


Figure x: Figure showing low, medium, and high percentage of autonomy support at RCS' School of Music

On the 7-point scale, medium autonomy support is shown to be situated at the higher end of the medium category with 22% of respondents falling into category 5.

The overall high autonomy support is a positive result as autonomy support is stipulated to be 'the most important social-contextual factor for predicting ... autonomous behaviour' (Gagne & Deci, 2005, p.338). Importantly, autonomy support has been shown to predict not only need satisfaction, but also autonomous forms of motivation (integrated and intrinsic) (Standage et al., 2006, p.105). The high autonomy results therefore point toward the possibility of obtaining high results for internal motivation as well.

As the overall results for autonomy support are high, it is worthwhile looking at individual questions. Questions 26 and 28 of the Learning Climate Questionnaire have the highest frequencies in category 7 with 38% respectively. Below are the two questions:

26. I feel that my teachers accept me.

Please rate from 1='strongly disagree' to 7='strongly agree'

1	2	3	4	5	6	7
strongly disagree			neutral			strongly agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

28. My teachers encourage me to ask questions.
Please rate from 1='strongly disagree' to 7='strongly agree'

1	2	3	4	5	6	7
strongly disagree			neutral			strongly agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Figure xi: Questions 26 and 27 of the questionnaires completed by participants.

These two questions eliciting the most positive responses out of the 16 items of LCQ, are interesting and need to be further explored in later chapters. Whilst the LCQ does not offer a key for categorising individual questions according to the three needs, autonomy support is nevertheless stipulated to 'correspond to the satisfaction of each of the three needs' (Adie et al., 2012, p.57). The wording of question 26 suggests it refers to relatedness need satisfaction, the wording of question 28 to autonomy need satisfaction. As question 26 relates to belonging (being accepted), it relates, at the same time, to rejection and, as will be seen, self-esteem. Relatedness need satisfaction is therefore also an indicator of controlling ego-involving environments. It is necessary to re-visit the stipulated 'distal' role of relatedness need satisfaction within self-determination theory when it comes to discussions around performance environments and autonomy support. Whilst it might not be central for maintaining intrinsic motivation, its level of satisfaction appears to be indicative of the existence of autonomous environments and controlling environments.

Question 28 is central to the tenets of self-determination theory, particularly to self-regulated, autonomous behaviour. Without the opportunity to ask questions, autonomous and self-initiated learning cannot take place. Rather than instructing, which is a controlling teaching style, encouraging students to ask questions informs self-regulated behaviour, opens a dialogue between teachers and students and therefore contributes to creating a motivational climate where students can become more autonomous (Mageau & Vallerand, 2003, p.886; Deci et al., 1991, p.338).

4.2.3 Motivation and Motivational Types at RCS' School of Music

As with the Basic Need Satisfaction Scale and the Learning Climate Questionnaire, the Behavioural Regulation in Music Questionnaire was collapsed into low (1), medium (2) and high (3) motivation categories. Results showed a high level of motivation with 68% of respondents reporting high motivation, 30% medium motivation and only 3% low motivation. The median value for motivation was three (Mdn = 3). Figure 2.2 below shows the percentages of motivation within the collapsed categories of low, medium and high.

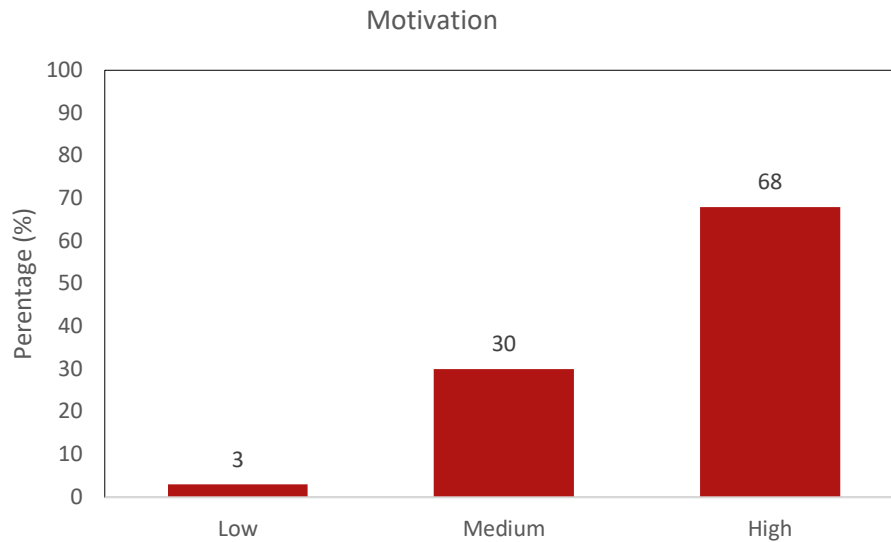


Figure xii: Figure showing low, medium, and high percentage of motivation at RCS' School of Music.

The high motivation score corresponds to high percentages in the more autonomous motivational types of identified, integrated and intrinsic motivation. Ranking the three types according to the high category, intrinsic motivation ranks highest with 77%, followed by identified motivation with 70% and integrated motivation with 64%. The gradual increase in percentages from identified to intrinsic motivation is in line with the placement of these types on the motivational continuum. Below (Table 16) are the frequencies and percentages for the autonomous motivational types according to the low, medium and high categories. Please note that there are no low frequencies for intrinsic motivation.

		Frequency	Percentage	Cumulative Percentage
Identified Motivation	1. Low	4	4.0	4.0
	2. Medium	33	32.7	36.6
	3. High	64	63.4	100.0
	Total	101	100	100
Integrated Motivation	1. Low	3	3.0	3.0
	2. Medium	28	27.7	30.7
	3. High	70	69.3	100.0
	Total	101	100	100
Intrinsic Motivation	1. Medium	23	22.8	22.9
	2. High	78	77.2	100.0
	Total	101	100	100

Table 16: Frequency, percentage, and cumulative percentage for identified motivation, integrated motivation and intrinsic motivation across collapsed Likert scale.

Overall, a similar positive picture emerges when motivation is analysed according to the two combined variables of internal and extrinsic motivation. 72% of respondents felt high internal motivation whereas only 3% of respondents felt high extrinsic motivation. The median value for internal motivation was high (Mdn = 3), the median value for extrinsic motivation was low (Mdn = 1). Figures xii and xiii below list percentages for the two super-variables.

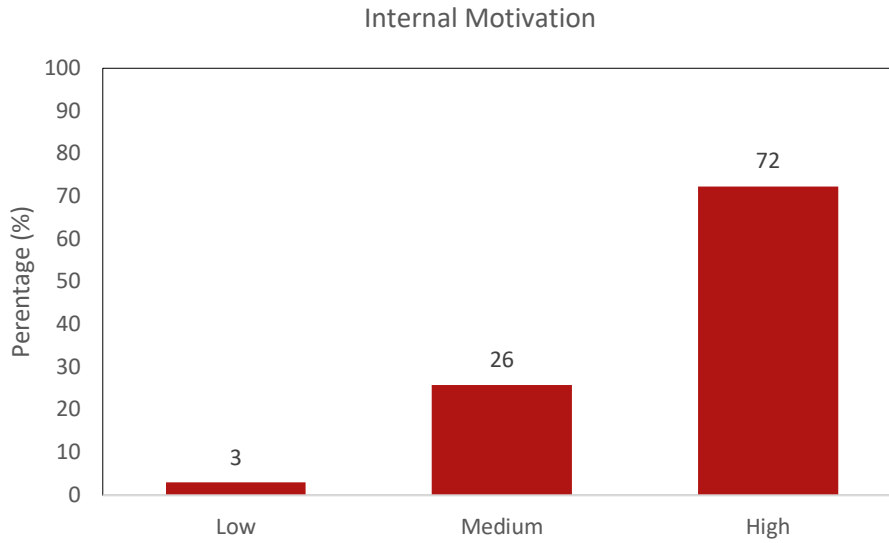


Figure xiii: Figure showing low, medium, and high internal motivation at RCS' School of Music

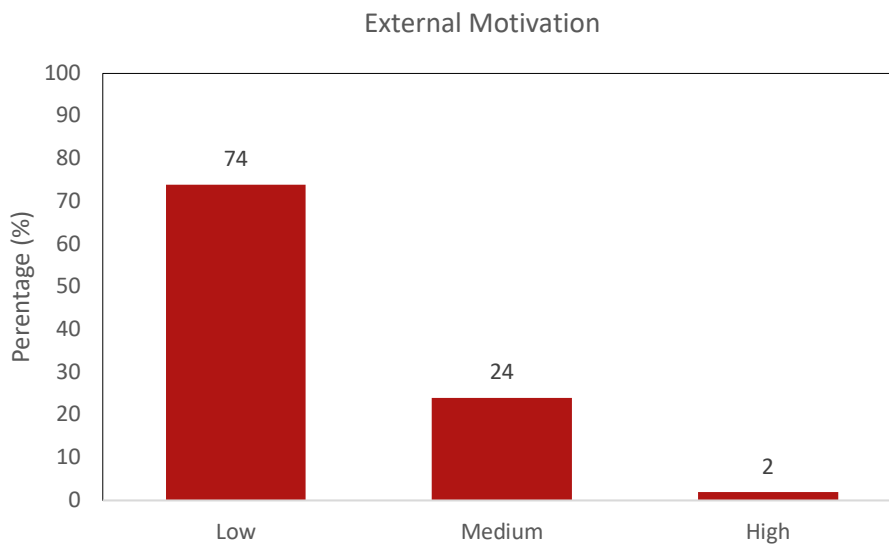


Figure xiv: Figure showing low, medium, and high external motivation at RCS' School of Music

A closer analysis of the 7-point scale shows that despite the high levels of internal motivation, with regard to extrinsic motivation, 17% of students were nevertheless at the mid-point of the scale (point 4). Being neither free of extrinsic motivation nor reliant upon it, could suggest a difficult balancing act between autonomous and controlled behaviour. With regard to internal motivation, on the other hand, only 8% of students occupied the middle ground, with 89% in the higher categories 5, 6 and 7. Table 17 below lists the percentages for the two super-variables on the seven-point Likert scale.

	Extrinsic Motivation Percentage	Internal Motivation Percentage
1. Low	30.7	1.0
2. Low	24.7	1.0
3. Medium	13.9	1.0
4. Medium	16.8	7.9
5. Medium	9.0	16.9
6. High	2.0	26.7
7. High	3.0	45.6

Table 17: Percentage of Extrinsic and Internal Motivation at RCS' School of Music across 7-point Likert scale.

Looking at the less autonomous, more controlled types of motivation, it is noteworthy that 10% of respondents felt high amotivation. On the 7-point Likert scale this percentage is divided into 7% falling into category 7 and 3% falling into category 6, thus showing that amotivation is very much at the higher end of the high category. Considering amotivation is a state where there is absence of intention or motivation in a behaviour (Gillet et al., 2005, p.156), almost 10% would translate into a high number of students for the institution as a whole. Furthermore, the 10% of high amotivation is higher than that of high external motivation (2%), suggesting that perhaps students' drop in motivation does not follow a linear pattern from one type to the next but instead demonstrates, as it were, 'jumps' on the motivational continuum.

With regard to the high autonomy support results, it is noteworthy that 17% of respondents fall nevertheless into the high introjected motivation category and 40% into the medium category. With a median value of 6 (Mdn = 6) for autonomy support, one could have perhaps expected lower percentages for the less autonomous motivational types. As introjected motivation behaviour can be based on avoiding feelings of guilt and shame (Vansteenkiste et al., 2006, p.22), emotions which are both relational, a more differentiated analysis of the motivational climate at RCS' School of Music will be necessary. High introjected motivation could suggest the existence of ego-involving environments, which are characterised by 'demonstrating superior ability' rather than, for example, 'self-referenced competence' (Quested & Duda, 2010, p.52) based on autonomous task and goal setting.

Below (Table 18) are the frequencies and percentages for the less autonomous motivational types according to the low, medium and high categories.

		Frequency	Percentage	Cumulative Percentage
Amotivation	1. Low	54	53.5	53.5
	2. Medium	37	36.6	90.1
	3. High	10	9.9	100.0
	Total	101	100	100
External Motivation	1. Low	75	74.3	74.3
	2. Medium	24	23.8	98.0
	3. High	2	2.0	100.0
	Total	101	100	100
Introjected Motivation	1. Low	44	22.8	22.9
	2. Medium	40	77.2	100.0
	3. High	17	16.8	100.0
	Total	101	100	100

Table 18: Frequency, percentage, and cumulative percentage for amotivation, external motivation and introjected motivation across collapsed Likert scale

4.2.4 Individual Questions

Looking at specific Likert scale items in the BNS and BRMQ scales also suggests that we should view the overall positive results with a degree of caution. There are two items relating to autonomy and competence which elicited more negative responses in the BNS scale. The two items are listed below.

11. With regard to my performance activities at the RCS, I have to do what I am told.

Please rate from 1='not at all true' to 7='very true'

1	2	3	4	5	6	7
not at all true			somewhat true			very true
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14. At the RCS I do not get much of a chance to show how capable I am with regard to performing my instrument.

Please rate from 1='not at all true' to 7='very true'

1	2	3	4	5	6	7
not at all true			somewhat true			very true
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Figure xv: Questions 11 and 14 of the questionnaire completed by participants.

As shown in Table 2.11 below, 46.5 % of respondents fall into categories 5, 6 and 7 above the middle level when asked whether they had to do what they were told with regard to their performance activities at RCS and 34.6% answered within the same range in respect of the statement 'I do not get much of a chance to show how capable I am with regard to performing my instrument'. Whilst being 'told what to do' is a strong controlling regulation and curtails students' autonomous behaviour, not being given the 'chance to show how capable' they are curtails their experience of mastery and therefore their experience of being competent (Quested, Duda, 2010, p.51). The table below (Table 19) list percentages for Question 11 and Question 14 of the Basic Need Satisfaction at RCS' School of Music Questionnaire.

	Q11 Percentage	Q14 Percentage
1. Not at all true	3.0	18.8
2.	6.9	13.9
3.	9.9	14.9
4. Somewhat true	32.7	15.8
5.	10.9	16.8
6.	18.8	11.9
7. Very true	16.8	5.9
Total	99.0	98.0
Missing	1.0	2.0
Total	100.0	100.0

Table 19: Question 11 and Question 14 percentages for the basic need satisfaction for the RCS' School of Music Questionnaire.

On the level of individual Likert scale items in the Behavioural Regulation in Music Questionnaire, Item 57, probing for amotivation, requires more careful consideration. The question is listed below:

57. I play my principal study instrument at the RCS but I question why I am putting myself through this.
Please rate from 1='not at all true' to 7='very true'

1	2	3	4	5	6	7
not at all true			somewhat true			very true
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Figure xvi: Question 57 of the questionnaire participants completed.

It is noteworthy that 26% of respondents fall between categories 5, 6 and 7 when asked this question. The median value for this item is Mdn = 4. The other three amotivation items of the amotivation subscale have a median value of Mdn = 2 each. Perhaps it is the wording of this question, which, with its immediate and emotive content (*'putting myself through this'*), involves as it were the whole person leaving no distance for reflection between the *'I'* and *'myself'*. The other items have a more clearly defined cognitive dimension with the *'I'* reflecting on a matter rather than being absorbed in it, such as *'I question why I continue'*, *'I wonder what's the point'* and *'the reasons why are not clear to me anymore'*. The Table 20 lists the frequencies and percentages for amotivation on the 7-point Likert scale:

	Frequency	Percentage	Cumulative Percentage
1. Not at all true	25	24.8	24.8
2.	17	16.8	41.6
3.	8	7.9	49.5
4.Somewhat true	25	24.8	74.3
5.	9	8.0	83.2
6.	5	5.0	88.1
7. Very true	12	11.9	100
Total	101	100.0	

Table 20: Amotivation at RCS' School of Music Full Scale. Frequencies and percentages for amotivation on the 7-point Likert scale

4.3 Chi-Square Analyses

Data obtained from the questionnaire survey was treated as nominal data with regard to departments, level of study and gender, and ordinal data with regard to the Likert scales. A Likert scale does not represent an underlying continuous variable but instead allows respondents to indicate their level of agreement, from positive to negative, regarding asked questions. Whilst there is the possibility of an ordering of responses or ranking, it is not possible to measure the distance between likert scale points. Nominal and ordinal data are types of categorical data. Categorical data is non-parametric data and does not allow for making assumptions with regard to the distribution of data. Chi-square tests are non-parametric tests used to establish whether there is a difference between two categorical variables. Bearing in mind the violations of the cell count mentioned previously, the results here need to be regarded with caution. In order to avoid high cell violations stemming from the relatively small sample, the collapsed categories of low-medium-high were used and not the categories of the 7-point Likert scale. On occasion categories were further collapsed into 'medium-high' and 'medium-low' when frequencies allowed this (see introduction chapter). The resulting 2 x 2 tables did not violate the expected count of 5 per cell. With regard to departmental analyses and crosstabulations with 2 x 2 tables, only the frequencies of Vocal Studies/Opera and Piano allowed for comparisons.

4.3.1 Basic Need Satisfaction

Chi-square analyses with regard to basic needs satisfaction revealed no significant differences between departments $\chi^2 (12, N = 101) = 7.660, p = 0.800$, male and female students $\chi^2 (2, N = 100) = 0.48, p = 0.760$ and undergraduate and postgraduate students $\chi^2 (2, N = 101) = 0.30, p = 0.860$. As all the tables had cells which includes frequencies below 5, a Fisher-Freeman-Halton test was carried out confirming that there are no significant differences between basic need satisfaction and departments ($p = 0.890$), male and female students ($p = 0.779$) and undergraduate and postgraduate students ($p = 0.852$). From an institutional perspective, the absence of significant differences between groups with regard to basic need satisfaction is, of course, to be interpreted positively. Considering that need satisfaction ranged from medium to medium high, the absence of significant differences between groups suggests in this context that the School of Music at RCS provides the same degree and type of autonomy support with regard to each group.

There appear to be significant associations between autonomy and competence need satisfaction $\chi^2 (4, n = 101) = 31.56, p = 0.001$, autonomy and relatedness need satisfaction $\chi^2 (4, n = 101) = 10.28, p = 0.036$ and between relatedness and competence need satisfaction $\chi^2 (4, n = 101) = 17.37, p = 0.002$. As cells in all tables had an expected count of less than 5, a subsequent Fisher-Freeman-Halton test revealed significant associations between autonomy and competence needs satisfaction ($p = 0.001$), autonomy and relatedness need satisfaction ($p = 0.009$) and between relatedness and competence needs satisfaction ($p = 0.001$). Figure xvii below provides an example of an association between competence and autonomy need satisfaction, the needs considered instrumental for achieving and maintaining intrinsic motivation. Generally, one can see that there is a positive association between the two variables.

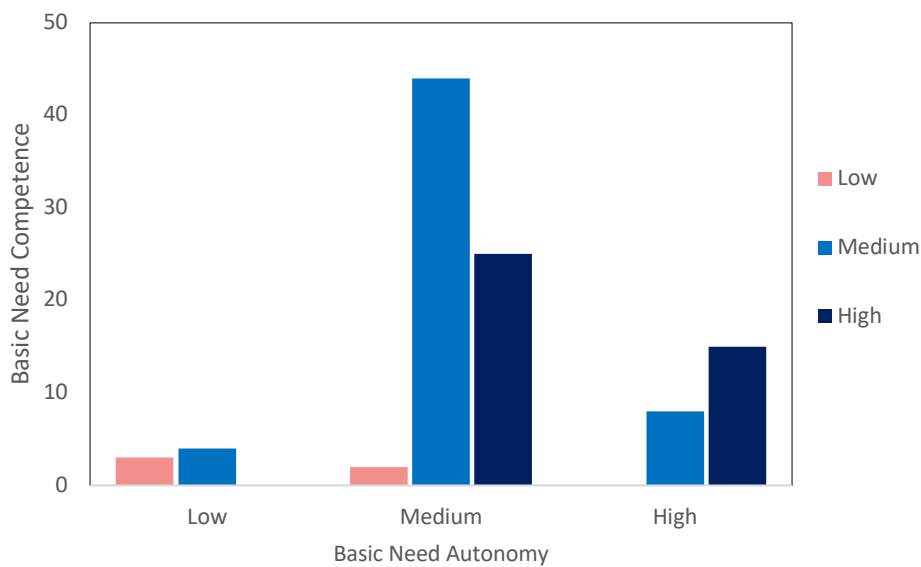


Figure xvii: Association between basic need autonomy and basic need competence for low, medium and high categories.

Associations between these variables are confirmed when excluding the categories of low need satisfaction, leaving medium and high need satisfaction for analysis and treating the low frequencies in the low categories as outliers (low relatedness need satisfaction $N = 1$; low competence need satisfaction $N = 5$; low autonomy need satisfaction $N = 7$). With two categories, the assumption that in 2x2 tables all expected frequencies should be greater than five is met. Significant associations can be found between medium- high autonomy and competence needs satisfaction $\chi^2 (1, N = 92) = 5.90, p = 0.015$, medium-high relatedness and competence need satisfaction $\chi^2 (1, N = 95) = 8.49, p = 0.004$ and medium-high relatedness and autonomy need satisfaction $\chi^2 (1, N = 93) = 9.76, p = 0.002$. The strength of these associations was measured with Cramer's V. The strength was small between autonomy and competence need satisfaction $\phi_c = 0.25$ and medium between relatedness and

competence need satisfaction $\phi_C = 0.3$ and between relatedness and autonomy need satisfaction $\phi_C = 0.32$.

4.3.2 Autonomy Support

Chi-square tests revealed no significant differences in autonomy support between departments $\chi^2 (12, N = 101) = 5.9, p = 0.920$, male and female students $\chi^2 (2, N = 100) = 0.13, p = 0.940$ and undergraduate and postgraduate students $\chi^2 (2, N = 101) = 0.15, p = 0.930$. A Fisher-Freeman-Halton test confirmed these results showing no significant differences between autonomy support and departments ($p = 0.921$), male and female students ($p = 1.00$) and between undergraduate and postgraduate students ($p = 0.941$).

Equally, chi-square results show no significant differences in medium-high autonomy support between vocal studies/opera and keyboard departments $\chi^2 (2, N = 57) = 0.31, p = 0.577$, male and female students $\chi^2 (2, N = 95) = 0.17, p = 0.897$ and undergraduate and postgraduate students $\chi^2 (2, N = 96) = 0.14, p = 0.771$. As with basic need satisfaction, there are no significant differences between groups. Tables 22 to 24 show crosstabulations between groups. As can be seen, there is no significant difference between the actual count and the expected counts.

		Autonomy Support		Total
		Medium	High	
Vocal Studies and Opera	Count	19.0	24.0	43.0
	Expected Count	18.1	24.9	43.0
Keyboard	Count	5.0	9.0	14.0
	Expected Count	5.9	8.1	14.0
Total	Count	24.0	33.0	57.0
	Expected Count	24.0	33.0	57.0

Table 21: Cross tabulation of Vocal Studies and Opera and Keyboard by Autonomy Support (Medium-High).

		Autonomy Support		Total
		Medium	High	
Male	Count	14.0	17.0	31.0
	Expected Count	13.7	17.3	31.0
Female	Count	28.0	36.0	64.0
	Expected Count	28.3	35.7	64.0
Total	Count	42.0	53.0	95.0
	Expected Count	42.0	53.0	95.0

Table 22: Cross tabulation of Males and Females by Autonomy Support (Medium-High).

		Autonomy Support		Total
		Medium	High	
Undergraduate	Count	26.0	34.0	60.0
	Expected Count	26.9	33.1	60.0
Postgraduate	Count	17.0	19.0	36.0
	Expected Count	16.1	19.9	36.0
Total	Count	43.0	53.0	96.0
	Expected Count	43.0	53.0	96.0

Table 23: Cross tabulation of Undergraduate and Postgraduates by Autonomy Support (Medium-High)

Whilst there are no significant differences with regard to different groups and autonomy support, there is a significant association between autonomy support and basic need satisfaction. $\chi^2(4, N = 101) = 43.6, p = 0.001$. As 5 cells had an expected count of less, a Fisher-Freeman-Halton test was carried out revealing a significant association between autonomy support and basic need satisfaction ($p = 0.001$). This significant association is also confirmed when looking at only medium and high categories for autonomy support and basic need satisfaction with the low categories of each excluded (autonomy support $N = 5$, basic need satisfaction $N = 3$), thus meeting the Chi-Square assumption for 2×2 tables. The results here are in line with the results of other studies who shown that 'perceptions

of autonomy supportive environments positively predict autonomy, competence, and relatedness' (Standage et al, 2006, 105). Tables 24 and 3.5 show the crosstabulation between basic need satisfaction and autonomy support as well as the results of the chi-square analysis.

			Autonomy Support		Total
			Medium	High	
Basic Needs Satisfaction	Medium	Count	36.0	24.0	60.0
		Expected Count	26.5	33.5	60.0
	High	Count	6.0	29.0	35.0
		Expected Count	15.5	19.5	35.0
	Total	Count	42.0	53.0	95.0
		Expected Count	42.0	53.0	95.0

Table 24: Cross tabulation of Basic Needs Satisfaction by Autonomy Support (Medium-High).

	Value	df	Asymptotic Significant (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	16.461 ^(a)	1	0.000		
Continuity Correction ^(b)	14.770	1	0.000		
Likelihood Ratio	17.590	1	0.000		
Fisher's Exact				0.000	0.000
Linear-by-Linear Association	16.288	1	0.000		
N of Valid Cases	95				

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 15.47.

b. Computed only for a 2x2 table

Table 25: Chi-square Test for Autonomy Support by Basic Need Satisfaction.

4.3.3 Motivation

As with Basic Need Satisfaction and Autonomy Support, chi-square tests showed no significant differences in motivation between departments $\chi^2 (12, N = 101) = 14.63, p = 0.245$, between male and female students $\chi^2 (2, N = 100) = 2.10, p = 0.361$ and between undergraduate and postgraduate students $\chi^2 (2, N = 101) = 2.25, p = 0.325$. As all the tables had cells with an expected count of less than 5, a Fisher-Freeman-Halton test was carried confirming the non-significant associations between motivation and departments ($p = 0.301$), male and female students ($p = 0.258$) and between undergraduate and postgraduate students ($p = 0.416$). When excluding the frequencies in the low category of motivation ($N = 3$), a chi-square test showed that there was no significant difference in medium-high motivation between male and female students $\chi^2 (1, N = 97) = 2.10, p = 0.166$ and between undergraduate and postgraduate students $\chi^2 (1, N = 98) = 0.38, p = 0.538$.

A chi-square test where the high category ($N = 5$) was excluded from the combined external variable in order to meet the expected minimum count for each cell, showed no significant difference between male and female students $\chi^2 (1, N = 95) = 0.56, p = 0.812$ in external motivation. Similarly, a chi square test where the low category ($N = 5$) was excluded from the internal motivation variable showed no significant difference between male and female students $\chi^2 (1, N = 95) = 0.56, p = 0.812$.

With regard to the combined external motivation variable (a-motivation, extrinsic, introjected) and the combined intrinsic motivation variable (identified, integrated, internal) differences, the results are similar. There are no significant differences between undergraduate and postgraduate students with regard to the combined external motivational variable $\chi^2 (1, N = 96) = 2.14, p = 0.644$ or the combined internal variable $\chi^2 (1, N = 98) = 0.11, p = 0.741$. In both cases the category with the lowest frequencies was excluded (external high $N = 5$, internal low $N = 3$).

Furthermore, there are no significant differences between male and female students and undergraduate and postgraduate students with regard to motivational types (extrinsic motivation, identified motivation, integrated motivation, intrinsic motivation). Table 26 below lists the Pearson Chi-Square results for individual motivational types, male and female students, undergraduate and postgraduate students when the low categories were excluded for intrinsic motivational types and the high categories for the extrinsic motivation. For a-motivation and introjected motivation with $N = 10$ and $N = 17$ respectively these figures were too high to be excluded as outliers and were therefore omitted from the analysis.

Motivation Type	Value	df	Asymptotic Significant (2-sided)
Extrinsic Motivation	2.273 ^(a)	1	0.132
Identified Motivation	0.011 ^(a)	1	0.917
Integrated Motivation	0.706 ^(a)	1	0.401
Intrinsic Motivation	0.117 ^(a)		0.800

a. 0 cells (0.0%) have expected count less than 5.

Table 26: Chi-square Test computed for 2x2 table for Gender by Motivational Types.

Motivation Type	Value	df	Asymptotic Significant (2-sided)
Extrinsic Motivation	1.38 ^(a)	1	0.771
Identified Motivation	1.11 ^(a)	1	0.823
Integrated Motivation	0.16 ^(a)	1	0.819
Intrinsic Motivation	0.03 ^(a)		0.858

a. 0 cells (0.0%) have expected count less than 5.

Table 27: Chi-square Test computed for 2x2 table for Undergraduate and Postgraduate Students by Motivational Types

Whilst there appear to be no significant differences between motivational types within these groups, there are, however, significant associations between motivation and autonomy support χ^2 (4, N = 101) = 9.60, p = 0.048 and between motivation and basic need satisfaction χ^2 (4, N = 101) = 12.45, p = 0.036. As in both analyses five cells had an expected count of less than five, a Fisher-Freeman-Halton test was carried out revealing a significant association between motivation and autonomy support (p = 0.32) and motivation and basic need satisfaction (p = 0.32).

There is also a significant association between the combined external motivation variable and basic need satisfaction, χ^2 (4, N = 101) = 9.65, p = 0.049. As five cells had an expected count of less than five, a Fisher-Freeman-Halton test was carried out revealing a significant association basic need satisfaction and external motivation (p = 0.047). The significant association is confirmed when only analysing medium-high basic need satisfaction and medium-low external motivation χ^2 (1, N = 93) = 3.9, p = 0.049.

Equally, a significant association was established between the combined intrinsic motivation variable and basic need satisfaction $\chi^2 (4, N = 101) = 11.64, p = 0.047$. As the expected cell count for five cells was less than five, a Fisher-Freeman-Halton test was carried out revealing a significant association between internal motivation and basic need satisfaction ($p = 0.007$). Excluding the low category, a chi square test confirmed a significant association between medium-high internal motivation and medium-high basic needs satisfaction $\chi^2 (1, N = 95) = 7.39, p = 0.012$.

Finally, a chi-square analysis between the combined internal motivation variable and combined extrinsic motivation variable also established a significant association between these two variables $\chi^2 (4, N = 101) = 38.852, p = 0.001$. Figure xvii below shows the negative association between the two variables clearly.

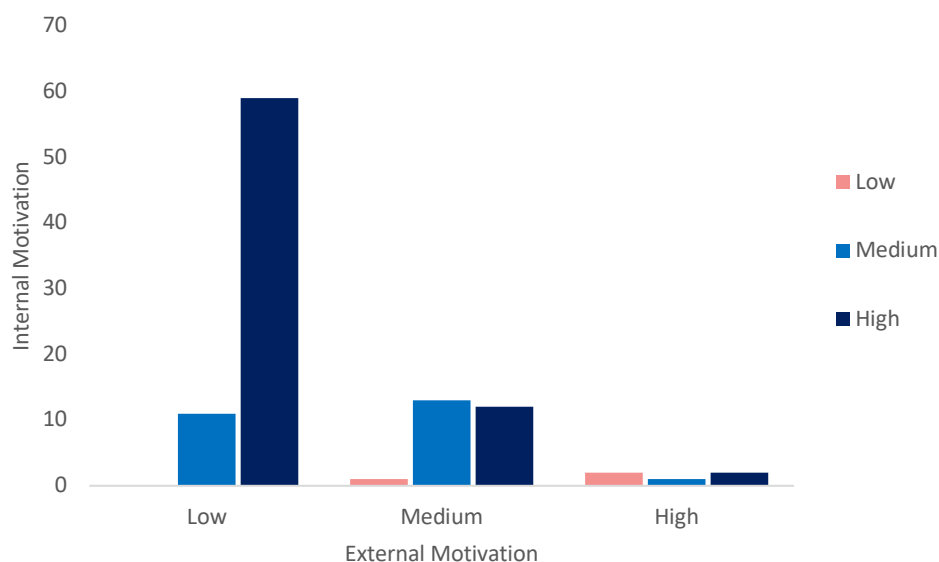


Figure xviii: Association between external motivation and internal motivation for low, medium and high categories.

As five cells had an expected cell count of less than five, a Fisher-Freeman-Halton test was carried out confirming a significant association ($p = 0.001$). When excluding frequencies from the respective high and low categories ($N = 6$) of the two combined variables, a chi square analysis showed a significant association between medium high internal motivation and medium low extrinsic motivation $\chi^2 (1, N = 95) = 12.85, p = 0.001$.

Overall, the results with regard to motivation, particularly the associations between basic need satisfaction, autonomy support and motivation and motivational type were to be expected from results discussed in previous sections. Past studies using equation modelling, also confirmed that need

satisfaction and autonomy support positively predict self-determined motivation (Standage et al., 2006, p.105; Chirkov & Ryan, 2001, p.631; Vallerand et al., 1997, p.1169)

4.4 Summary

Results for basic need satisfaction, autonomy support and motivation of students at the RCS School of Music (vocal studies/opera, keyboard, strings, brass, woodwind, timpani and percussion, guitar and harp) can be regarded as overall positive. The median value for basic need satisfaction on the shorter low-medium-high scale was medium (Mdn = 2) with 62% of students reporting medium basic need satisfaction. The median value for autonomy support was high (Mdn = 3) with 53% of students reporting high autonomy support. The median value for motivation was also high (Mdn = 3) with 68% of respondents reporting high motivation. Nevertheless, there are some areas of concern which will require further exploration such as the relatively high frequencies for amotivation (N = 10) and introjected motivation (N = 17) and some of the individual Likert scale items.

Chi-square analyses and Fisher's Fisher-Freeman-Halton tests with regard to basic needs satisfaction, autonomy support, and motivation showed no significant differences between departments, between male and female students, and between undergraduate and postgraduate students. With regard to basic need satisfaction only, there were no significant differences within the above-mentioned groups and the individual components of basic need satisfaction (autonomy, competence, relatedness). The same was the case for differences in motivational types (a-motivation, extrinsic motivation, introjected motivation, identified motivation, integrated motivation, intrinsic motivation).

Chi-square and Fisher-Freeman-Halton tests showed significant associations between basic need satisfaction and autonomy support, basic need satisfaction and motivation and between motivation and autonomy support. Within basic need satisfaction only, there were significant associations between autonomy and competence need satisfaction, autonomy and relatedness need satisfaction and between relatedness and competence need satisfaction. Finally, within motivation there was a significant association between extrinsic and internal motivation.

The associations between basic need satisfaction, autonomy support and motivation are in line with studies who have used structural equation modelling to establish relationships and sequences between these concepts (Ntoumanis, 2001; Standage et al, 2006; Adie et al, 2008; Quested & Duda, 2010; Adie et al, 2012). Particularly interesting in the context of the current study is the absence of

differences in basic need satisfaction, autonomy support and motivation between male and female students, undergraduate and postgraduate students and between departments. In practice this suggests that it is not necessary to consider these variables when designing, for example, an autonomy supportive teacher training programme or, more generally, when developing an autonomy-supportive environment. In other words, the current findings suggest that the type of autonomy support provided to students will not have to be adjusted to the specifics of a department, to gender or to the level of study.

5. Qualitative Results

5.1 Introduction

I started writing up the case studies in 2020. The preceding year 2019 marked an important milestone in my conservatoire career as my contract was increased to a 0.8 FTE and I became Associate Head of Vocal Studies. In this function my pastoral care duties increased. With regard to teaching staff, I dealt with a range of administrative issues such as space planning, outsourcing of classes, feedback reports, illness covers, budget tracking and timesheets. I also dealt with more sensitive issues such as students wanting to change teachers. As many teaching staff were part-time hourly paid, such a change brought an inevitable loss of income and therefore frustration. With regard to students, my pastoral care duties involved one-to-one meetings, dealing with complaints, writing references and assisting with student opportunities. I also partook in School of Music investigatory meetings, the first procedural step dealing with students' unauthorised absences. Such meetings often involved the referral of students to the Counsellor and Disability Advisor. During 2019 my insider knowledge of the School of Music increased considerably and allowed me to gain a more informed and differentiated perspective of the various challenges faced by students and staff. Many of these challenges were related to basic need satisfaction such as the lack of performance opportunities and therefore competence need satisfaction and the lack of autonomy support in the form of authoritative teaching styles with students wishing to change teachers. Whilst this perspective gave me knowledge of the learning cultures in the School of Music that may have affected my analysis of the data, it also allowed me to write more nuanced and compassionate accounts of the experiences of my case study participants.

The table below provides further information on the nine students who took part in the repertory grid interviews and the follow-up interviews:

Case Study	Gender	Age	Department	Programme
HE	Female	26	Opera	MMus I
BT	Male	22	Vocal Studies	BMus 2
CL	Male	22	Strings	BMus 4
DN	Male	24	Woodwind	MMus I
DI	Male	25	Timpani and Percussion	MMus 2
KQ	Female	18	Woodwind	BMus 1
AE	Female	20	Brass	BMus 2
NS	Female	24	Vocal Studies	MMus 1
OG	Female	24	Keyboard	MMus 2

Table 28: Demographic information pertaining to case study participants.

The nine case studies constitute the qualitative component of my thesis. According to Crowe and colleagues, case studies are used ‘to generate an in-depth, multi-faceted understanding of a complex issue in its real-life context.’ (Crowe et al., 2011, p.1). The ‘complex issue’ in question concerns the experience of basic need satisfaction, autonomy support and motivational types of four undergraduate and five postgraduate students in the School of Music at the Royal Conservatoire of Scotland in a variety of performance contexts or situational levels. In the repertory grid interviews these real-life contexts are called elements. In the table (29) below, I have listed the elements (performance contexts) provided by the case study participants in their repertory grid interviews; Table 30 lists the elicited constructs.

5.1.1 Elements

A total of 98 elements have been provided by the nine case study participants. Whilst most of the elements are related to the core programme, such as ‘Wind Orchestra’, ‘1:1 Lessons’ and ‘Performance classes’, there are also elements such as ‘Gigs (weddings, etc.)’ and ‘Amateur Work’ which are part of the wider learning experience of students.

Practice (9)	Performance Class (8)	Larger Ensembles (5)	Coaching (2)
Audition (9)	Smaller Ensembles (8)	Supporting Studies Classes (10)	Exams/Assessments (2)
1:1 Lessons (10)	Recital (3)	External Activities (11)	Opera (6)
Masterclasses (7)	Competition (4)	Other (4)	

Smaller Ensembles:

Conservatoire Brass 2 Ensemble	Chamber Choir	Chamber Orchestra (2)
Chamber Choir	Wind Quartet	Trio (student led),
Trio (teacher led)		

Larger Ensembles:

Wind Orchestra	Symphony (RCS)	Opera (RCS)
Orchestra (RCS),	Repertoire Orchestra	

Supporting Studies:

Group Classes	Lieder Class	Movements Class
Repertoire Class	Technique Class	Italian Repertoire
Audition Class	French Song Class	Lieder Class (2)

Opera:

Opera Rehearsal (Chorus)	Opera Performance (Main Role)	Opera Performance (Chorus)
Opera Scenes Rehearsal	Opera Rehearsal (Main Role)	Opera Scenes Performance

External Activities:

Brass Band (outside RCS)	Chorus (NI)	Gigs (weddings, etc.)
Theatre Work (Performance)	Opera (external)	Symphony (external)
Gigs	Consort	Cheap Gigs
Pro Work	Amateur Work	

Other:

MIS Placement	Specialist Tutor	Collaborative Projects
Performance Solo		

Table 29: Elements elicited from case study participants, grouped by domain.

5.1.2 Constructs

Elements listed by the case study participants provided the basis for the elicitation of personal constructs. These personal constructs in turn served for an analysis of basic need satisfaction, autonomy support and motivational types on a situational level. A total of 88 constructs were elicited.

Each construct is bipolar consisting of a construct pole and contrast pole. The side of a construct applied to a specific situation is called emergent pole, the side that is not actively applied is the implicit pole. The construct pole 'freedom to make mistakes' might be an emergent pole in a practice context, whereas in an assessment context it might be the implicit pole with the contrast pole 'more stressful' being the emergent pole.

Construct Pole	Contrast Pole
1. Freedom to make mistakes	More stressful
2. More prescribed	Creative
3. Intensive rehearsals	Freedom to plan
4. Instant feedback	Wait for feedback
5. Individual outcome	Collective outcome
6. pressure to better oneself	Relaxed environment
7. Incentive	Nothing at the end of it
8. Formal	Informal
9. Enjoyable to show competence	Pressure to show competence
10. Leader and structured rehearsal	Group planning
11. Formal	Casual
12. Technical	Expressive
13. Likeability of Self	Not yourself
14. Need to blend	Your own sound
15. Need to impress	Carefree
16. Nerves	Comfortable
17. Able to repeat	This is it
18. Proper	Independent
19. No affiliation	Personal relationship
20. Expressing personality	Acting
21. Sense of Achievement	Stressed
22. Delivering goods	Feeling lost
23. Pressure to be professional	Still being a student
24. Expect Feedback	Done/move on
25. Group	Solo
26. Time for rehearsal	Little time
27. Result oriented	Work in progress
28. Tedious	Keeping me on my toe
29. Right level of personal importance	Uncomfortable (limelight)
30. Panel	Audience
31. Relaxed	Pressure
32. Prepared	Under-prepared
33. Focus on Self	Focus on Group
34. New Aspects to Learn	This is How it Goes
35. Playing for New People	Playing for Known People

36. High Expectations (External)	Low Expectations (Internal)
37. Desire to Prepare	No desire to Prepare
38. High Level of Performance	Low Level of Performance
39. Fun	Don't Get Anything Out of It
40. Comfortable because Known	Uncomfortable Because Not Known
41. Individual	Group
42. Assessed	Unassessed
43. Competitive	Teamwork
44. Stress	Release
45. Pressure	Freedom
46. Advisory	Equality
47. Need to impress	Self-motivation
48. Feedback-varied according to person giving feedback	Honest feedback
49. Enjoyable	Tense
50. Prepared	Work in progress
51. Sole responsibility	Larger team
52. Performance enjoyment	Judgment (negative)
53. Performance environment	Learning environment
54. Pressure	Freedom
55. Individual control	Loss of control
56. Freedom to fail	Pressure to get things
57. Being trusted	Questioning competence
58. Freedom to explore	Inhibition
59. Enjoyment of Present	Fear of Failure
60. Freedom to enjoy music making	Worry about not being good enough
61. Formal	Informal
62. Formal criticism	Personal criticism
63. Nervous	Calm
64. One Shot	Process
65. Being judged	Relaxed
66. Moody	Friendly
67. Student audience	Teacher audience
68. Flexible (time)	Strict (time)
69. Relaxed	Tense
70. Awareness of physicality	Not thinking about mechanics
71. Focus on language	Focus on intention
72. Being assessed by peers	Peers don't care
73. Competence	Feeling incompetent
74. Confidence	Feeling inadequate
75. Focussed mindset	Lack of focus/concentration
76. Feeling like a student	Feeling like a professional
77. Awareness of other students	Focussing on your own thing
78. Wanting to do well/excel	Being complacent
79. Stressful	Not public (not judged)
80. Preparation	Improvisational attitude

81. Exciting	Habit
82. More positive vibes	Less positive vibes
83. Expressiveness	Technical
84. Determination to improve	Sit back
85. Learning about more narrow field	Wider field
86. Indispensability	Dispensability
87. Accept (value) feedback	Sceptical
88. Fun	Dissatisfaction

Table 30: Constructs elicited by case study participants.

The follow-up interviews were based on an analysis of the data generated in the repertory grid interviews, which was shared with participants. This approach served to identify which constructs and elements might be more important than others and as such exist at a higher ordinal level. The identification of these constructs allowed for the emergence of core themes in each case study. As such, not all constructs and elements were analysed.

The 5-point rating scale used in the repertory grid interviews was collapsed into a low category, medium category, and a high category. Collapsing the scale into these three categories corresponds to the collapsing of scales in the quantitative analysis. When the focus was on the construct pole, the low category was made up of points 4 and 5 of the rating scale, the medium category of point 3 and the high category of points 1 and 2. When the focus was on the contrast pole, the low category was made up of points 1 and 2, the medium category of point 3 and the high category of points 4 and 5. As previously described, a rating of '1' represents elements that are closest to the left-hand side of the construct elicited whilst a rating of '5' represents elements that were more related to the contrast pole on the right of the grid. The table below provides an example of a five point-rating on the element 'Practice' with regard to two constructs.

Construct - 1	Element: Practice	Contrast - 5
exciting	4	habit
more positive vibes	3	less positive vibes

Table 31: An example of a rep grid for the element 'practice'

In the above example, the performance context 'Practice' is low on 'exciting' and high in 'habit' with a medium rating on 'more positive vibes' and 'less positive vibes'.

Whilst the triangulation and discussion chapter provide in-depth analyses and comparisons of the data from the quantitative and current qualitative chapters in the light of self-determination theory's basic need satisfaction, autonomy support and motivational types, as well as a critical investigation of results with recourse to RCS's programme handbooks and rules and regulations, the individual case study narratives already anticipate some of these results. I hope that this will allow the reader to become more familiar with the self-determination theory concepts employed in this thesis and facilitate easier contextualisation in subsequent chapters.

Importantly, the representation of the experiences of these nine students takes the form of a narrative or, more precisely, nine narratives. 'Narrative', as Abma points out, 'comes from narratio, which means telling the tale' (Abma, 2002, p.7). A narrative, she continues, 'creates meaning through a certain (temporal or causal) sequence (plot line) by highlighting certain people (characters), and through a moral endpoint.' (ibid.). The necessary fictional element of narrative stems not only from the necessity to use language and rhetoric, but also, and more fundamentally, from the researcher's 'choice of the order used to connect parts and items' (Abma, 2002, p.6). By choosing to connect certain narrative strands and leave out others, by the very act of 'knowledge representation' (ibid.), a researcher commits, what Grosz following Jacques Derrida calls an 'arche-violence':

'In the beginning" there is an arche-writing, a primordial or constitutive violence which inscribes "the unique," the originary, the thing itself in its absolute self-proximity, into a system of differentiation, into the systems of ordering or classification that constitutes language (or representation more generally). This violence is the containment and ordering of the thing to give up its thing-ness and to submit itself to the levelling of representation, a mythical and impossible levelling that assumes a self-identity the thing itself never possessed.' (Grosz, 1999, p.10)

The translation of the lived experiences of the nine students into nine narratives means that these experiences become arrested or 'contained' and as such objectified. By necessity, this means that possible different versions and thus their other voices are, at least temporarily, excluded.

Accepting that the act of writing is an act of 'levelling' means that I, as researcher, need to be constantly aware that my writing is also an act of imposition, an act of meaning ascription. In terms of Kelly's personal construct theory, I place an interpretation upon the experiences of the nine students, my own personal constructs helping me to construe meaning and as such to interpret their 'life experience[s]' (Horley & Clarke, 2016, p.41). Personal construct theory's constructive alternativism reminds us that 'all our present interpretations of the universe are subject to revision or replacement' (Kelly, 1963, p.14). I maintain that the 'arche-violence' underlying constructivist theories, indeed, all hermeneutics, functions as a constant reminder and ethical obligation to question my understanding of the experiences of my case study participants.

As discussed in the methodology chapter, repertory grid interviews allow 'the voice of participants' to become central in gathering research data (Burr et al., 2012, p.2). The nine case study participants chose elements from their performance environment themselves and elicited and labelled constructs without recourse to the voice of the interviewer. As such, the structure of these interviews attempts to do justice to the ethical obligation outlined in the preceding paragraphs.

The structure of each case study is as follows: brief participant information precedes a table of chosen elements and elicited constructs. This table is followed by a figure containing a focus analysis of elements and construct-contrast links. The subsequent analysis of firstly elements and, secondly, constructs is supported with recourse to the follow-up interview of the respective case study participant.

5.2 Case Study HE

MMus Opera I

Mezzo-Soprano

Female 26 years old

Interview conducted 17-04-2015

'I expected to come here and be considered a professional artist who happens to be still at school'

5.2.1 Elements and Constructs

Elements chosen:

1. Singing Lesson
2. Audition
3. Performance Class
4. Recital
5. Exam
6. Opera Rehearsal (Main Role)
7. Opera Rehearsal (Chorus)
8. Opera Performance (Main Role)
9. Opera Performance (Chorus)
10. Practice
11. Consort
12. Masterclass

Table 32: Elements chosen by participant HE

Constructs elicited:

CST = Construct Pole

CTA = Contrast Pole

CST	CTA
1. Sole responsibility	Larger team
2. Performance enjoyment	Judgment (negative)
3. Performance environment	Learning environment
4. Pressure	Freedom
5. Individual control	Loss of control
6. Freedom to fail	Pressure to get things
7. Being trusted	Questioning competence
8. Freedom to explore	Inhibition
9. Enjoyment of Present	Fear of Failure
10. Freedom to enjoy music making	Worry about not being good enough

Table 33: Constructs elicited by participant HE

5.2.2 Focus analysis of element and construct-contrast links on musician HE



Figure xix: Focus analysis of element and construct-contrast links on musician HE.

5.2.3 Analysis Elements

All elements have been re-ordered resulting in a dendrogram which can be divided into three branches. The top and the middle branch contain performance contexts which HE views as part of a learning environment, the bottom branch contains performance contexts which HE views as performance environments. In HE's construct world, it is possible to distinguish between performance learning contexts and more high-stakes performance contexts.

The top branch contains fairly heterogeneous performance learning contexts with Practice, Opera Rehearsal (Chorus), Masterclass, and Singing Lesson. The middle branch contains performance learning contexts such as Opera Rehearsal (Main Role), Performance Class, and Audition. The bottom branch, on the other hand, contains, what HE terms 'high-stakes' environments in the follow-up interview, which include Opera Performance (Main Role), Recital, Consort and Opera Performance (Chorus).

Elements in the top cluster are characterised by being part of a learning environment as opposed to a performance environment. Learning environments provide HE with the *'freedom to fail'*. *'In a singing lesson'*, for example, remarks HE, *'it doesn't matter if you make a mistake'*. These contexts are also relatively low in pressure. For HE, the initial stages of practice, for example, are a *'fun time'* as there is *'no worry'*. Referring to recent practice sessions she explains she had *'stretches of two or three hours in a day to just do whatever I liked'*. Fundamentally, practice is a space for exploration. All elements in the top cluster are characterised by high ratings on the construct-pole *'enjoyment of the presence'* and therefore an absence of *'fear of the future'*. *'In a masterclass'*, explains HE, *'if you haven't done well, it's a disappointment but it's not a lasting kind of fear of future thing'*.

Opera Chorus (Rehearsal) constitutes the only ensemble context in the top cluster which differs from others in that it is high on *'loss of control'* and *'inhibition'*. The loss of control needs to be understood in the context of its construct pole *'individual control'*. Individual control is high in solo performance contexts such as Recital and Practice. In these contexts, HE also experiences the *'freedom to explore'*. Large ensemble contexts do not provide *'individual control'* and HE consequently experiences this as a loss of control and an increase in *'inhibition'* as opposed to a *'freedom to explore'*. In the follow-up interview HE remarks that *'it's not as interesting to be in a chorus of forty people as it is to be on your own or in a two or whatever'*.

Whilst the performance learning contexts in the top cluster provide HE with the freedom to fail, they do according to HE nevertheless have a *'flip side'* in that they make her aware of what she cannot yet do or accomplish and therefore have the potential of undermining her confidence:

[I]n a learning environment you do have freedom to fail and that is usually a good thing, but often that can make me lose sight of the confidence that I can get it all right, that I can do well.

The three elements in the middle cluster are characterised by being high on *'questioning competence'*, *'worry about not being good enough'* and *'pressure'* with Performance Class and Opera Rehearsal (Main Role) showing a 90% element match. Importantly, within HE's construal of the three

performance contexts of the middle cluster, the extent to which these contexts constitute formal assessment events matters less than the extent to which HE can fulfil other people's expectations of her. In the paragraph below HE describes this with regard to the rehearsal process and performance classes:

What I felt with that, which I've sometimes felt in performance classes as well, is my level of worry is quite high in a rehearsal of a main role because there are a lot of factors that I feel I have to get right and do well coming from a lot of different sides. So, you've got what the director wants and what the conductor wants and how the other people on stage are behaving. And I found it quite a stressful experience and I felt I was under a lot of pressure in a different way from how I would be on stage. I was under pressure from other people's expectations of me to do what they were asking me to do.

The bottom cluster of elements contains performance contexts which place on an operatic or concert stage such as Opera Performance (Main Role), Recital, Consort, and Opera Performance (Chorus). Exam also constitutes part of this cluster because, as HE explains, at Opera School level this usually involves *'some kind of recital ... even when it's audition arias'*. Performance contexts in this cluster are characterised by high ratings on construct poles *'freedom to enjoy music making'*, *'being trusted'*, *'enjoyment of presence'* and *'performance enjoyment'*. In the follow-up interview HE describes these performance contexts as 'high-stakes environments' where *'you have to do your best'*. The pressure created by these environments is embraced by HE as something positive. In those performance contexts the *'pressure to get things right'* enables her to access a performance energy which she does not experience in a learning environment such as a singing lesson or performance class. It is worth quoting HE in full length as she explains this process with regard to recital and exam situations:

I find that I am able when I step out onto a stage and especially in a recital situation, I am able to... it happens almost instantly, it's lovely, but I wish it could happen before, I am able to leave some of that worry at the door and can turn on a kind of performance situation energy and excitement and I can get freedom from that while, especially in a recital situation, while I am singing. Usually, in an exam it's harder than in a recital but still, I can find new things, it's the energy you get from something that's high-stakes that you think really matters.

Importantly, HE does not strive in high-pressure performance contexts for controlled reasons, such as the desire for good grades or to please her teacher. Instead, she strives because these situations provide her with the experience of artistic freedom. More precisely, the freedom from worrying is replaced with a freedom to explore and to be creative. With high scores on the construct poles *'enjoyment of present'* and *'freedom to enjoy music making'*, high-pressure situations seem to enable HE to experience performance states which are akin to flow states (Wrigley & Emmerson, 2013, p.293)

5.2.4 Analysis Constructs

All constructs have been re-ordered. The construct *'freedom to fail vs pressure to get things right'* has been reversed. The dendogram can be divided into three main branches. The top branch contains the constructs *'performance environment vs learning environment'* and *'pressure to getting things right vs freedom to fail'*. The middle branch contains *'sole responsibility vs larger team'*, *'individual control vs loss of control'*, *'freedom to explore vs inhibition'*, *'performance enjoyment vs judgement (negative)'* and *'enjoyment of presence vs fear of future'*. The bottom branch contains the constructs *'being trusted vs questioning competence'*, *'freedom to enjoy making music vs worry about not being good enough'* and *'freedom vs pressure'*. The top branch includes the broadest, perhaps underlying constructs or, in term of personal construct theory, superordinate construct pairs (Horley & Clarke, 2016, p.41), which inform HE's construing of her entire music environment and therefore concerns the contrasting experiences of being a professional musician and of being a music student. The middle branch of the dendogram revolves around questions of autonomy and performance enjoyment. The bottom branch, finally, broadly concerns questions of competence. These two branches therefore are particularly pertinent with regard to basic need satisfaction.

The highest construct matches of 90% can be found between the constructs *'freedom vs pressure'* and *'freedom to enjoy music making vs worry about not being good enough'* and between the constructs *'being trusted vs questioning competence'* and *'freedom to enjoy making music vs worry*

about not being good enough'. The first construct matches suggests that when HE experiences freedom she enjoys music making, and when she experiences pressure she worries about not being good enough. The second construct match suggests that when HE feels trusted, she enjoys making music and that when her competence is being questioned, she worries about not being good enough. In terms of self-determination theory the construct matches involve the three basic needs of autonomy (construct poles '*freedom*', '*freedom to enjoy music making*'), competence (construct poles '*pressure*', '*questioning competence*', '*worry about not being good enough*') and relatedness (construct pole '*being trusted*'). The type of performance environment that HE encounters, i.e., performance environment or learning environment, will determine the extent to which her basic needs are fulfilled or thwarted. As such, they affect HE's motivation to make music.

As seen in the element analysis, there are two types of learning environments in HE's construct world, one which provide her with the experience of positive affective states and one which causes her to experience negative affective states. For example, HE appears to be intrinsically motivated in the early stages of practice where she has time and the freedom to explore new repertoire and where she can '*just fix all the tiny things*' and '*work out everything really slowly*'. In this performance context there is '*absolutely no pressure*'. Furthermore, HE enjoys being '*completely on [her] own*'. In her practice, HE is therefore intrinsically motivated without the need for external support. She enjoys autonomy and competence need satisfaction, the two needs stipulated to be crucial for intrinsic motivation (Deci & Ryan, 2000, p.233). Interestingly, at later stages in her practice when performance goals start becoming more dominant, HE starts worrying:

I often struggle with practice quite close to something because the anxiety takes over and I am not able to fix what I need without being overly perfectionistic and worrying about that it is going to be bad, or whatever...

In the follow up interview it becomes clear that it is the performance contexts ('*close to something*') which cause HE to experience worry and pressure are predominantly performance

contexts which are part of her learning environment. In these contexts, she feels inhibited by the expectations of others:

That is the kind of learning environment like a performance class or a rehearsal where I feel that my ability to do the best job that I can do is being inhibited by other people's expectations of me.

According to HE, perceived expectations of others are mostly linked to HE's expectations of not being able to fulfil these expectations. '*I am*', she remarks, '*expecting to be below the teacher's expectations*'. In HE's construct world not meeting the perceived expectations of others causes an experience of being judged negatively. In terms of SDT, HE here experiences introjected motivation. In introjected motivation, behaviour is energised 'by factors such as an approval motive, avoidance of shame, contingent self-esteem, and ego-involvements' (Deci & Ryan, 2008a, p.182). Because of this experience, HE feels inhibited and, in addition, a lack of trust. Below she explains this in the context of rehearsals of a main role in an opera production:

And when I am in an environment, like I was saying, in the rehearsals where I felt that that judgement was sort of always there, that will inhibit me to make music, I feel like I am not being trusted to do my job because I am being found wanting, essentially.

In the repertory grid, the juxtaposition of trust and questioning competence is expressed in the construct 'being trusted vs questioning competence'. In HE's personal construct world, being trusted means an affirmation of HE's competence. Being trusted, she maintains, '*makes you feel good about yourself, ... make you feel like you're in the right place doing the right thing*'. It also '*reinforces your self-esteem*'. Whilst learning environments predominantly undermine HE's confidence, which she experiences as a lack of trust, performance environments appear to give her the feeling of '*being trusted*'. In these environments there is also an absence of the sense of being judged:

I am either singing for people like conductors and directors that I think have a high opinion of me, then I feel a huge amount of freedom, or else, in the eyes of an audience, where I at least would hope, their primary objective is to enjoy themselves rather than to judge you. I feel that I do have freedom to make music and even that is almost the primary

requirement of what I am out there to do and if I don't do that then I am not doing my job.

[We] take away the "am I being judged" and we replace it with, well, the primary objective here is to go out and do what I do best and not worry about that.

Learning environments, whilst providing the freedom to fail, which HE enjoys to some extent, are high in '*questioning competence*', '*worry about not being good enough*', '*inhibition*' and '*judgement (negative)*'. In her construing of these environments, feedback becomes expectation, becomes judgement, becomes lack of trust, becomes questioning of competence. This chain of construing is then collapsed into the simple formula '*learning environments question competence*'. Prior to starting the MMus Opera course, HE does not appear to have experienced a questioning of her competence. In fact, she considered herself an artist who needs '*just a bit more training*', a perception that changed shortly after starting at RCS:

When I came here, again this is not to do with anything specific, it's just an impression that I got from how we were spoken to, is that the expectations of us that the senior teaching staff, I suppose, seemed to have, which is a general impression, I am not talking about anybody in particular, is that we are students and we are not ready, yet. They don't expect us to be able to go out and be serious professionals and do our job. They expect us to wait before we can do that, or we really need to improve before we can do that. I expected to come here and be considered a professional artist who happens to be still at school. Do you see what I mean? Rather than, "Oh no, you are a student, you are not ready, yet." It's a difference in mental attitude more than anything else, I think. I feel that in mental attitude, I took and was expected to take a step back when I got here and that was a bit of a disappointment.

As a 'student', HE feels judged and a lack of trust in her abilities. At the same time, she fears that the course lacks the quality that would enable her to make a successful transition into the industry. Referring to her latest experience of an in-house opera production she explains that '*we didn't get a model box showing, so I never really got a sense of what the vision of the production was and where I fitted in.*' Model box showings are an essential part of understanding a director's vision for a production. It is during this meeting early in the production process that the main ideas and concepts of the production are explained. Moreover, during rehearsals, the director according to HE did not

show much *'flexibility in how he is happy with you playing a character'*. As a consequence, HE felt a lack of artistic freedom: *'I didn't feel I had a lot of freedom because when I put in something that I wanted, he didn't agree'*. From the perspective of autonomy supportive behaviour, the director appears not to have supported HE to the extent that she would experience basic need satisfaction and consequently more self-determined forms of motivation. Instead, his perceived controlling teaching style manifested in disagreeing without providing a rationale, which led HE toward experiencing introjected motivation. In such a motivational state, as seen, she feels inhibited and questioned. In HE's own words, this should not be the experience of a *'professional artist who happens to be still at school'*.

Yet, HE is fully aware that she needs to improve areas of her performance, especially accessing the *'extremes of emotion'*. She sees herself as a more reserved person who is not *'immediately a very emotional person'* and requires *'time to think about things'*. HE worries that not being able to explore and express deep emotions on stage means that she won't be able to become the performer she wants to be. *'Without that sort of emotional access'*, she maintains, *'I think, I will only get so far and then I will reach a ceiling'*. As an artist, HE's central or core concern is not so much related to musical matters but to dramatic ones. *'I find'*, she explains, *'music on its own much easier to grasp than I do direction. Part of this is that I am not immediately a very emotional person'*. HE maintains that her peers are more advanced dramatically and as a consequence feels that she is the *'weak link in a cast'*, admitting that this makes her feel *'vulnerable'*.

When HE feels trusted as opposed to having her competence questioned either by somebody external or herself – *'I'm quite a harsh judge of myself'* – she experiences *'enjoyment of the present'*, the *'freedom to enjoy music making'* and the *'freedom to explore'*. This also applies to accessing emotions:

I feel that, you know, for example, the conductor and the director in the rehearsal room trust me that I am doing a good job, then that will open, at least, something up in me, not the whole thing, because that is... I've

never really found that that's opened up completely, but it is easier for me to open up and find things.

In her current learning environment, HE does not feel trusted. Instead, she feels her competence is being questioned, which she finds inhibiting, the opposite of the construct pole '*freedom to explore*'. In terms of basic need satisfaction, her relatedness need satisfaction (being trusted), competence need satisfaction ('*I am doing a good job*') and autonomy need satisfaction (freedom to explore) are low. Senior staff and stage directors for the main opera productions appear to lack autonomy supportive behaviours and as a result HE questions her identity as a musician. At present, the only environment where HE can have positive experiences is on a stage, where questions of competence and judgment are suspended: '*[W]e take away the "am I being judged" and we replace it with, well, the primary objective here is to go out and do what I do best and not worry about that.*'

5.3 Case Study BT

BMus II Vocal Performance

Tenor

Male 22 years old

Interview conducted 12.05.2015

'You have to present yourself in a way that you come across like a bull. That people remember you, you know'

5.3.1 Elements and Constructs

Elements chosen

1. Personal Practice
2. 1:1 Lessons
3. Performance Class
4. Lieder Class
5. Auditions
6. Chamber Choir
7. Competitions (external)
8. Chorus (NI)
8. Gigs (weddings, etc.)
9. Theatre Work (Performance)
10. Movement Class

Table 34: Elements chosen by participant BT

Constructs elicited

CST = Construct Pole

CTA = Contrast Pole

CST	CTA
1. Formal	Casual
2. Technical	Expressive
3. Likeability of Self	Not yourself
4. Need to blend	Your own sound
5. Need to impress	Carefree
6. Nerves	Comfortable
7. Able to repeat	This is it
8. Proper	Independent
9. No affiliation	Personal relationship
10. Expressing personality	Acting

Table 35: Constructs elicited by BT

5.3.2 Focus analysis of element and construct-contrast links on musician BT

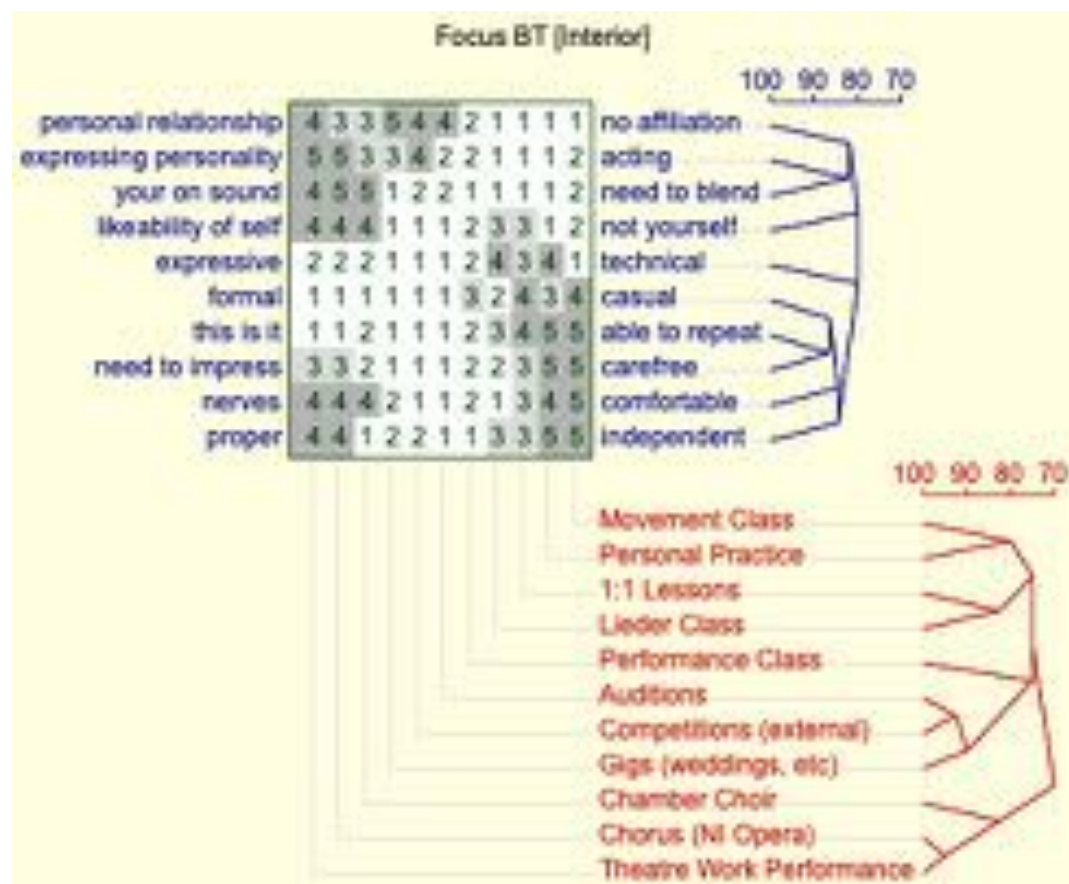


Figure xx: Focus analysis of element and construct-contrast links on musician BT

5.3.3 Analysis Elements

All elements have been re-ordered apart from Movement Class. The element dendrogram can be divided into three main branches, with the first branch consisting of Movement Class, Personal Practice, 1:1 Lessons and Lieder Class, the second branch of Performance Class, Auditions, Competitions and Gigs and the third branch of Chamber Choir, Chorus and Theatre Work Performance. As the percentage between element links within these branches is often lower than 85%, the identified element clusters should be considered as loosely connected. The only element links above 90% are Chorus and Theatre Work, Performance (95%), and Auditions and Competitions (93%).

The top branch divides into two smaller branches each containing one class and one 1:1 setting, i.e. Movement Class and Personal Practice and 1:1 Lesson and Lieder Class. All elements in the top branch share high ratings on the construct poles *'personal relationships'*, *'expressing personality'* and *'your own sound'*. *'Expressing personality'* is an important construct pole for BT. According to him, it is the ability to express music through establishing *'trigger points'* which recall the artist's own experiences.

If it's a one-on-one performance there is some amount of your personality goes into the piece that you're doing, because it's your own experiences as you're remembering. You know, using them as big, sort of, trigger points throughout the piece. So that's, kind of, your input within in that.

'Expressing personality' is different from acting. In acting, remarks BT, *'you're not the centre of attention, you're just the kind of background'*. *'Chorus'* and *'Theatre Work Performance'* are high in *'acting'* suggesting that these performance contexts do not provide BT with the opportunity to express his personality. From a self-determination theory perspective BT's integrated motivation might be lower in these contexts.

Movement Class and Personal Practice differ from 1:1 Lesson and Lieder Class in that they are high in being *'carefree'*, *'comfortable'* and *'independent'*. In the follow-up interview, BT refers to the similar

'atmosphere' in these settings, explaining that *'you're not too worried what anyone thinks of you'*. In movement class *'everyone is acting alike'* and in personal practice *'well, it's only you'*. Lieder Class, on the other hand, differs from these two elements, and also from 1:1 Lesson, in that it is high in the *'need to impress'* and high in *'nerves'*.

As a cluster, the elements in the middle branch differ from the top branch in so far as they receive high ratings on construct poles *'likeability of self'*, *'expressive'*, *'formal'*, *'this is it'*, *'need to impress'*, *'nerves'* and *'proper'*. The higher ratings on these construct poles might be due to the four performance contexts in this cluster having a more pronounced solo performance perspective. As will be seen, the construct – pole *'need to impress'* plays a central role in BT's construct world and as such could be described as a core or superordinate construct when it comes to performing. In the follow-up interview, BT explains that one impresses by *'singing well, giving [sic] good performance, coming across like a bull, not too cocky or too confident but at the same time not have too many nerves'*.

The *'need to impress'* receives low ratings in the bottom cluster of elements, which is characterised by group or ensemble performance contexts. Whilst these contexts are still high in being *'formal'* and *'this is it'*, they are nevertheless perceived as more *'comfortable'* and *'carefree'*. In other words, these contexts appear to cause BT less stress. They differ from the top branch in that they are low in *'personal relationship'*, *'expressing personality'* and *'your own sound'*.

5.3.4 Analysis Constructs

Unlike in the analysis of elements where one can find clusters with 90% element matches, there are no constructs or clusters which are related above 86%. It is therefore necessary to view construct clusters as loosely connected. Looking at the cluster analysis more broadly, it is possible to identify two branches: A top branch consisting of constructs poles *'personal relationship'*, *'expressing personality'*, *'your own sound'* and *'likeability of self'* on the one hand, and construct poles *'no affiliation'*, *'acting'*, *'need to blend'* and *'not yourself'* on the other. The bottom branch consists of construct poles *'formal'*, *'this is it'*, *'need to impress'*, *'nerves'* and *'proper'* on the left-hand side of the

repertory grid matrix, and *'able to repeat'*, *'carefree'*, *'comfortable'* and *'independent'* on the right hand side of the matrix. The construct *'expressive vs. technical'* constitutes a single observation cluster, seemingly unrelated to the main branches of the dendogram.

The highest construct matches are between the constructs *'formal vs casual'* and *'this is it vs able to repeat'* (86%) suggesting that a formal performance context is characterised by *'this is it'* and a casual performance context by the ability to repeat. The second 86% construct match can be found between *'need to impress vs carefree'* and *'this is it vs able to repeat'* suggesting that performance contexts characterised by the *'need to impress'* are also characterised by *'this is it'* whereas performance contexts characterised by being *'carefree'* are also being characterised by the possibility of repetition.

Much of the follow-up interview with BT focusses on delineating the relationship between these two construct clusters more fully. In order to do so, it is important to get a better understanding of BT's elicited construct *'need to impress vs carefree'* as this construct also shows an 84% match with the constructs *'nerves vs comfortable'* and *'proper vs independent'*. According to BT, a *'proper'* performance context is a context where there is *'no time for stupid nonsense or anything'*. Here, he asserts, *'you have to present yourself in a way that you come across like a bull'*. Importantly, *'people remember you'*. Interestingly, BT uses the image of the bull twice in the follow-up interview, each time characterising the need to impress in a formal and proper performance context. Performance contexts characterised by being high in *'proper'* are performance classes, audition classes and chamber choir. It is perhaps surprising to find chamber choir in the list of performance contexts high in being *'proper'*, *'this is it'*, *'formal'* and *'need to impress'*. As an ensemble activity, the focus in such a context is on the group and not the individual. In solo performance contexts such as performance class, on the other hand, the *'spotlight'* says BT, *'is on you'*. Perhaps chamber choir assumes a soloist dimension because at the time of BT's participation in chamber choir, the choir master was also the Head of Opera, and in this function somebody who allocated smaller roles in the Conservatoire opera productions, roles

that were sometimes given to undergraduate students such as BT. From this perspective then BT might view his participation in chamber choir also to an extent as an audition for smaller roles in opera productions.

In '*proper*' performance contexts such as performance class, auditions and, as referred to in the follow-up interview, assessments, BT remarks that the '*spotlight's on you*'. As BT perceives spotlight opportunities as rare occasions, '*we're singing once a month in performance class*', they become unique moments in his training and as such receive special importance:

Whenever it's a performance class, it's the, you know, this is what we're here to do and the big serious hats come on, so I think that's more the kind of situation of it is a bit more daunting.

Formal and proper performance contexts receive high ratings on '*nerves*' not just because BT needs to wear his '*serious hat*' but also because he feels the need to impress. Furthermore, as these contexts are characterised by being '*rare*' opportunities and '*this is it*', they seem to assume particular salience in BT's construct world. In fact, BT appears to view the construct pole '*this is it*' as a '*mentality*':

The '*this is it*' mentality, well this is the only opportunity you're going to get, kinda thing. And this is the only opportunity I'm going to get until, you know, next January or something, you know, whenever it comes to the next midterm. So I think the whole this is it attitude is, you know, I really need to make it memorable.

The need to impress is closely linked to the need to be '*memorable*'. Referring to his midterms, BT asserts that '*you want to be memorable*'. The need to impress is therefore the need to impress a memory on the assessor or adjudicator. Below is BT's full description of the need to be memorable and to impress during his midterm assessment in January:

You know, a prime example this year, [Head of Vocal Studies Department] doesn't take any of our classes at all, so literally the only time he hears us is the midterm and the recital, and that's kind of a judgement as to, 'oh well are you good enough to be in the opera next year, or oh, we'll use him'. Like, whether you'll stick in his mind, do you know that kind of way?

So, I suppose you are. I feel you can be, judged is too strong a word, you want to be memorable, do you know?

'This is it' performance contexts such as assessments require BT to impress and be memorable. He wants *'to stick'* in the mind of his Head of Department. Understandably, such contexts constitute high nerve, pressure situations. When asked what it would mean for BT if he himself were *'stamped'* as the person *'that is not it'*, i.e., the person who does not manage to impress, he responds that, as such a person, he would just be *'the big lagger on the end ... the wee one that's on the end of everything'*. A person who delivers in a *'this is it'* context, on the other hand, is a *'forerunner in the year'*.

In the follow-up interview it emerged that BT did not manage to *'impress'* in his midterm assessment, did not, in his own words, receive *'a good mark at all'*. Furthermore, he feels that his peers are more able to impress than he is, at least *'enough so it will get them things'*, by which he means being selected for performance activities such as concerts and masterclasses.

BT's response to his perceived failure to impress is to work harder, *'to take it as a boot up the backside to do something'*. His aim is to go into his next recital and be so impressive that he will be able to ask the panel *'what's the outcome, honey?'*. BT frames the mid-term assessment as an event which showed him that he needed to work harder and change his attitude. Interestingly, he explains that he *'thought [he] was working hard before, but evidently not'*. He also feels that he *'did quite well'* in the midterm exams and that his teacher also agrees that *'they don't know what they're wanting'*. Nevertheless, for BT, now is the time to *'like really, really work'*. To BT, the midterm assessments had an almost revelatory dimension as they *'really hammer it in to me that this is what I needed to do'*.

In terms of self-determination theory BT's prime motivation behind his behaviour appears to be the desire to show the panel that he is after all not *'the wee one that's on the end of everything'*. As such his motivation is external, dependent on the approval of others. The hard work he has decided

to put into his studies is not the result of an autonomous decision to improve his skills to, for example, express and communicate music better, but to gain approval.

The need to impress requires BT to produce, in his own words, *'the perfect performance'*. Delivering the perfect performance will get him the approval of important others. Outward signs of this approval are good grades and being selected for extra-curricular activities. In order to get approval, BT assumes he needs to be like a *'bull'*. It is not enough, explains, BT *'to half-ass it'*. Within the symbolic world of BT, the assessment situation provides him with the opportunity to get a sign of approval, to verify he is, as it were, the real deal. The language he uses such as *'hammering it in'*, *'need to impress'*, making a situation *'memorable'*, testifies to his desire to be *'marked'*.

The need to impress goes beyond delivering the *'perfect performance'* and gaining approval from important others. It transcends domain related approval and becomes a question of self-worth. We get a glimpse of this, when BT elaborates on the meaning of being comfortable and having a personal relationship by referring to his 1:1 lessons with his principal study teacher:

In a lesson if I crack or get on or make a total bum note or whatever, I know [my teacher] won't really care, do you know what I mean, he'll just say right you obviously did that and you can do it better so come on, we'll do it again or whatever. Do you know, whereas, if I didn't feel comfortable with him, I'd kinda be worried the whole time, again that whole need to impress like hmm, am I really doing this right? **Like, am I, does he think I'm worth anything.**¹

In BT's construct world the need to impress is therefore related to the need for validation of the self. BT's strong response elicited by not having been successful in his midterm assessment is now more understandable. For him, it was not just his ability as a singer that was under scrutiny, but his worth as a person. Fundamentally then, assessment situations constitute an ego-threat to BT and in the midterm assessment his ego got bruised. Whilst the term ego-threat has come under increased scrutiny recently with regard to its operationalization, most contemporary research conceptualises

¹ Author's bold

ego threat as 'a threat to a person's self-image or self-esteem' (Leary et al., 2009, p.1). The intensity of BT's developed desire to become like a bull, his imagined address to the panel (*'what's the outcome, honey'*), has to be understood as a response to a perceived rejection and concomitant loss of self-esteem and self-worth.

In the follow-up interview BT appears to draw on two coping strategies with regard to protecting his ego. He briefly blames the inadequacy of the panel asserting that with regard to feedback from his midterm exams he *'could have picked holes'* in the *'majority of it'*. Construing the panel as inadequate allows BT to protect his ego as the panel no longer speaks from a position of knowledge or truth and therefore becomes fallible itself. As Bourgeois and Leary point out in their study on coping with rejection, 'we need not feel as badly about the negative reactions of people who are not capable of making fair and accurate judgments' (Bourgeois & Leary, 2001, p.109). Whilst BT seems to employ this ego defence mechanism to some extent when claiming that he and his teacher thought that panel members *'don't know what they're wanting'*, BT resolves to, as it were, accept failure and *'take it [midterm assessment] as a boot up the backside'*. In fact, referring to the selection process of singers for extra-curricular activities, BT seems to have internalised blame: *'If I am not getting picked'*, asserts BT, *'then it's obviously something to do with me'*.

BT senses that his high-stake approach to assessments creates high pressure. He admits that whenever it comes to examinations, he *'just get[s] a bit deflated'* and that he *'care[s] too much'* about the need to be formal and to impress. With regard to the top branch of the construct dendogram, high ratings on the construct poles *'formal'* and *'need to impress'* prevent BT from expressing his personality, suggesting that perhaps BT's intention to become like a *'bull'* goes against who he really is or wants to be. Toward the end of the follow-up interview, BT draws an interesting distinction between expressing personality in a performance and *'being yourself'* admitting that he would prefer to be just himself in a performance:

I think with the expressing personality there is expressing personality in a performance situation, and then there is just being yourself, outside of the, you know there is your own kind of wee value going on outside of the performance, so I think I need more of the... I dwell too much on, oh my goodness I need to be formal, I just need to do it, calm down and like just let it happen, do you know what I mean? I'd like to think I am personable, I can present myself well, so go out and kind of, not hope for the best, but just be me.

BT concedes that nobody has encouraged him explicitly to adopt an assertive, over- confident performance persona in high-pressure performance context. Rather, he *'has been pointed in that direction'*. This is in line with the internalisation process mentioned previously. BT assumes full responsibility for his perceived under-par performance in the midterm assessment as well as for the construal and adoption of an ego-involved performance personality. *'I thought'*, he concedes, *'I was working before that but evidently not'*. As seen, in BT's construct world, consequently, nobody is to be blamed but himself. BT becomes his own bully, pushing himself toward greater achievement and approval. The result thus far, in BT's own words, is, nevertheless, a positive one: *'I would say I would feel a lot better and more able going into my recital'*.

At the time of the follow-up interview, BT had not had his final year examination. Whether his own perceived and improved self-efficacy with regard to assessment situations also led to improved results and approval from important others can therefore not be ascertained. Perhaps more important is the fact that BT has become ego-oriented through the internalisation processes encouraged by the ego-involving environment of his department. From BT's perspective, the ego-involving environment is first of all characterised by absence, the general absence of the HoD, *'literally the only time he hears us is the midterm and the recital'*, the absence of reasons given for the selection process of singers, and the lack of support provided after the midterm assessment. The fact that BT himself decides not to ask for clarification is in line with the characteristics of an ego-involving environment where such behaviour would be seen as a sign of weakness. *'I didn't'*, remarks BT, *'want to be [the] whinge that goes and asks about this, blah blah blah'*.

As suggested, from a self-determination theory point of view, BT displays external and introjected types of motivation. To be more precise, by making approval from others his goal motive, BT becomes non self-determined. The process of improving his performance, on the other hand, can be seen, to an extent, as self-determined. In his practice and in his 1:1 lessons, BT enjoys autonomy and competence need satisfaction. He also feels '*comfortable*'. Outside of his personal practice and his 1:1 lessons, however, the situation is different. The midterm assessment resulted in feelings of personal rejection and perhaps shame. In BT's current construct world, he is likely to continue to feel unwanted until he receives better grades. In addition, BT's hope to just '*be me*' signals a lack of integrated motivation. His construed performance persona, the bull, is not who he wants to be as a performer. As a performer, he wants to be able to express the human condition, '*big tragedy*', in his own words. This requires him to access his own emotional world and to become vulnerable, '*it was quite an emotional lesson*'. As a bull, he will not be able to do this. Ego-involving environments do not allow for vulnerability, which is perhaps at the heart of music making. As Holmes points out, 'vulnerability is inescapable in the context of performance' (Holmes, 2017, p.117). Instead, these environments place the individual in a threat system characterised by fight-flight responses. For the moment, it appears BT has chosen to fight.

5.4 Case Study CL

BMus IV Strings

Viola

Male 22 years old

Interview conducted 14-05-2015

'You come to a conservatoire and then you have to work, then you really have to work to become better than anybody else because that's how you're going to get a job.'

5.4.1 Elements and Constructs

Elements chosen

1. Practice
2. Lesson
3. Performance Class
4. Masterclass
5. Opera (RCS)
6. Symphony (RCS)
7. Chamber
8. Solo Recital
9. Opera (external)
10. Symphony (external)
11. Auditions
12. Gigs

Table 36: Elements Chosen by participant CL

Constructs elicited

CST = Construct Pole

CTA = Contrast Pole

CST	CTA
1. Sense of Achievement	Stressed
2. Delivering goods	Feeling lost
3. Pressure to be professional	Still being a student
4. Expect Feedback	Done/move on
5. Group	Solo
6. Time for rehearsal	Little time
7. Result oriented	Work in progress
8. Tedious	Keeping me on my toe
9. Right level of personal importance	Uncomfortable (limelight)
10. Panel	Audience

Table 37: Constructs elicited by participant CL

5.4.2 Focus analysis of element and construct-contrast links on musician CL

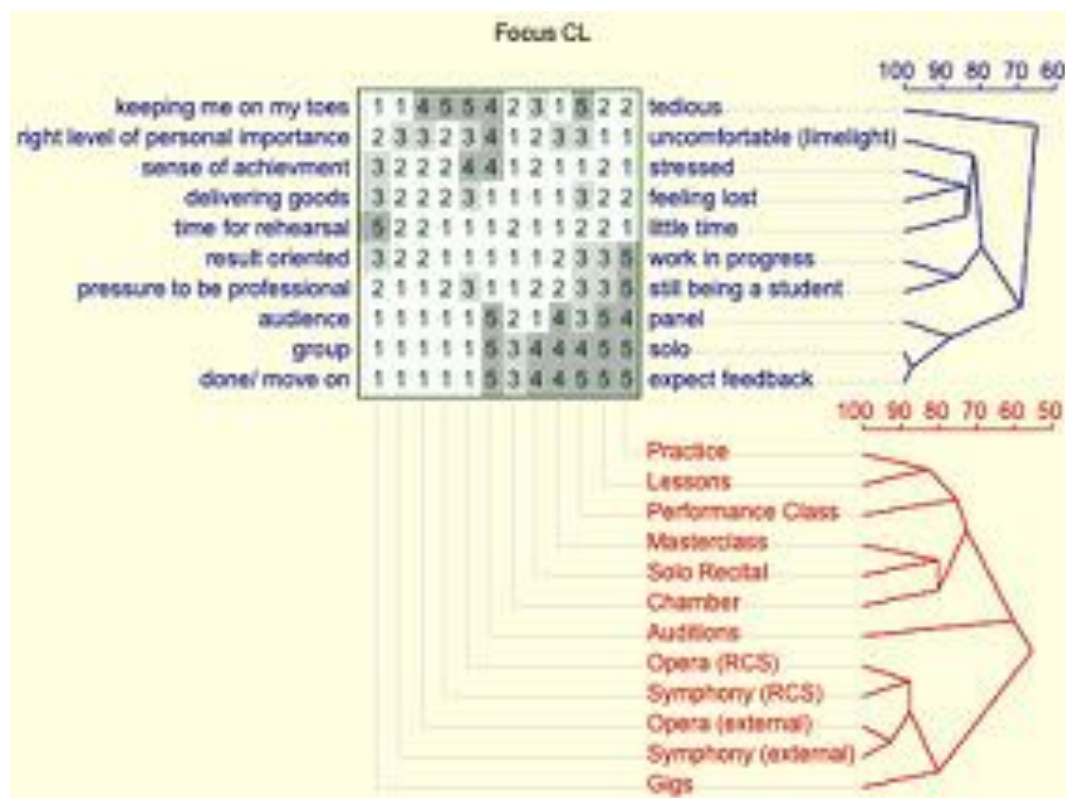


Figure xxi: Focus analysis of element and construct-contrast links on musician CL

5.4.3 Analysis Elements

All elements apart from Opera (RCS) and Solo Recital have been re-ordered. The resulting dendrogram splits into two main branches with Practice, Lesson, Performance Class, Masterclass, Solo Recital, and Chamber Music on the one hand; and Opera (RCS), Symphony (RCS), Opera (External), Symphony (External), and Gigs on the other. The element audition constitutes a single observation cluster. The top branch can be further divided into branches consisting of three performance contexts each: Practice, Lessons, and Performance Class; and Masterclass, Solo Recital, and Chamber. The bottom cluster includes two smaller branches with two elements each: Opera (RCS) and Symphony (RCS); and Opera (external) and Symphony (external). Overall, it can be suggested that the two main dendrogram branches denote solo and ensemble performance contexts respectively. The top branch can also be viewed as more training related whereas the bottom branch is more performance related.

Opera (external) and Symphony (external) in the bottom branch show the highest element match with 93%. The two performance contexts receive high ratings on construct poles *'done/move on'*, *'group'*, *'audience'*, *'pressure to be professional'*, *'result oriented'*, *'time for rehearsal'*, *'delivering the goods'* and *'sense of achievement'*. They receive medium ratings on *'right level of personal importance'* and *'uncomfortable (limelight)'*. In the follow up interview CL explains that he tries *'to keep them [the two contexts] almost the same thing'* assuring that he wants to *'be as professional as [he] can'*. He describes both orchestras as the *'top orchestras around here'* and as such needs to show that he is *'kinda worthy of playing with them'*.

The main difference between the two elements Opera (external) and Symphony (external) lies in ratings received on the construct *'keeping me on my toes vs tedious'*, with Opera (external) receiving a high rating on being *'tedious'* and Symphony (external) a high rating on *'keeping my on my toes'*. According to CL this is so because the rehearsal time with the symphony orchestra is relatively short – *'you'll probably get two or three days and expected [sic] to do a three-hour programme like that (clicks his fingers, laughs)'* – whereas in an opera production the amount of rehearsal time is *'about three weeks'*. Despite the high rating on the construct pole *'tedious'*, CL admits that he sometimes prefers working in the slower environment of opera productions as this gives him the chance to gain an in-depth understanding of the music.

In some ways I do prefer the opera because you get, you get to know the piece better, rather than just skimming it through and trying to get all the right notes. You actually get to learn the music and learn the piece as a whole.

The amount of rehearsal time also constitutes the main difference between the Conservatoire internal opera and symphony activities and the external, Glasgow based professional orchestras of Scottish Opera and the BBC Scottish Symphony Orchestra (BBCSSO). Both Conservatoire performance contexts receive maximum high ratings on being tedious. CL appears to find Symphony (RCS) particularly tedious as the amount of rehearsal time there is something that, according to CL, one

would not receive in *'the real world'*. Out of the four performance activities, Opera (RCS) is the only one receiving a high rating on *'stressed'* whereas the other activities are high in *'sense of achievement'*.

In the top branch of the dendogram, the element cluster Practice, Lesson, and Performance Class differ from the elements in the bottom branch with regard to their medium and high ratings on *'work in progress'* and *'still being a student'*. As suggested these elements have a stronger training dimension. Along with the element cluster Masterclass, Solo Recital and Chamber they also differ from the bottom branch in that they are solo performance contexts where CL expects feedback. Out of the top branch, the element Performance Class receives a high rating on being tedious matching Symphony (RCS) and Opera (RCS) in the bottom branch.

5.4.4 Analysis Constructs

All constructs have been re-ordered. The constructs *'tedious vs keeping me on my toes'*, *'panel vs audience'* and *'expect feedback vs done/move on'* have been reversed leaving the left-hand side of the repertory grid matrix with construct poles *'keeping me on my toes'*, *'right level of personal importance'*, *'sense of achievement'*, *'delivering the goods'*, *'time for rehearsal'*, *'result-oriented'*, *'pressure to be professional'*, *'audience'*, *'group'*, *'done/move on'*. Apart from *'rehearsal time'*, toward which CL has ambivalent feelings as it provides him with the positive opportunity to learn music in-depth at same time as it has the potential to become tedious, CL will be seen to prefer the construct poles on the left-hand side of the matrix. The construct poles *'tedious'*, *'uncomfortable (limelight)'*, *'stressed'*, *'feeling lost'*, *'little time'*, *'work in progress'*, *'still being a student'*, *'panel'*, *'solo'*, and *'expect feedback'* are poles from which CL would like to move away.

The construct dendogram can be split into two main branches with the top branch containing the constructs *'right level of personal importance vs. uncomfortable (limelight)'*, *'sense of achievement vs stressed'*, *'delivering the goods vs feeling lost'*, *'time for rehearsal vs little time'*, *'result oriented vs work in progress'*, *'pressure to be professional vs still being a student'*. The constructs *'result oriented vs work in progress'*, *'pressure to be professional vs still being a student'* constitute a sub-branch in

this larger structure. The second, bottom branch contains the construct *'audience vs panel'*, *'group vs solo'*, *'done/move on vs expect feedback'*. The construct *'keeping me on my toes vs tedious'* at the top of the matrix constitutes a single observation cluster.

Broadly speaking, the top construct cluster can be characterised as containing affective states such as *'feeling lost'*, *'feeling stressed'* and *'uncomfortable'*, *'keeping me on my toes'* as well as values such as *'sense of achievement'* and the *'right level of personal importance'*. The follow-up interview provides a clearer sense of CL's understanding of being *'stressed'* and having a *'sense of achievement'*. CL feels stress when he has too much to do, when his workload exceeds his perceived ability to cope. In such cases he starts to worry and therefore no longer feels comfortable. CL's experience of stress corresponds to classic definitions of stress where 'appraisals of the demand of the event relative to one's resources and the degree of threat, harm or challenge inherent in the situation determine whether an event is in fact experienced psychologically as stress' (Segerstrom & O'Connor, 2012, p.129). A *'sense of achievement'*, on the other hand, is the result of CL feeling comfortable whilst pursuing an activity CL enjoys. From a SDT perspective, a *'sense of achievement'* can be linked to intrinsic motivation.

I do think that is the perfect connection [sense of achievement and personal importance] when I'm, when I'm in, when I've got too much on me I do get stressed and I do worry about it. Whereas if I feel like I'm comfortable and I'm doing something that I really enjoy, then I'll get a better sense of achievement out of it.

Importantly, a sense of achievement is not related to reaching external goals such as playing for a professional orchestra but to intrinsic goals such as the enjoyment of gaining a deeper understanding of the music. The perceived locus of control, defined by Deci and Ryan as 'the extent to which people experience autonomy while engaged in an activity' is therefore internal, providing CL with a sense of autonomy and self-determination (Deci & Ryan, 2000, p.234). CL feels stressed when he is not self-determined and feels comfortable when he pursues goals which are self-determined and of personal

importance. According to CL, chamber orchestra is the performance context where he can achieve this best. In this context, he also feels he can *'deliver the goods'*:

I think that [chamber orchestra] is where I'm most comfortable. [Pause]
I'm in the middle of something which is bigger, but I'm not lost within it, I
can still. Yeah. So, in a quartet or quintet, that's what I really enjoy doing
where it's one per part, or two to part, that's where I'm most comfortable.
And because I'm more comfortable, I can play better which means I can
deliver the goods and get a better sense of achievement.

In a chamber music context, CL feels neither stressed, nor lost or uncomfortable. He is neither *'hidden away in the pit'* as in internal opera productions, nor is he in the limelight as in the context of auditions. As such, chamber music helps CL to achieve the right balance between being neither part of something too big and hence not being noticeable nor too small and hence being on his own. In this performance context, CL's perceived competence and autonomy need satisfaction are high with CL asserting that the group of performers are students that he *'respects the most as players and as people'*. It is also a group that he has chosen to be a part of: *'I've chosen the people I have chosen to do chamber music'*. It can therefore be suggested that chamber music constitutes an ideal performance context for CL for experiencing basic need satisfaction and self-determined motivation.

Interestingly, CL views chamber music, whilst being a Conservatoire and therefore student activity, nevertheless as a professional activity, or more precisely, he feels high *'pressure to be professional'*, just as in Opera (external) and Symphony (external). Chamber music is also high on *'keeping me on my toes'* and as such differs substantially from the two other Conservatoire-based student ensemble activities, Opera production (RCS) and Symphony (RCS), which are perceived as *'tedious'*. In the follow-up interview, CL's remarks suggest that *'tedious'* is not so much a characteristic of these performance contexts as such. Rather it relates to his peers as his co-performers. Referring to Symphony (RCS) activities, he remarks that student conductors rehearsed them *'to the bitter end'* and that this was not for *'musical reasons'* but because some of his peers hadn't learned their parts and were therefore *'still just note bashing'*. Such an attitude according to CL is unprofessional and prevents progress. *'Even if you don't want to be there'*, remarks CL, *'you should try to do the best that*

you can'. Not giving it your best reveals, according to CL, a student attitude and leads to a level where performing becomes tedious as it requires a high level of repetition on an elementary level (*'note-bashing'*).

'Tedious' also appears to relate to the level of peer feedback CL receives after playing in performance class. *'The same crap'*, he asserts, *'gets spilled out of everybody's mouth every time'*. According to CL, the overall lax attitude of his peers, manifested in providing undifferentiated feedback, coming unprepared to rehearsals and not giving it their best, might also partly be a result of organisational shortcomings in his department:

I had a big chat with [the head of strings] recently, our head of department and I was, it was a complaining session, actually, at him. The organisation of this place has just been rubbish (laughs) from the day, or it felt, it feels like it's been rubbish from the day that I came here and before. You know, constantly hearing about people that, you know, missed masterclasses or whatever because they'd not been told or they'd been told at the last minute. But at the same time what I heard from him was promising. It's... it sounds like he wants what I want from the string department which is just a general boosting up of the standard of playing of the department, of being a more active department I suppose.

Despite CL's concerns, it is worth pointing out that he nevertheless appears to be able to provide feedback to his head of department in the form of a *'complaining session'*. For CL to be able to complain to his HoD about the level of playing in the department shows that despite its perceived organisational challenges, the department appears to provide an autonomy supportive environment, where students are allowed to express their opinion without the fear of sanctions.

Whilst CL nevertheless feels that the department constitutes *'half of the problem'* when it comes to establishing a more professional environment asserting that *'the institution should be pushing everyone to do the best they can'*, he predominantly appears to blame his peers' relaxed attitude. Fundamentally, asserts CL, *'it's down to the individuals'*. Fundamentally, what his peers lack is the desire to be musicians and to work hard. CL sees this desire and drive much more in students of other conservatoires:

You go down to the *N*, I've got quite a few mates there, and they're like we're working our arses off because we want to stick to it, you know, we want to do music. You go down south, you go down to London and you walk in and people are going crazy because they want to be a musician. And you come up here, and you don't get vibe off many of the people here. It doesn't feel like everybody is wanting to do the best that they can here. It feels like they've just taken a bit of a back seat.

CL's frustration with his peers' perceived refusal to '*do the best they can*' might also stem from his concern of being in a performance environment that does not push him hard enough to become a professional musician. '*The institution*', he remarks, '*should be pushing everyone to do the best that they can.*' CL's view that his department is not supporting him enough combined with his assessment that he is '*not quite ready*' for the profession whilst his peers at other institutions are, creates pressure when it comes to making the transition from being a student to being a professional musician. '*You know*', explains CL, '*you come to a conservatoire and then you have to work, then you really have to work, to become better than anybody else because that's how you're going to get a job.*'

Whilst his department might not enable CL to work as hard as he feels he needs to in order to make the transition into the profession, his 1:1 teacher appears to do so. When asked whether he felt he had been pushed to do his best, CL responds with a resounding yes: '*Oh, yeah definitely. But I've been given the opportunities to do the best I can*'. His teacher not only '*knows that I [CL] can go into a professional orchestra and play*' but also that '*there are certain things that need to be corrected or changed*'. In the context of playing with professional orchestras, his teacher supports CL in his desire to become '*worthy of playing with them*' by helping him to increase his competencies as a player. However, whilst his teacher might increase CL's perceived competence, he does not appear to be autonomy supportive. '*Some of the best lessons*', remarks CL, '*I've have [sic] are when he says that's absolute rubbish, you need to do it like this, you need to do it better*'.

From a self-determination theory perspective, the desire to work hard in order to '*become better than anybody else*', being told one's playing is '*absolute rubbish*' to elicit increased motivation, encourage ego-orientation and extrinsic forms of motivation. The notion of giving it your best, on the

other hand, is compatible with integrated motivation. The desire to become the best version of oneself without entering into competition with others is characteristic of adaptive, healthier forms of perfectionism (Bieling et al., 2004, p.1375). CL clearly enjoys working intensively on his craft. As seen, chamber orchestra is the ideal performance context for CL to experience a sense of task achievement and of personal importance. In such a context, CL experiences integrated motivation.

However, he feels his progress is under threat when he is in a performance environment which he perceives as lacking drive and desire. In such an environment he is first bored (*'tedious'*) and subsequently stressed (*'pressure'*) about not making progress and being good enough to find employment in a professional orchestra. In CL's view, the lack of possible progress stems from the organisational shortcomings of his department – *'the organisation of this place has just been rubbish'* – as well as from the attitude of his peers whom he perceives as taking *'a bit of a back seat'*.

5.5 Case Study DN

MMus I Woodwind

Bassoon

Male 24 years old

Interview conducted: 11-05-2015

'A messed up thing, why does the fact that I need to make a good impression on this person, why does this make me feel like shit?'

5.5.1 Elements and Constructs

Elements chosen:

1. Practice
2. Lesson
3. Performance Class
4. Technique Class
5. Masterclass
6. Orchestra
7. Wind Quartet
8. Auditions
9. Competitions

10. Coaching

Table 38: Elements chosen by participant DN

Constructs elicited:

CST = Construct Pole

CTA = Contrast Pole

CST	CTA
1. Individual	Group
2. Assessed	Unassessed
3. Competitive	Teamwork
4. Stress	Release
5. Pressure	Freedom
6. Advisory	Equality
7. Need to impress	Self-motivation
8. Feedback-varied according to person giving feedback	Honest feedback
9. Enjoyable	Tense
10. Prepared	Work in progress

Table 39: Constructs elicited by participant DN

5.5.2 Focus analysis of element and construct-contrast links on musician DN

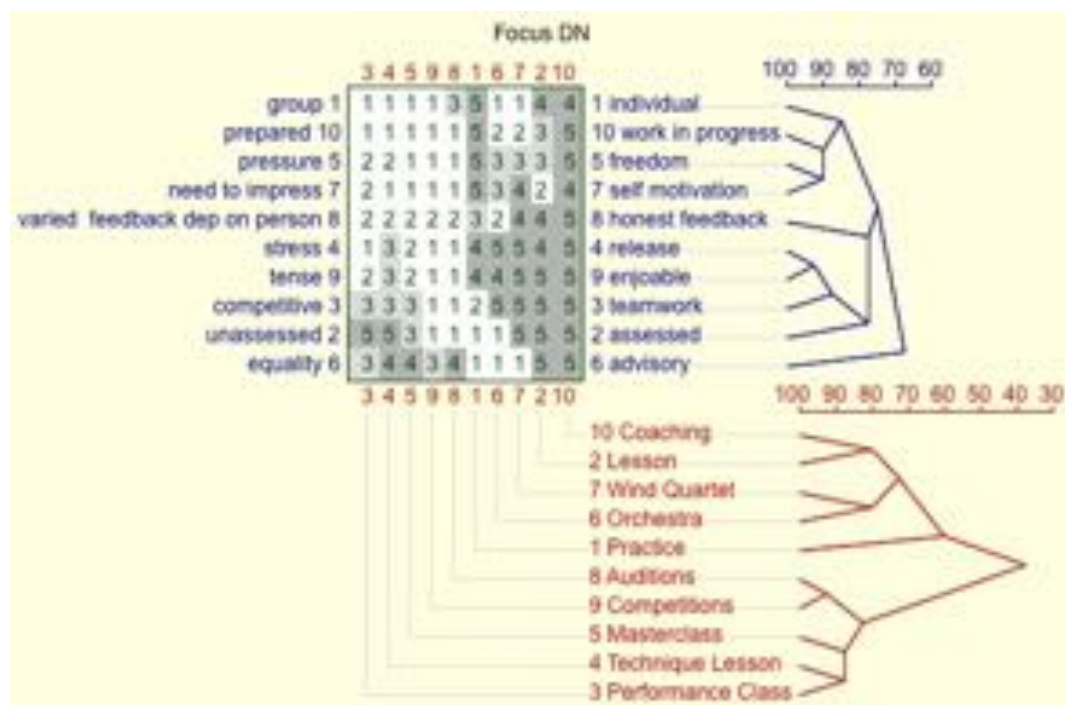


Figure xxii: Focus analysis of element and construct-contrast links on musician DN

5.5.3 Analysis Elements

Apart from Coaching, all elements have been re-ordered resulting in two main structures in the element dendogram, with Coaching, Lesson, Wind Quartet, Orchestra forming a cluster on the top branch and Auditions, Competitions, Masterclass, Technique Lesson, and Performance Class on the bottom branch. Practice constitutes a single cluster and only shows a 60% similarity with Orchestra in the top cluster.

Within the top cluster there are two distinct sub-clusters consisting of Coaching and Lesson, which are 1:1 activities and Wind Quartet and Orchestra, which are ensemble activities. The four performance contexts share high ratings on element poles *'release'*, *'enjoyable'* and *'teamwork'*. Orchestra and Wind Quartet differ from Lesson and Coaching in that they take place within a group setting and require the student to be *'prepared'* whereas Lesson and Coaching take place in a 1:1 setting and are perceived as *'work in progress'*. They differ substantially in that Coaching and Lesson are perceived as *'advisory'* whereas Wind Quartet and Orchestra are perceived as *'equal'*. From DN's remarks during the repertory grid interview and the follow up interview, his understanding of *'advisory'* entails two components: admiration for the person they work with, and a hierarchical structure of teaching with the teacher *'imparting their knowledge on you'*. A major difference between Coaching and Lesson lies in the perceived *'need to impress'* with Lesson receiving a high rating and Coaching a low rating. In the follow-up interview DN explains that the coach was an accompanist working with the student *'together to get a performance'*, whereas the teacher was the principal bassoon of an important orchestra and therefore not only somebody who is *'imparting their knowledge on you'*, but also somebody who is a *'potential employer'* making it *'important to do well'*.

Unlike Coaching and Lesson, Wind Quartet and Orchestra are *'advisory-free'*, seemingly enabling DN to play out of self-determined motivation:

I suppose it's about directly being judged. Like in a competition you're being judged, but with these two things when you give a performance you're just making music and it's, of course it's going to be judged is it

good, is it not good, but essentially you're just doing, I don't know. These two things allow you to just do what you're here to do, I don't know.

Within the bottom cluster of the dendrogram there are two sub-branches, one containing Performance Class, Technique Lesson and Masterclass; the other Competitions and Auditions. All performance contexts in this cluster are predominantly group activities, requiring the student to be *'prepared'* and are high in *'pressure'*, the *'need to impress,'* and provide feedback which is *'varied and depends on the person'*. They are also characterised by *'stress'* and being *'tense'*, though this is slightly less the case in Technique Class.

Auditions and Competitions, which show a 93% element match, receive high ratings on construct poles *'competitive'* and *'stressful'*. In the follow up interview, DN delineates an important difference between the two contexts with auditions being perceived as less of a threat to his overall sense of being a musician (*'it's not you'*) than competitions (*'it just has to be a complete packet'*). In terms of self-determination theory, one could suggest that auditions do not affect DN's integrated motivation because they do not question his sense of identity as a musician. In the paragraph below, this is expressed in DN's own words:

With an audition you're more presenting what you have to offer, and the panel are looking for something very specific that will fit with that section, so if it's not you, it's not you, you can't help that. Whereas with a competition it has to be, you're competing against everyone to do the best show, essentially, I think it's the kind of differences. So if you do an audition and they didn't like your sound, didn't think you'd fit with it, it's not something you can help, whereas in a competition, it just has to be a complete packet, I don't know. Does that make sense?

DN's notion of a *'complete package'* will receive further examination within the analysis of constructs. His desire to establish a professional identity as a musician, to no longer be perceived as a student, constitutes a core theme of this case study.

Whilst it can be insightful to look at high element matches, it can equally be revealing to analyse low matches, particularly when the performance contexts might conventionally be perceived as similar. In DN's case this applies to Technique Lesson and Lesson, which show a low 63% similarity

score. Individual ratings suggest that technique lessons are more '*competitive*', '*tense*' and '*stressful*' than 1:1 lessons. Both contexts share similar high ratings with regard to the '*need to impress*', which might be causing DN increased amounts of stress and tension. However, in the context of 1:1 lessons, the high '*need to impress*' still appears to allow for the lesson to be '*enjoyable*'. In the group setting of the Technique class, on the other hand, the '*need to impress*' appears overwhelming since DN now feels he has to impress the teacher as well as his peers. In the follow-up interview DN explains this as follows:

You need to impress the teacher because they're a potential employer, you need to impress your peers, because obviously you care what they think about you. Especially when it's the younger years and you're one of the older students, so it's important to make a good impression on them.

Apart from the need to impress his teacher and peers, the type of feedback provided, which in the performance context of Technique Lesson is '*varied depending on the person*', creates additional stress for DN. Anticipating the construct analysis, construct similarities between '*stress vs release*' and '*varied feedback vs honest feedback*' suggest that receiving '*varied feedback*' such as the one provided in the Technique Class may cause DN stress, whereas honest feedback, provided, for example in his 1:1 Lesson is experienced as '*release*'.

5.5.4 Analysis Constructs

All constructs have been re-ordered with the exception of '*individual vs group*'. Constructs '*individual vs group*', '*assessed vs unassessed*', '*advisory vs equality*' and '*enjoyable vs tense*' have been reversed. There are two distinct branches in the construct dendogram, one comprising constructs '*group vs individual*', '*prepared vs work in progress*', '*pressure vs freedom*' and '*need to impress vs self motivation*', the other comprising '*stress vs release*', '*tense vs enjoyable*', '*competitive vs teamwork*', and '*unassessed vs assessed*'. The two constructs of '*varied feedback vs honest feedback*' and '*equality vs advisory*' are largely unconnected to these branches.

Looking at construct matches, closely matched are '*stress vs release*' and '*tense vs enjoyable*' (93%) and '*pressure vs freedom*' and '*need to impress vs self-motivation*' (90%). This could suggest that when DN feels stress, he also feels tense and that he feels pressure when he needs to impress. Conversely, when DN feels free, he is also self-motivated. According to SDT, autonomy (construct pole '*freedom*') is a major ingredient in achieving autonomous, self-determined forms of motivation. '*The need to impress*', on the other hand, is a behaviour which is the result of extrinsic forms of motivation. In the follow-up interview DN reveals an ambiguous stance toward the '*need to impress*':

If it's the need to impress because it could potentially further you in your career in some way then it's a good thing. If it's a need to impress because you care what people think too much, I think that's probably a bad thing, a bad aspect of it.

Yet, in further remarks it appears that DN is struggling to keep '*the need to impress*' as an instrument of career advancement unrelated to wishing to make a good impression on a person:

A messed up thing, why does the fact that I need to make a good impression on this person, why does this make me feel like shit? It's bizarre, why does that? But it just does. The fact that, you know, well, I don't know, because I care about it. I want to do well. If I didn't care about what they thought, then it would be a breeze, you know, they're like hearing you play, forming a judgment, speaking to other people, potentially putting you on extra work lists, that kind of thing. So, I think because I think, the way that my mind works, I do all that, then it's like, I need to impress them. So, it adds the pressure.

With regard to SDT's motivation continuum, the '*need to impress*' in DN's construct world can either be classified as identified regulation, as it is a sign of care of his work, and is therefore a more autonomous form of motivation, or as external regulation, the desire to please others, and therefore a far more extrinsic form of motivation. Since SDT postulates a motivational continuum, DN's own construal of his performance contexts, the importance he ascribes to caring about his music making as opposed to caring about others, will determine which type of motivation he will experience. As a first year Masters student, he experiences the conflict between these two motivational directions, between on the one hand becoming an independent musician, taking care of and responsibility for his music making, and, on the other hand, not yet trusting himself and therefore seeking the approval of

others. Put differently, whilst DN already looks beyond his current position as a student - *'I feel like, with this building, I'm kinda ready to leave'* – he has not yet arrived at perceiving himself as a professional musician - *'I feel like with my teacher, there is still more we can do together'*.

As it stands, DN errs on the side of being accepted by others rather than trusting he will make the right decision based on his own autonomy and competence. When DN's *'care'* becomes caring about what others think about his performance, he experiences extrinsic motivation and hence pressure. The locus of control is no longer intrinsic. Since being perceived as a student or a professional depends on those judging his performance, there is then the potential, in DN's own words, for *'feeling shit'* even when he performs well. DN appears to be accepting this. If he didn't care about others, then, in his own words, *'it would be a breeze'* and that is something DN is weary of. Recalling an episode where a teacher apparently told a student that they should be the ones crying and not the student, DN appears to view this event as something motivating:

Obviously, you'd feel like shit and you would, but you'd go away and work hard. I think if you feel like you can get away with something with a teacher, that's not a good, that's not a very productive way to be, because then you just start relaxing.

Without external control, *'the need to impress'* and *'pressure'*, DN worries that his performance might deteriorate because things would become too easy (*'a breeze'*) and that he would become too relaxed. In this context then DN seems to distrust his own autonomy, fearing that without external pressure, he would be able to perform well.

DN is externally motivated in performance contexts which he perceives as providing him with the opportunity to impress and become an accepted member of the music profession. The *'need to impress'* others can be seen as a sign of ego-involving environments, where success is measured in terms of extrinsic goals such as having been chosen for a masterclass or been offered a job. Such *'ego goals tend to be associated with negative affect (especially after failure), anxiety, and use of surface*

learning strategies' (Smith, 2005, p.3). DN *'feeling shit'* in certain performance contexts could be the result of holding the *'need to impress'* as an ego goal.

According to DN the *'need to impress'* is not linked to ingratiating oneself. 'I don't', he remarks, *'suck up to people. I hate that'*. In fact, DN is very eager to establish relationships with others which are based on receiving direct feedback. As he puts it:

I prefer the direct approach, I don't like people pussyfooting about things that are like, I'm quite like that as a person, I like to let people know what I think. So I prefer that, rather than having to guess and interpret things.

Whilst DN prefers direct and honest rapport with his peers and teachers, he is aware that in his performance environment this is not always the case. With regard to the selection process for performance opportunities in his department, he perceives favouritism:

Certain people, you know kind of, suck up to her [HoD] and get choices of what rep they want to do in orchestras, more opportunities than other people, better grades in performance class. [whispered] it's quite messed up.

DN's 1:1 teacher assumes an important role in helping DN to meet the challenges he experiences as a first year Masters student. He does this by offering DN an autonomy supportive environment amid a broader ego-involving environment characterized, for DN, not only by recognition and outward signs of success but also by preferential treatment. In such an environment, the 1:1 teaching context constitutes an exceptional space where DN experiences honest feedback (see rep-grid rating on construct pole *'honest feedback'*), autonomy (*'my teacher is very free in that you just work on something and take it to him'*), and competence (*'he also enjoys if I challenge his interpretation'*).

Furthermore, in terms of self-determination theory, relatedness need satisfaction is high in DN's relationship with his teacher, which could be the result of DN perceiving himself and his teacher as working together. Whilst this is not an equal relationship, Lesson receives high ratings on the construct pole *'advisory'*, it nevertheless is a relationship which is based on honesty and collaboration. *'When I started with my teacher'*, DN remarks, *'we started to work hard and think about those goals and stuff.'* DN also seems to view his teacher as having struggled with similar problems to his. There is therefore

an empathic relationship. *'My teacher just now',* he says *'thinks things a lot, and that's what I'm like, and he's had to work really hard because he wasn't as natural or whatever'*. The relationship with his teacher appears to help DN to become a more mature musician:

For example, last night I was playing with the opera orchestra, and like three years ago I wouldn't have been able to do that, I would have been an absolute riot, a complete wreck before I went on and not put any air down.

Importantly, DN's assessment of his competence in this context is not based on recognition or comparison with others. Instead, it is based on a temporal comparison with himself.

In temporal comparisons, the focus of evaluation is on the self rather than others with an emphasis on how one's performances and behaviours have changed over time. In the language of modern psychometrics, such a standard is called 'ipsative.' (Denton & Chaplin, 2016, p.13)

In the context of self-determination theory, ipsative performance evaluations allow for greater self-determination as the evaluation is intraindividual and therefore more intrinsic, rather than interindividual and therefore for more extrinsic.

Considering DN's training and performance environment from a situational level of performance contexts, one could argue that depending on the performance situation, DN experiences different types of motivation and different types of support. Whilst in audition and competition contexts, he experiences extrinsic forms of motivation regulated by ego-involving environments, in lesson and coaching contexts, he experiences more intrinsic forms of motivation regulated by autonomy supportive environments.

5.6 Case Study DI

MMus II Timpani and Percussion

Timpani and Percussion

Male 25 years old

Interview conducted 19-05-2015

'I quite like going to things that I know, I've been to before, maybe I can see them again and I just kind of, I know where I'm going'

5.6.1 Elements and Constructs

Elements chosen

1. 1:1 Timpani
2. Repertoire Class
3. Masterclass
4. Specialist Tutor
5. Orchestra (RCS)
6. Pro Work
7. Amateur Work
8. 1:1 Percussion
9. Auditions
10. Practice

Table 40: Elements chosen by participant DI

Constructs elicited

CST = Construct Pole

CTA = Contrast Pole

CST	CTA
1. Relaxed	Pressure
2. Prepared	Under-prepared
3. Focus on Self	Focus on Group
4. New Aspects to Learn	This is How it Goes
5. Playing for New People	Playing for Known People
6. High Expectations (External)	Low Expectations (Internal)
7. Desire to Prepare	No desire to Prepare
8. High Level of Performance	Low Level of Performance
9. Fun	Don't Get Anything Out of It
10. Comfortable because Known	Uncomfortable Because Not Known

Table 41: Constructs elicited by participant DI

5.6.2 Focus analysis of element and construct-contrast links on musician DI

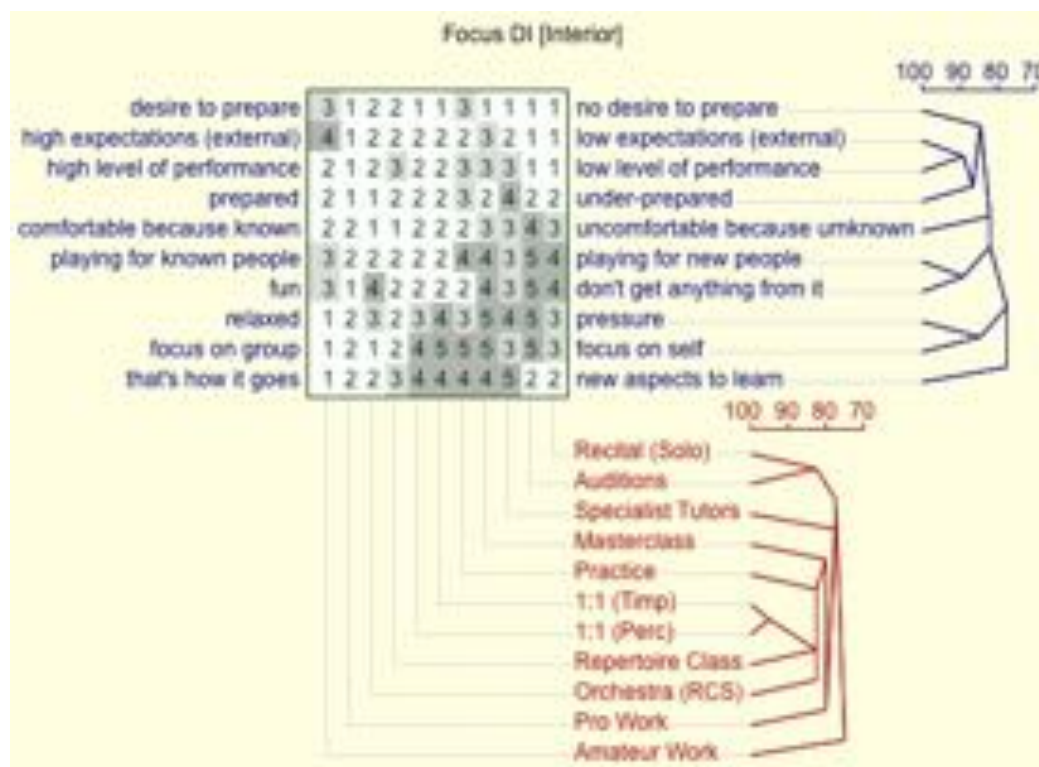


Figure xxiii: Focus analysis of element and construct-contrast links on musician DI

5.6.3 Analysis Elements

All elements have been re-ordered. There are no clear element clusters. The only discernible, albeit somewhat weak, branch consists of the elements: 1:1 Timpani, 1:1 Percussion, and Repertoire Class. Overall, the dendrogram divides into pairs with a relatively low element match of 83% apart from 1:1 Timpani and 1:1 Percussion, which have a 95% element match. At the 83% element match level are Audition and Recital (Solo), 1:1 Timpani and Practice, Repertoire Class and Orchestra (RCS), 1:1 Percussion and Practice and, finally, Repertoire Class and 1:1 Percussion. The absence of bigger clusters of performance contexts (elements) suggests that DI construes his performance environment as a fairly heterogeneous one with few similarities between its individual performance contexts.

1:1 Timpani and 1:1 Percussion share a 95% element match and are characterised by high ratings on construct poles *'desire to prepare'*, *'high expectations (external)'*, *'high level of performance'*, *'prepared'*, *'playing for known people'*, *'new aspects to learn'* and *'fun'*. DI explains in the follow-up

interview that the percussion teacher used to be a student of the Timpani teacher, which might explain the high similarity score. They are, he says, *'equal in my head'*. According to DI their teaching style is *'cognitive'* with both teachers asking for reasons why DI played something in a certain way.

They'll be like, well why are you playing it like this? You know, explain why.
Maybe it's fine. If you have a reason, that's good. That's your style.

In literature on teaching styles, the *'cognitive'* teaching style that DI reports seems to map onto what is commonly referred to as a *'student – centered (productive) style'* (Hein et al., 2012, p.124). The teachers' employment of a student-centred teaching style provides DI with the opportunity to explore his own way of playing. From a SDT perspective, a student-centred teaching style can be classified as an autonomy supportive behaviour. Here is how DI recalls a short conversation with his timpani teacher:

I said to [M] my timp teacher, you know, I walk in and he's like you didn't really perform it. I was like, I'm scared, I'm worried that I'm going to play something you don't like, so I'm trying to please you, which is kinda wrong, because I should be pleasing myself. And he went, yeah you're right, you should. He said you do have to, you know, I'll tell you if it's too far out that it's not going to work, but I want to hear you do things your way.

It is noteworthy that despite both performance contexts receiving high ratings on the construct poles *'fun'* and *'comfortable because known'*, they nevertheless receive medium and high ratings on the construct pole pressure. In the follow-up interview DI suggests that, particularly in 1:1 Timpani, this is linked to the teacher's personality as well as his standing in the profession. *'You know'*, explains DI, *'he's the principal timpanist and they've always got that bravado alpha ale [sic] kind of dominance. So you kind of just need to do well.'* DI describes his relationship with the 1:1 Timpani teacher as *'slightly more intimidating'* than the relationship with his 1:1 Percussion teacher, because the Timpani teacher is *'more likely to tell me off if I do wrong'*.

DI's remarks suggest that he experiences different teaching styles in his 1:1 lessons and that perhaps the style of his Timpani teacher is less autonomy supportive than it first appeared. Consequently, there are times when he experiences autonomy supportive teaching styles and there

are times when he experiences more controlling teaching styles. Therefore, he moves from autonomous and more intrinsic forms of motivation to non-autonomous, external forms, that is, from a desire to focus on the task and the satisfaction one derives from doing it (*'pleasing myself'*), to doing the task because of fear of external punishment (*'tell me off if I do wrong'*). SDT's concept of a motivational continuum is able to accommodate these variations as it is based on the assumption that motivation is neither fixed nor binary but flexible and in flux depending on conditions and circumstances.

In the follow-up interview DI repeatedly refers to Audition and Recital (Solo) performance contexts, thus highlighting their importance. Both performance contexts are characterised by high ratings on construct poles *'that's how it goes'* and *'don't get anything from it'*. The main difference between the two performance contexts lies in DI's perception of auditions as being high in pressure with a maximum rating on this construct pole in the repertory-grid, whereas recital appears to be medium high in pressure. In the follow-up interview DI suggests that the difference between auditions and recitals might in fact be greater than indicated in the repertory-grid. This is so because at the time of the repertory-grid interview he had a recital coming up and had not played one for some time making it therefore a more pressured event than usual: *'because I've not done one in ages, I think the feeling kind of brews up again. Then once you do one, you're like, ah, yeah, yeah, I remember this now.'*

Auditions are particularly challenging for DI because the focus is solely on him. In auditions, he explains, *'you just feel all the eyes on you'*, whereas in a recital *'it's a bigger space'* where *'you can kind of ... hide behind your sound'*. The importance of auditions is clearly expressed in DI's assertion that *'if you want to get a job, you'll have to do an audition, and an audition is the hard bit'*.

Interestingly, DI's 1:1 lessons also entail an audition element. Yet, in contrast to auditions, his 1:1 lessons are *'fun'* despite the focus being solely on him and the pressure being high. His 1:1 teachers, explains DI, *'are possible your employers for the next few years as well. So, the better you perform in front of them, the more confident and solid, the more likely you are to make a career.'* The main

difference between 1:1 lessons and auditions in DI's view does not lie in one being more '*relaxed*' than the other but in the communication situation. In a lesson '*you can still chat about stuff and, you know, work things out*' whilst in auditions '*it's go and play and come out, and you don't know who they are*'. In the paragraph below DI describes an audition scenario that he encountered when auditioning at B.

There were about eight people on this panel, sitting down. They're all just sitting writing notes, nobody said anything and then you start playing. And no one looked up, they just kept writing stuff, you know you're just sitting there and you're like ah. You need some sort of, you look for some sort of feedback. At times.

In terms of basic need satisfaction, DI's relatedness need satisfaction in the context of auditions is low as he does not perceive any rapport between himself and the panel. In addition, with high ratings on the construct pole '*that's how it goes*' in the repertory grid, he appears to experience little autonomy need satisfaction. Unsurprisingly, therefore his intrinsic motivation ('*fun*') is also low. However, whilst autonomy and relatedness need satisfaction might be low, he nevertheless delivers a '*high level of performance*'. This might be the case because his perceived competence as a musician remains high. As DI expresses it succinctly: '*I mean, I know what I can, and I know what I struggle with ... So yeah, I feel confident going to places and I know what works*'.

5.6.4 Analysis Constructs

All constructs have been re-ordered. The constructs '*playing for new people vs playing for known people*', '*focus on self vs focus on group*', '*new aspects to learn vs that's how it goes*' have been reversed. Just like in the element dendogram, there are closely related construct pairs rather than branches. Two pairs with construct matches of more than 88% merit closer analysis in the context of the preceding discussion: Firstly, '*high expectations (external) vs low expectations (external)*' and '*high level of performance vs low level of performance*', and secondly, '*playing for new people vs playing for known people*' and '*don't get anything from it vs fun*'.

In DI's construct world, perceived high expectations from external others appear to lead to higher performance levels, whereas low expectations from external others lead to low levels of performance.

'If I'm going in for an audition with a professional orchestra', explains DI, 'I know they're going to be expecting high, because they would.' In an *'amateur show'*, on the other hand, *'where the standard isn't great'*, maintains DI, *'then it's just going to be, well I can't play to the best of my ability because I'm going to need other people to help do that'*. In the element dendrogram, *'amateur work'* is the least connected performance context. It is characterized by low ratings on construct poles *'new aspects to learn'*, *'pressure'* and *'high expectations (external)'*. As this context receives a medium rating on the construct pole *'fun'*, it could be suggested that DI perhaps perceives amateur work as a necessary aspect of his current career, thus displaying *'identified motivation'*. In terms of his willingness to play across performance contexts, *'amateur work'* constitutes a performance context where DI's willingness to play is low (MacIntyre et al., 2018). Playing for professional orchestras, in contrast, explains DI, is *'going to push me forward as well, and I'll play at a higher level, because I'm trying to match them'*.

A substantial part of the follow-up interview relates to the construct match *'playing for new people vs playing for known people'* and *'don't get anything from it vs fun'*. Here, the additional link to the construct *'comfortable because known vs uncomfortable because unknown'* emerges more strongly than in the repertory grid. According to DI playing for people he knows enables him to express himself freely and to take risks:

Because I know them I can do this and open up I guess and play the way I really want to and take a chance, and you know try some stuff out.

If DI plays for somebody unknown, on the other hand, there is a fear of rejection which inhibits his freedom to express himself: *'if it's someone unknown, and you show up and you play and you think that's how it goes and they'll kick your ass.'* Naturally, the prospect of such a rejection creates high pressure. The elements Auditions and Masterclass receive the highest ratings on the construct pole *'pressure'*. Interestingly, as mentioned in the element analysis, playing for known people, such as his 1:1 teacher, is also high in pressure but it is nevertheless *'fun'*, suggesting that perhaps DI enjoys striving under pressure in such performance contexts. In any case, DI maintains an open mindset,

which allows him to take risks and explore new aspects of his playing. In performance contexts where he plays in front of unknown people, such as in auditions, on the other hand, he appears to maintain a fixed mindset characterized by construct poles '*not getting anything from it*' and '*that's how it goes*'. DI may consequently not be able to construe these performance contexts as learning opportunities.

Underlying DI's desire to play for known people is the broader, basic need for relatedness. Relatedness needs satisfaction for DI is achieved through familiarity and being comfortable.

The two quotations cited in full below show the extent to which relatedness need satisfaction is paramount not just to DI's playing well but also to his well-being.

I quite like going to things that I know, I've been to before, maybe I can see them again and I just kind of, I know where I'm going. You know, it's not just, it's throughout all the aspects of my life, it's not just with regards my playing. It's always, you know. I just like going where I know it's going to feel a bit more comfortable. Erm. I just feel a bit more secure.

It's just my personality. I can't explain why, I just feel more settled around people I know. Like when I go traveling I probably end up going to places I've been to because I know them, I know places to go, and I know, you know what food to order and things like that. The language.

By seeing himself as somebody who is less 'settled' in unfamiliar surroundings with unknown people, DI's behaviour could eventually lead to avoidance motivation. According to Wimmer and colleagues, avoidance motivation 'comprises emotions, cognitions, and actions that are driven by the wish to avoid an aversive situation or undesired consequences' (Wimmer et al., 2018, p.2). Perhaps the beginning of DI's avoidance motivation can be seen in his assertion that he '*wouldn't get a job in Germany*' because he does not '*play in that style*'. Perhaps the real and underlying issue here is DI's fear of the unknown and the possibility of rejection ('*they'll kick your ass*') rather than the inconvenience of adapting to a different style.

The high pressure created in situations where DI does not know the people he is performing for is compounded by the pressure when the focus is solely on him. In the follow-up interview the importance of the construct '*focus on self vs focus on group*' becomes clearer. Auditions, characterized

by high *'focus on self'* and *'playing for new people'*, present a particularly challenging situation for DI. In such a performance context, his attention is no longer directed at the task at hand and instead is directed to what the panel might think: *'They're focused on you and you think; do they like this? is this good? how does this sound to them? Maybe they don't like it or want me to do this.'* As a consequence, asserts DI, *'you start to doubt yourself'*.

Underlying DIs dislike for, as it were, being in the spotlight, is perhaps his general desire not to stand out and instead to be part of a group. Indeed, standing out is perceived as a disadvantage for being an orchestral player.

It's not just the playing when it comes to orchestras, you've got to fit with the section in the orchestra. And if you stand out and people don't get on with you, then they're not going to ask you back.

As with his fear of the unknown, *'standing out'* does not appear to be related just to music making but to DI's personality in general: *'I've never liked being the one that's standing out or anything like that'*.

Looking at DI's construct world more broadly, one can see a major challenge in terms of entering the profession. On the one hand he is confident and knows he can perform well; on the other hand he also knows that he does not perform at his best when the focus is solely on him and when he is playing to unknown people of importance. Unfortunately for DI, auditions are the gateway into the profession and in this particular performance context the focus is on the self with an often-unknown panel. *'If you want to get a job'*, asserts DI, *'you'll have to do an audition, and an audition is the hard bit'*. As it stands, DI appears to rely on audition scenarios which offer a high degree of familiarity. Familiarity seems to mitigate his dislike for being in the spotlight. *'I could do one'*, he says, *'I could do one in Glasgow, and I'll feel fine'*. As auditions for percussion are rare, *'maybe one or two a year'* in the UK, according to DI, and *'maybe four or five a year'* across Europe, relying on auditions in Glasgow alone for professional engagements is perhaps a risky strategy.

In terms of SDT, when it comes to auditions, DI exhibits identified motivation: He accepts that auditions are a necessary part of a musician's life whilst not being enjoyable or comfortable. Nevertheless, it is possible to view some of DI's behaviour as avoidance behaviour. His audition experiences thus far have led DI to construe auditions as situations which pose the threat of rejection and should therefore be avoided. His audition at a different college confirmed this to him: *'I did an audition in B, and that experience of going down the night before, staying in a hotel, this new place, you know, very uncomfortable'*. DI's decision to teach after graduation instead of entering the audition circuit supports the view, that, at least, temporarily, DI exhibits avoidance behaviour. Eventually, he hopes, teaching would help him deal with auditions:

I know that it would question myself and I'd find out what I do or don't like, erm, so it's an important tool that I would use. That would help me solidify and just know what I like to do, which might help me when I'm going to auditions and things. I'd feel a bit more confident about my, my, what I like.

At the end of his Masters Programme, DI is not yet able to deal with the challenge of auditioning for professional jobs outside a familiar performance environment. It could be that the perceived ego-involving environments of some of his performance contexts prevent DI from acquiring the necessary flexibility and resilience to succeed. He perceives himself as lacking the *'bravado alpha male dominance'* of his 1:1 Timpani teacher, whom he tries to please although he knows it *'is kinda wrong'* and he fears that people who do not know him might *'kick his ass'*. The high pressure that DI experiences in these situations is the fear of rejection. This fear, as I have suggested, leads DI to avoidance behaviour which could potentially lead him to abandon his career.

5.7 Case Study KQ

BMus I Woodwind

Clarinet

Female 18 years old

Interview conducted 08-05-2015

'In the nicest way possible, my teacher, when he's not in a good mood, I know, that it won't be a good lesson'

5.7.1 Elements and Constructs

Elements chosen:

1. Performance Class
2. Repertoire Class
3. Repertoire Orchestra
4. Lessons
5. Practice
6. Masterclasses
7. Exams
8. Auditions
9. Trio (student led)
10. Trio (with teacher)

Table 42: Elements chosen by participant KQ

Constructs elicited:

CST = Construct Pole

CTA = Contrast Pole

CST	CTA
1. Formal	Informal
2. Formal criticism	Personal criticism
3. Nervous	Calm
4. One Short	Process
5. Being judged	Relaxed
6. Moody	Friendly
7. Student audience	Teacher audience
8. Flexible (time)	Strict (time)

Table 43: Constructs elicited by participant KQ

5.7.2 Focus analysis of element and construct-contrast links on musician KQ

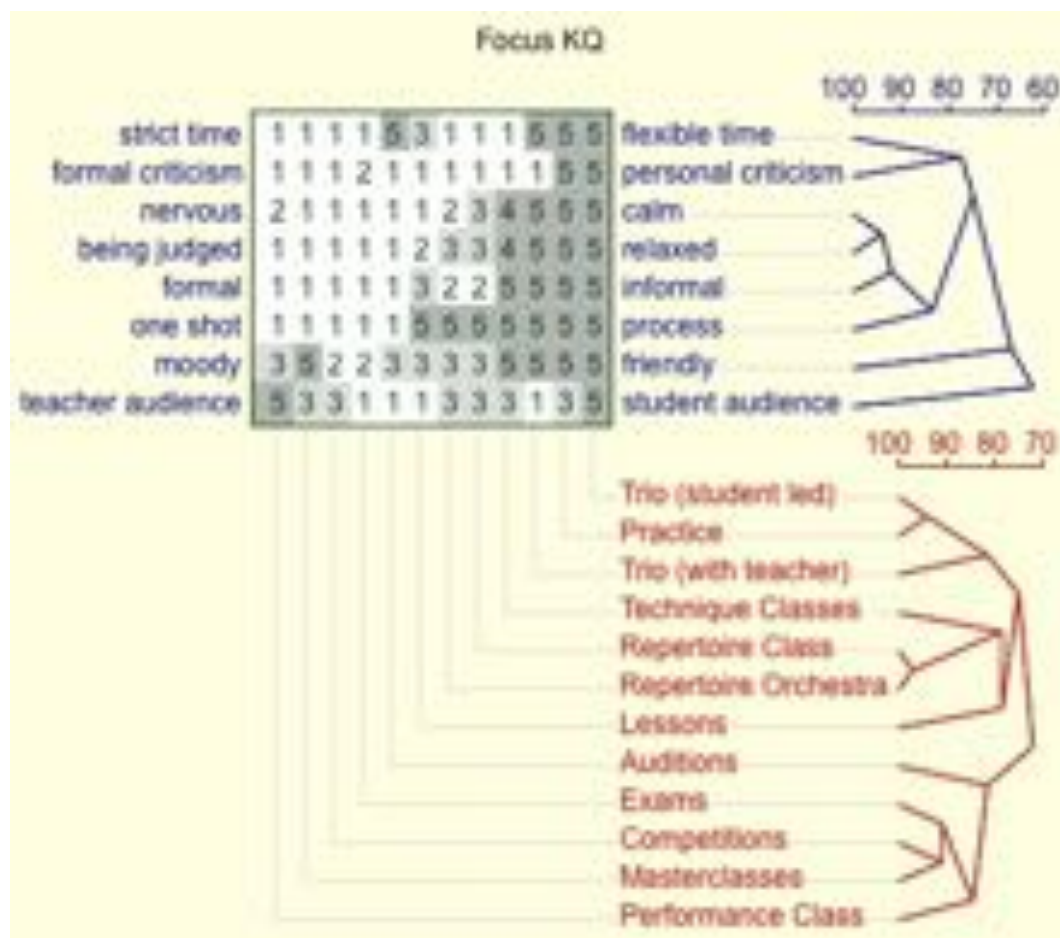


Figure xxiv: Focus analysis of element and construct-contrast links on musician KQ

5.7.3 Analysis Elements

All elements have been re-ordered resulting in three main structures in the element dendrogram comprising Trio (student-led), Practice, and Trio (with teacher) in the top cluster; Technique Classes, Repertoire Class, Repertoire Orchestra, and Lessons in the middle cluster; and Auditions, Exams, Competitions, Masterclasses, and Performance Class in the bottom cluster.

Within the three performance contexts in the top cluster, Trio (student-led) and Practice are most closely related with a 94% element match. The trio, which is led by the teacher, differs from the other two performance contexts in that it is associated with '*formal criticism*' whereas Practice and Trio (student led) are associated with '*personal criticism*'. It is important in this context to understand that personal constructs such as '*personal criticism vs formal criticism*' are not concepts, but individual

constructs with idiosyncratic meanings. Taber suggests a useful differentiation between constructs and concepts by suggesting that constructs are '*conceptualisations of individuals (as conceptions)*' whereas concept is used '*as referent for an ideal with which real conceptions could (in principle) be contrasted*' (Taber, 2020, p.285). In the context of KQ's construct world, '*personal criticism*' is not criticism directed at KQ as a person and therefore perceived as something negative. Instead, it has positive connotations related to '*working together*' and '*getting on*'. It is the opposite of being instructed, which relates to formal criticism and receiving instructions. In her own words:

When we're with the trio without a tutor, it's a lot more relaxed because we're not having to, we're working on it together. And the people that I'm doing it with, I think that's helped a lot as well because we get on, and we chat out with it as well. So I'm not like, worried about it and I think of it as like another practice session for me.

Trio (student led) and Practice are the only elements associated with personal criticism. All other elements constitute performance contexts which are teacher-led and high in formal criticism. Overall, the three performance contexts in the top cluster of the dendrogram, Trio (student-led), Practice, and Trio (with teacher), are characterised by being '*friendly*', '*process oriented*', '*informal*', '*relaxed*', '*calm*' and '*flexible*'. It is noteworthy that the two trios constitute extra-curricular activities, they are optional activities that KQ has chosen to pursue out of her own volition.

The middle cluster constitutes a less homogenous cluster of performance contexts in terms of their ratings on individual constructs and the variability between construct ratings. Within the three group settings, Repertoire Class and Repertoire Orchestra nevertheless show a 97% element match. All of the contexts are associated with being high in '*process*' and '*formal criticism*'. Technique Classes, Repertoire Class and Repertoire Orchestra are also characterised by construct pole '*strict time*' with KQ having to follow the pace of the session set by the session leader. 1:1 Lessons differ from the three group contexts in that they allow for a more flexible pacing. Group contexts also appear to make KQ more nervous.

The performance contexts in the bottom cluster, Auditions, Exams, Competitions, Masterclasses and Performance Class, are characterised by being '*one shot*', '*formal*', '*being judged*', '*nervous*', '*strict time*' - apart from Auditions - and '*formal criticism*'. Variance between ratings on individual constructs is highest with regard to the construct '*teacher audience vs student audience*' and the construct '*moody vs friendly*' with masterclasses regarded as particularly '*friendly*' and competitions and exams as being more '*moody*'.

5.7.4 Analysis Constructs

All constructs have been re-ordered with the exception of '*formal criticism and personal criticism*' and '*nervous vs calm*'. The constructs '*teacher audience vs student audience*' and '*flexible time vs strict time*' have been reversed. In terms of construct clusters there is only one cluster with more closely related constructs. The cluster comprises the constructs '*nervous vs. calm*', '*being judged vs relaxed*', '*formal vs informal*' and '*one shot vs process*'. Within this cluster the three constructs '*nervous vs calm*', '*being-judged vs relaxed*' and '*formal vs informal*' show construct matches between 90% and 94%. The highest construct match with 93% is between the constructs '*nervous vs calm*' and '*being judged vs relaxed*', indicating that KQ feels nervous when being judged and calm when being relaxed. The second highest construct match with 92% is between '*formal vs informal*' and '*being judged vs relaxed*' suggesting that formal performance contexts are perceived by KQ as contexts where judgment takes place and that informal performance contexts are judgment free.

The remaining constructs at the top and the bottom of the dendrogram are '*strict vs flexible time*' and '*formal criticism vs personal criticism*' on the top and '*moody vs friendly*' and '*teacher audience vs student audience*' on the bottom. Neither the constructs on the bottom nor the one on the top show matches with other constructs above 80%, indicating that there are no significant construct relationships.

The two constructs '*formal criticism vs personal criticism*' and '*being judged vs relaxed*' relate to KQ's construal of feedback. With a 92% match between the two constructs, KQ associates formal criticism with '*being judged*' and '*personal criticism*' with being '*relaxed*'. '*Being judged vs relaxed*' is also linked to the constructs '*nervous vs. calm*' and '*one shot vs process*'. When asked about the difference between being relaxed in the student-led trio, perceived as a situation offering personal criticism, and being judged in, for example, repertoire orchestra, which is high on formal criticism, KQ answered that this was because the tutors were '*obviously giving us feedback*'. Feedback in the form of formal criticism is associated with '*judgment*' and '*being nervous*'.

KQ's remarks, when exploring the differences between the elements Exams, Competitions and Performance Class, all high in terms of judgment and formal criticism, allow for a more differentiated account of the construct pole '*being judged*'. Whereas exams and competitions involve '*final judgement*' and a '*definite decision*', performance class involves '*one person's view*'. Referring to the performance class setting, KQ uses the term '*opinion*' instead of '*one person's view*'.

The head of woodwind, we get her opinion, and we get a load of other people's opinions, and they are opinions. And I know that in exams and competitions they are also opinions, but they are, you know, that's definite.

In KQ's construct world feedback can be classified into feedback as opinion and feedback as judgment. Whilst feedback as judgment is final, feedback as opinion motivates KQ explore what was said to her and to try out new perspectives.

I always try and take away and apply, or try at least, what people are saying, erm. Because everyone's got opinions, so it doesn't harm to try it, yeah. And I like getting the feedback.

The analysis of the repertory grid and follow-up interviews allows for feedback to be divided into personal and formal criticism, which can be further divided into opinion and final judgement. Performance contexts involving feedback as opinion appear less stressful than performance context involving feedback as judgment. KQ further divides feedback as judgment into whether the judgment is '*fair*'. Competitions, for example, involve judgment that is '*not necessarily fair*':

I just think there's more judgement in them [competitions], and in some respect I don't think it's necessarily fair to say that there's, I don't know, there's one person. I mean, there might be one person that stands out, but, I don't know. I've never really liked them, the whole idea of it.

Examination, on other hand, appear to be fair. Referring to her mid-term exams, KQ remarks that she was *'really happy'* during the exam but was not *'so happy with the grade'* conceding, however, that *'I think it was fair at the stage I was at then'*.

In broader terms, *'feedback as opinion'* can be seen as encouraging task-oriented or process-oriented behaviour. It encourages KQ to be inquisitive about what has been suggested to her and to try out new approaches. In terms of self-determination theory *'feedback as opinion'* enables KQ to become intrinsically motivated, the purpose of KQ's music making lying solely in making music and learning new aspects of it. Feedback as opinion is therefore not outcome-oriented to the extent that examinations or competitions are. The purpose of KQ's playing in these contexts is primarily external, to achieve grades or to win. The figure below shows how KQ's constructs feedback:

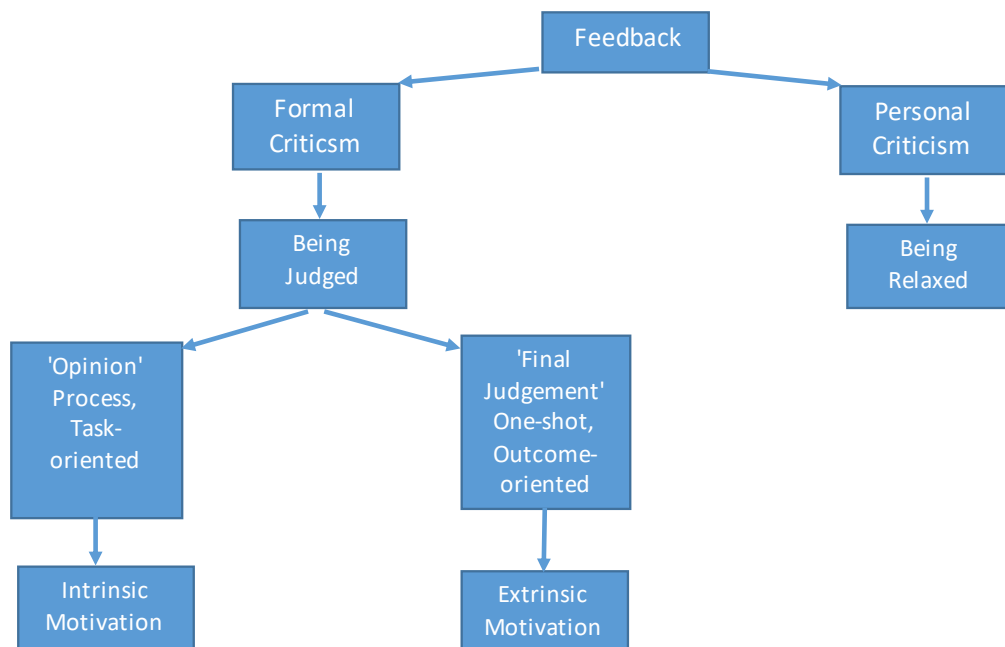


Figure xxv: A diagram showing how KQ constructs feedback

Performance contexts such as competitions and examinations are stressful for KQ and do not allow her to adopt a more developmental or process-oriented perspective of her learning and

performance journey. Interestingly, KQ is aware of this and has started to reframe or, in the context of personal construct theory, construe judgment performance contexts as less final. In other words, KQ is less concerned about the outcome of these situations:

I just think it's a chance for me to play. Because I think if I get, if I start thinking about it's a competition I want to win it, then. So I try to do the same for exams, I try and not think oh, I'm aiming for a B or whatever. I just do my best, so.

Process or task-oriented behaviours also figure strongly in KQ's relationship with her teacher. In order to understand the reasons for this more fully, it is necessary to look at KQ's tuition history. Looking back at her lesson history, KQ remarks that her first teacher *'was a family friend'* who taught her clarinet and piano until the age of 16. KQ characterises the teacher as *'a friend more than ... a teacher'* adding that they had *'chats about everything'*. In preparation for her auditions, KQ *'used to be at her house every night rehearsing, getting ready'*.

KQ's relationship with her current conservatoire teacher is very different. *'Especially with my teacher now'*, she remarks, *'it's very much about just work, and we don't really chat about what goes on outside'*. Whilst the teacher receives a medium rating on the construct pole friendly, in the follow up interview KQ suggests that this might not always be the case:

In the nicest way possible, my teacher, when he's not in a good mood, I know, that it won't be a good lesson. So I always want to be as prepared as possible just in case, he, you know. Because he very rarely says, you know, that was really good or anything.

When asked whether KQ would like to have a relationship with her current teacher more like the one she had had previously, she explains she chose her current teacher because she *'wanted to be pushed a bit more'* in order to achieve her *'end goal'* of making it.

I want to be as good as I can be, and if that means not being, having to get out of comfort zones, erm, then I don't really mind because I've got an end goal, and I want to make it, so.

Having gone, in her own words, *'in the deep end'*, KQ appears to have deliberately chosen a teacher, her first male 1:1 teacher, knowing that she would be experiencing relatively low relatedness need satisfaction. She admits that *'to a certain extent'* she would like to talk to her teacher more in the way she used to previously. However, KQ is adamant that this approach *'pushed'* her a lot more and that consequently her technique improved, particularly with regard to her embouchure. Looking back at the beginning of the year and the beginning of her 1:1 tuition with her new teacher, KQ admits that it was a *'scary'* situation:

It was quite scary at the start because I kind of had to go back to when I first started and relearn the clarinet, and that was scary. You're studying it but you're going right back.

Right at the beginning of her studies at RCS, KQ found herself in a position where *'you're going right back'*. From a need satisfaction point of view, it can be assumed that KQ's competence need satisfaction was low at that moment in time. In order to remedy this situation, KQ deliberately chose a 1:1 lesson environment which she hoped would help her improve her technique. She did this at the cost of an environment which would offer high relatedness-need satisfaction. As she herself admits, she chose to *'go in the deep end'*.

In the repertory-grid, one can see that the *'deep end'* is nevertheless process-oriented. KQ's 1:1 lesson is characterised by being high in process-orientation and low in *'one-shot'*. It also appears to be task-oriented. As KQ says: *'In the hour and a half we work for the entire hour and a half, it's not. It's exhausting, but I have learned so much this year.'* Importantly, whilst KQ's remarks perhaps show her teacher as lacking warmth, the 1:1 lesson environment does not appear to show the characteristics of an ego-involving environment. Whilst KQ admits she wants to *'do to more'* when he is pleased with her and that she does not *'want to let him down'*, her description of her working relationship emphasises the process of working together:

That's why the process was, we were just working together, it wasn't like I had to go in a do it perfectly, he was quite happy to work at it with me.

In fact, the strong emphasis on process in her 1:1 tuition, appears to have helped KQ to accept that whilst she didn't '*want to fall behind*' her peers, the only way to keep up was to focus on her own process and not to compare herself to others:

Because most people were just doing repertoire and stuff, but I was doing long notes in front of a mirror (laughs). But I'm glad I've done it now, because it helped a lot.

In term of self-determination theory, KQ's motivation with regard to her 1:1 can be classified as '*identified motivation*'. She accepts that it is necessary to undertake technical changes in order to become a more accomplished musician. She chooses an environment which is low on relatedness need satisfaction but potentially high on competence need satisfaction. This arrangement itself is in the service of her '*end goal*' ('*I want to make it*'). So far, she appears content with her choice: '*I'm glad I've done it now, because it helped a lot*'.

Whilst her 1:1 teacher appears to treat KQ with a certain lack of personal warmth, other performance contexts seem to provide relatedness need satisfaction more readily, particularly the student-led trio and the teacher led-trio. KQ has managed '*to build up a relationship*' with the teacher of the trio, he '*is nice about your playing*' and '*gives you quite good feedback*'. Interestingly, despite working with the teacher of the trio on a course every year and getting new insights - '*you know it's not the same stuff he tells you*' - his feedback is only '*quite good*'. Perhaps in KQ's construct world, competence need satisfaction is achieved through a colder, less personal teaching style, and relatedness need satisfaction with a warmer, personal teaching style. If that were the case, she might find it difficult to accept competence feedback from a teacher who has a more personal style. Alternatively, it could be an ego defence mechanism, which would justify KQ's choice of 1:1 teacher as the only viable one, rather than admitting that '*going in the deep end*' could have been avoided by working with a teacher who is task-oriented but also warm and friendly. Importantly, defence mechanisms '*occur without conscious effort and without conscious awareness (i.e., they are unconscious)*' and function '*to ward off excessive anxiety or other disruptive negative affect*' (Cramer,

1998, p.921, p.924). Perhaps KQ's defence mechanism prevented her from experiencing 'disruptive negative affect' over having spent a considerable time with a teacher without experiencing relatedness need satisfaction, when perhaps she could have experienced both relatedness and competence need satisfaction with a different teacher.

As seen, the teacher-led trio and student-led trio provide counterpoints to the somewhat austere working environment of the 1:1 lesson. '*I think*', remarks KQ, '*I enjoy the student led trio the most*'. Unlike 1:1 lesson the student-led trio is characterised by the construct poles '*informal*', '*friendly*', '*relaxed*' and '*calm*'. It provides KQ with the opportunity to experience relatedness need satisfaction and, as it is extracurricular and student-led, autonomy need satisfaction.

I think it definitely helps being able to have it like, well, we'll rehearse, then we'll just have a blether for half an hour. And that's quite nice because you get to know them as well, and I think that helps the music, because you, we just get along together whereas it's not all hostile.

As a first year Bachelor student, KQ's main concern relates to the becoming competent. She wants to be good at what she does, and she does this by relinquishing relatedness need satisfaction in important areas of her performance environment such as her 1:1 lessons. KQ is largely process and mastery-goal oriented, as in her desire to change her embouchure, and as such self-determined. In examination and competitions, too, she is in the process of moving away from wanting good grades or to win toward achieving her personal best ('*I just do my best, so.*'). Finally, KQ experiences high need satisfaction with regard to all basic needs in the context of the student-led trio.

5.8 Case Study AE

BMus II Brass

Trumpet

Female 20 years old

Interview conducted 07-05-2015

‘The grade is the thing that goes on the record. The grade is the thing that is noted down, not how well I played’.

5.8.1 Elements and Constructs

Elements Chosen

1. Practice
2. Auditions
3. Masterclasses
4. Conbrass 2 Ensemble
5. Lessons
6. Performance Class
7. Recitals
8. Competitions
9. Wind Orchestra
10. Group Classes
11. MIS Placement
12. Brass Band (outside RCS)

Table 44: Elements chosen by participant AE

Constructs elicited

CST = Construct Pole

CTA = Contrast Pole

CST	CTA
1. Freedom to make mistakes	More stressful
2. More prescribed	Creative
3. Intensive rehearsals	Freedom to plan
4. Instant feedback	Wait for feedback
5. Individual outcome	Collective outcome
6. pressure to better oneself	Relaxed environment
7. Incentive	Nothing at the end of it
8. Formal	Informal
9. Enjoyable to show competence	Pressure to show competence
10. Leader and structured rehearsal	Group planning

Table 45: Constructs elicited by participant AE

5.8.2 Focus analysis of element and construct-contrast links on musician AE

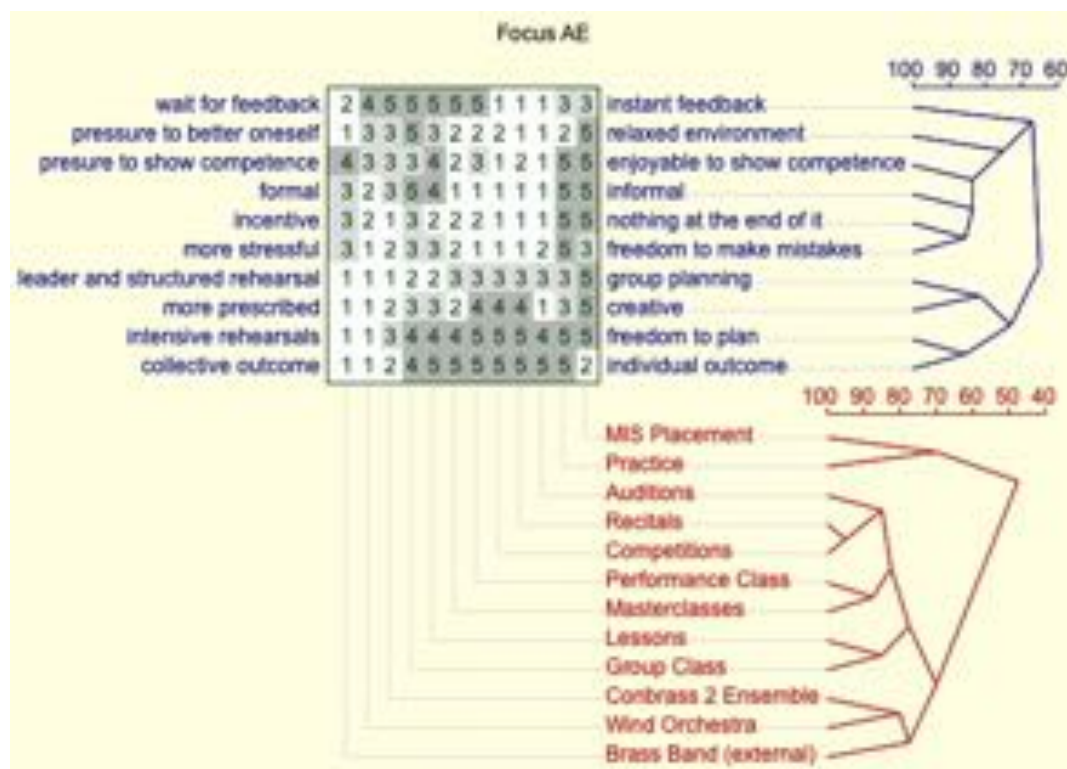


Figure xxvi: Focus analysis of element and construct-contrast links on musician AE

5.8.3 Analysis Elements

All elements apart from Lessons and Competitions have been reordered resulting in a dendrogram with three main branches. The top branch includes elements Music in Society Placement (MIP) and Practice; the middle branch includes Auditions, Recitals, Competitions, Performance Class, Masterclass, Lessons, and Group Class; the bottom branch includes Conbrass 2 Ensemble (short for Conservatoire Brass 2 Ensemble), Wind Orchestra, and Brass Band (external). The middle branch constitutes the largest branch with elements characterised by being solo performance contexts. Performance Class and Group Class involve playing in front of one's peer group and the class teacher. The bottom cluster contains Conservatoire internal and independent external ensemble performance contexts. The top branch of the dendrogram contains one solo and one ensemble context.

MIS Placement and Practice in the top cluster show a 70% element match with high maximum ratings on construct poles *'enjoyable to show competence'*, *'informal'*, *'nothing at the end of it'* and *'freedom to plan'*. The main difference between the two performance contexts, in addition to one being a solo and the other an ensemble context, lies in Practice being perceived as a context with high *'pressure to better oneself'* whereas MIS Placement is perceived as a *'relaxed environment'*.

Performance contexts in the middle branch divide into three branches made up of the sub-branch Auditions, Recitals and Competitions, the sub-branch Performance Class and Masterclass and the sub-branch Lessons and Group Class. Whilst these performance contexts differ from each other in many ways, they are all characterised by being high in *'individual outcome'* and *'freedom to plan'*. The sub-branch Auditions, Recitals and Competitions differs considerably from elements MIS Placement and Practice in the top cluster in that they are high in *'pressure to show competence'*, *'formal'* and *'incentive'*. They are also characterised by having to *'wait for feedback'* and being *'more stressful'*. MIS Placement and Practice differ from all other performance contexts in the middle branch with regard to not receiving *'instant feedback'* and instead having to *'wait for feedback'*. The middle sub-branch containing Performance Class and Masterclasses shares high ratings on *'more stressful'* and on being *'formal'* with the sub-branch containing Auditions, Recitals and Competition. The two performance contexts in the bottom branch of the middle cluster, Lessons and Group Lessons, on the other hand, are high on being *'informal'* and receive medium ratings on *'more stressful'* therefore offering AE more of the *'freedom to make mistakes'*.

The bottom branch of the dendogram contains ensemble performance contexts characterised by high ratings on construct-poles *'collective outcome'*, *'intensive rehearsal'*, *'more prescribed'*, *'leader'*, and *'structured rehearsal'*. The elements Wind Orchestra and Brass Band (external) differ from elements in the middle and top cluster in that they do not seem to offer AE *'freedom to plan'* or creativity. More than any other performance contexts, the three contexts in the bottom branch are characterised by having a leader and structured rehearsals.

5.8.4 Analysis Constructs

All constructs have been re-ordered. The constructs *'instant feedback vs wait for feedback'*, *'enjoyable to show competence vs pressure to show competence'*, *'freedom to make mistakes vs more stressful'* and *'individual outcomes vs collective outcome'* have been reversed. The construct dendrogram can be divided into two main branches containing loosely connected constructs. The top branch consists of constructs *'wait for feedback vs instant feedback'*, *'pressure to better oneself vs relaxed environment'*, *'pressure to show competence vs enjoyable to show competence'*, *'formal vs informal'*, *'incentive vs nothing at the end of it'*, *'more stressful vs freedom to make mistakes'*. The bottom branch of the construct dendrogram contains the remaining constructs *'leader and structured rehearsal vs group planning'*, *'more prescribed vs creative'*, *'intensive rehearsals vs freedom to plan'* and *'collective outcome vs individual outcome'*. As will be seen, constructs in the bottom branch relate to autonomy need satisfaction, whereas constructs in the top branch relate to competence need satisfaction.

Construct matches are generally lower than element matches, which can be as high as 95% in the case of Recitals and Competitions. The two highest construct matches (85%) between constructs *'freedom to make mistakes vs more stressful'* and *'nothing at the end of it vs incentive'*, and constructs *'intensive rehearsals vs freedom to plan'* and *'collective outcome vs individual outcome'* can be related to competence and autonomy need satisfaction. The construct match *'freedom to make mistakes vs more stressful'* and *'nothing at the end of it vs incentive'* suggests that AE allows herself to make mistakes when there is no perceived outcome, whereas she experiences stress when there is an incentive. As will be seen, incentive in this context is the incentive to achieve a good grade, to show one's competence as a musician. The construct *'incentive vs nothing at the end of it'* shows an 83% match with the construct *'pressure to show competence vs enjoyable to show competence'* suggesting that whenever AR feels an incentive, she also feels the pressure to show competence. AE explains this in the context of the examination period as follows:

I guess that getting toward exam time you kind of... the blinkers are on and you're just focusing on your set repertoire and it's quite stressful because there is something to achieve, there is something to work for.

With regard to the second 85% construct match between '*intensive rehearsals vs freedom to plan*' and '*collective outcome vs individual outcome*', it can be suggested that AE experiences autonomy in form of the freedom to plan when she is engaged in pursuing an individual outcome whereas she experiences '*intensive rehearsals*' and the absence of the freedom to plan when pursuing collective goals. Interestingly, recitals, competitions, and performance class, which, according to AE '*is essentially the same as an exam situation*', receive highest ratings on the construct pole '*freedom to plan*' allowing for autonomy need satisfaction whilst being high in pressure to show competence.

The high ratings on elements Recital, Competition, and Performance Class on the construct-pole '*freedom to plan*' can be explained in the context of AE's 1:1 lessons as it is in these lessons where repertoire choices for these performance contexts are made and where much of the preparation takes place. In the follow-up interview, AE describes her teacher's teaching style as follows:

He kind of appreciates me going off and thinking about things on my own rather than just being told what to do all the time. Because his method of teaching normally is like asking questions and then I have to answer them rather than just telling me what I was doing wrong.

The student-centered teaching style of AE's principal 1:1 teacher is autonomy supportive and as such encourages AE to take ownership of her development (Hein et al., 2012, p.124). AE is provided with choice in all major areas of her playing. With regard to style, she remarks that she is '*kind of allowed to make my own choices of how I choose to play things, which is good*'. Concerning technical aspects of her playing such as '*starting a trill on an upper note*', she will consult her teacher but ultimately decide herself what to do - '*I've worked it out and ultimately this is what I have decided I am going to do*'. Finally, with regard to repertoire choices, she will suggest something to her teacher, who, in turn will suggest different pieces if they are not suitable, for example, '*stamina-wise*'. Furthermore, her teacher, just like the teacher in her Group class, provides a rationale when providing

feedback, a further characteristic of autonomy supportive behaviour. *'They never',* remarks AE, *'give any negative feedback without any good reason and they never give any positive feedback without good reason as well, which is good'.*

Whilst AE sees her teacher as *'more authority than a friend',* somebody she *'look[s] up to',* and admits that in her lessons she *'want[s] to show'* what she has learned and *'achieved that week',* she nevertheless feels *'really relaxed'* when being with her teacher. In terms of SDT, AE's relationship with her teacher shows that relatedness need satisfaction does not necessarily require closeness or friendship. It can also be fulfilled in the presence of mutual respect, trust and autonomy supportive behaviour. Within such a relationship, AE does not only grow within the context of her 1:1 lesson but is able to establish a flexible and open mindset in other performance contexts, too. *'It's good',* she says, *'to get a different opinion on my playing as well rather than just having everything with just one teacher. It's good to have two points of view'.*

Whilst the element Lessons receives a high rating on the construct pole *'incentive',* AE nevertheless enjoys showing her competence. She goes into her lessons to prove what she has learned: *'obviously, I go into my lessons to show off what I've learned, what I achieved that week'.* Despite AE's desire to *'show off',* she experiences enjoyment in showing her competence in Lessons. In the performance contexts of Auditions, Recitals, and Competitions this is not the case. As these contexts require formal grading or assessment, they are more stressful and do not provide AE with the freedom to make mistakes. Here the pressure to show competence is high. In the follow-up interview AE provides an outline of her performance environment which allows for a broader distinction between formal performance contexts where she feels pressure to show competence and informal performance contexts where she enjoys showing her competence:

Well in a formal situation like an exam or audition or competition, there is something... the point of you being there is to show off what you can do. Especially in a competition or an audition, the point basically is to sort of show what you can do, whereas in an informal situation like an external recital or something, it's more enjoyable because you can just relax and it

doesn't matter if you make a mistake. So it's enjoyable to show off what you can do rather than feeling like I've got to get the high note in that bar, I've got to do this in this bar and I've got to do this.

AE concedes that the panel might not be too concerned about her making mistakes. *'I just feel'* she concedes, *'like the grade would be deducted. I know that's not true but every note that I split or whatever, then feels like, the grade would go down. But that is not essentially true'*. Thus, whilst AE knows that not all mistakes necessarily lead to grades being deducted, she continues to behave as if they did. The event of being graded therefore becomes more important than the act of performing. *'The grade'*, AE explains, *'is thing that goes on the record. The grade is the thing that is noted down, not how well I played.'* Understandably, this creates a considerable amount of pressure and stress for AE, seen in maximum ratings on construct-poles *'more stressful'*, *'pressure to show competence'* and *'pressure to better oneself'* for elements Audition, Recital and Competitions.

According to AE, in assessment situations one has *'got to impress'*. For example, she *'want[s] to kind of prove to [her] Head of Department how much [she] achieved this year'*. In competitions it even becomes *'a matter of pride'*. The pressure to show competence therefore comes from an external locus of control, her desire to receive approval from others such as her Head of Department. AE's enjoyment derived from showing competence in informal performance contexts such as Group Class, MIS Placement, Brass Band (external), and Lessons, on the other hand, comes from an internal, self-determined locus of control, her desire to improve and become more competent.

The pressure to show competence interrupts the flow of AE's performance, makes her reflect on mistakes and consequently leads to performance degradation. The freedom to make mistakes and the enjoyment of showing competence, on the other hand, generate 'flow' states, which are characterised by feelings of competence, intense concentration, harmony and a loss of the 'ordinary sense of time' (Wrigley and Emmerson, 2013, p.293). Below AE describes the two distinct performance experiences:

When there is a lot of pressure to show competence, I kind of get wrapped up in every mistake that I make even if it is just a simple thing as a split note or a note being slightly out of tune. And that kind of has a knock-on

effect for the rest of the performance. Because, obviously, I am thinking about that instead of thinking about the music and thinking about technique and being in the present, I am kind of sort of in the past. Whereas if there is no pressure, I am kind of in the moment and don't really think about the mistakes until afterwards.

Importantly, flow states are linked to the '*intrinsic enjoyment*' of a task and as such align with self-determination theory's concept of intrinsic motivation (Wrigley & Emmerson, 2013, p.293; Deci & Ryan, 2000, p.60). The pressure to show competence, on the other hand, is a sign of introjected motivation and, in AE's case, extends into the preparation process once the outcome goal, for example AE's end of year recital, has been identified as incentivising, i.e., offering the prospect of getting approval by achieving a good grade. Furthermore, the pressure to show competence leads AE to focus on perceived negative aspects of her playing during the preparation process and also immediately before performing:

If I look at a piece of music before, for example, an audition, I kind of think: "Right, okay, that bar is worrying me, that bar is worrying me, that bit is going to go badly." But I kind of just put that down to performance anxiety.

When asked how she knew she was suffering from music performance anxiety (MPA), AE explained that she suffered '*from a lot of difficulty breathing before and on stage*', something she describes as '*horrendous for a brass player*'. It is noteworthy that AE does not appear to have sought help with this, explaining that her '*teacher doesn't really understand performance anxiety*'. Her own remedy is to focus on the music in high pressure performance contexts: '*It's difficult. I just try and focus on the music in a performance situation. That's about it, really.*'

The 'fear of negative evaluation is a fundamental component of the experience of MPA' (Cohen & Bodner, 2019, p.3) and, in the case of AE, lies at the heart of the construct '*pressure to show competence*'. In the follow-up interview AE remarks that the pressure to show competence, to receive good grades and positive evaluations dates back to her time at school:

It is just a thing from school. I went to a pretty strict school where if you weren't getting A-stars and As, you were essentially failing. So it's pretty important for me to get the best grades.

Getting good grades according to AE had *'more to do with the reputation of the school and the students'* as the school *'wanted you [their pupils] to go to a Russell Group Universities or Oxbridge'*. Unlike now, back then, AE remarks, she did not feel stress as she *'was always one of the best'* and *'in the top sets for things'*. With *'intellectual things'* she did not experience performance anxiety. However, her school experiences appear to have led her to associate poor grades with failing and good grades with being accepted, first as representative of the school and subsequently by being admitted into higher education institutions. Feelings of stress and nervousness started when AE was accepted into the Junior Music School at one the major UK conservatoires:

It was fine in sort of ensemble situations. It was just other situations. We had a lot of auditions for concerts and things and auditions for seats in ensembles, which I found I got quite nervous in. We had end of year recitals there as well, which I found quite stressful.

Looking at AE's history, it can be suggested that the *'pressure to show competence'* reflected in achieving good grades, is a result of her experiences at school. Self-determination theory explains this in terms of causality orientation.

Causality orientation are general motivational orientations that refer to (a) the way people orient to the environment concerning information related to the initiation and regulation of behaviour, and thus (b) the extent to which they are self-determined in general, across situations and domains' (Deci & Ryan, 2008a, p.183).

Deci and Ryan differentiate between autonomous, controlled, and impersonal orientations depending on the extent to which basic-need satisfaction is provided or thwarted. In AE's case one could argue that controlled or impersonal behaviour was initiated at school when competence became associated with grades and reputation. AE's self-worth then was no longer lodged in the enjoyment of experiencing competence need satisfaction but in the pressure to show off her competence and achieve good grades and gain others' approval. As she consistently achieved good grades at school, she did not feel pressure. She only started feeling stress in later years when her

controlled or impersonal orientation was transferred from the academic domain into the music performance domain.

From a self-determination theory point of view then, it can be suggested that AE's experiences at school led her to substitute 'internal feelings of worth that result from need satisfaction' with 'extrinsic goals that will lead to external indicators of worth' (Deci & Ryan, 2008a, p.183). As shown, in formal performance contexts at conservatoire level, AE seeks the approval of important others through achieving good grades. Good grades in AE's construct world guarantee approval from others. Seeking approval from others is an extrinsic goal and, as we have seen, situates AE's locus of control externally. Fortunately, in her 1:1 Lessons, in Group Class and MIS Placement, AE experiences an autonomy supportive environment, which might enable her to continue to perform in the controlling environment created by formal performance contexts. Fundamentally though, SDT argues that contexts encouraging the pursuit of extrinsic goals 'fail to foster integration or wellness, even when attained' (Deci & Ryan, 2008a, p.183).

5.9 Case Study NS

MMus I Vocal Performance

Mezzo-Soprano

Female 24 years old

Interview conducted 05-06-2015

'There's a sort of veneer of like we're back at school, the teacher's right, the pupils are wrong'.

5.9.1 Elements and Constructs

Elements chosen

1.Private Practice
2. Audition Class
3. Performance Class
4. Singing Lesson
5. Coaching
6. Opera Scenes Rehearsal
7. Opera Scenes Performance
8. Italian Repertoire
9. French Song Class
10. Lieder Class
11. Real Auditions
12. Gigs

Table 46: Elements chosen by participant NS

Constructs elicited

CST = Construct Pole

CTA= Contrast Pole

CST	CTA
1. Relaxed	Tense
2. Awareness of physicality	Not thinking about mechanics
3. Focus on language	Focus on intention
4. Being assessed by peers	Peers don't care
5. Competence	Feeling incompetent
6. Confidence	Feeling inadequate
7. Focussed mindset	Lack of focus/concentration
8. Feeling like a student	Feeling like a professional
9. Awareness of other students	Focussing on your own thing
10. Wanting to do well/excel	Being complacent

Table 47: Constructs elicited by participant NS

5.9.2 Focus analysis of element and construct-contrast links on musician NS

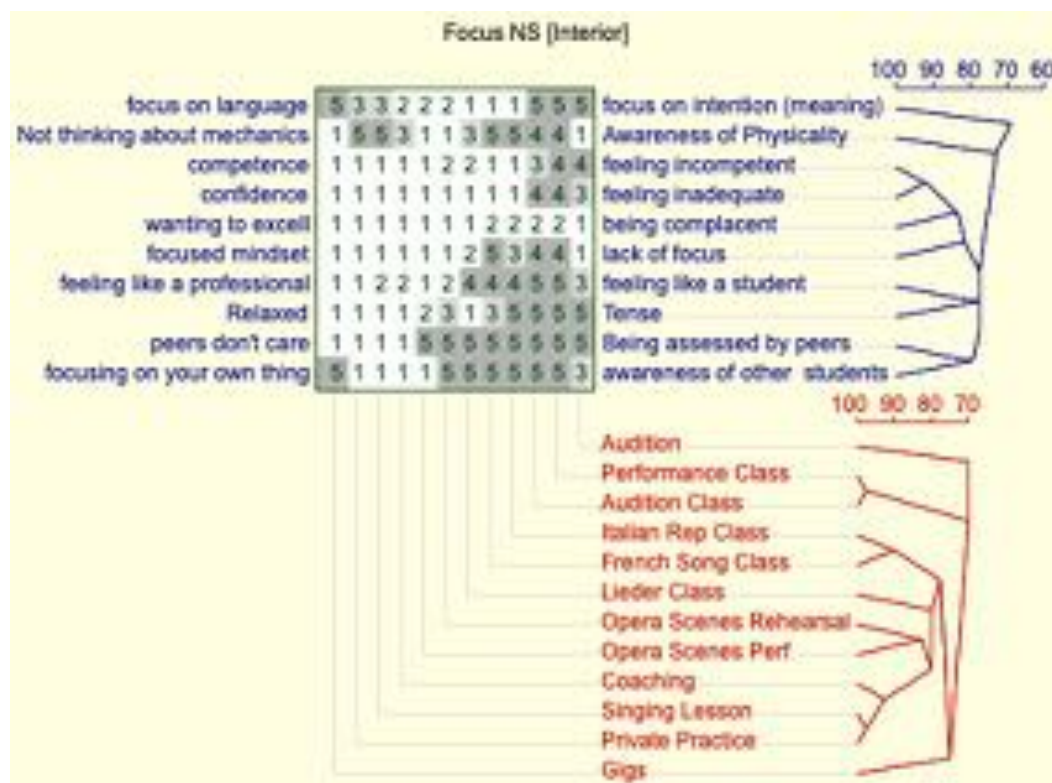


Figure xxvii Focus analysis of element and construct-contrast links on musician NS

5.9.3 Analysis Elements

All elements apart from Opera Scenes Rehearsal have been re-ordered. There are three recognisable dendrogram branches with two of the branches containing two elements and one branch containing three. The top branch consists of Performance Class and Audition Class; the middle branch of Italian and French Repertoire Classes; the bottom branch of Coaching, Singing Lesson, and Private Practice. Gigs and Auditions are the least connected elements constituting single observation clusters.

Performance Class and Audition class show a 98% element match. These performance contexts are characterised by being high on *'awareness of other students'*, *'being assessed by peers'*, being *'tense'*, *'feeling like a student'*, *'feeling inadequate'*, *'awareness of physicality'* and *'focus on intention'*. They are also high on *'wanting to excel'*. The only difference between the classes lies in NS' perception of her adequacy, with her feeling slightly less inadequate (more confident) in the performance class.

The overall negative perception of these two performance contexts appears to relate to their class format. NS describes this in the follow-up interview as follows:

The structure of all the classes is that there's the guinea pig. And the guinea pig sings something, and then the person giving the class talks about what they've done and what they could do better and sort of generalisations about what we all have to do. And that kinda feels like you're sitting in class taking notes, blackboard, it's like being back at school. You know. And I don't always, well actually, I never feel comfortable giving when we're asked to participate or contribute verbally, erm. There's a sort of veneer of like we're back at school, the teacher's right, the pupils are wrong.

The perceived hierarchical structure of the performance and audition classes with the teacher being '*right*' does not allow for autonomous student behaviour and in the case of NS leads to the experience of negative affective states: '*I never feel comfortable giving when we're asked to participate or contribute*'.

The other two elements involving class settings are '*Italian Repertoire Class*' and '*French Repertoire Class*'. In these classes, students usually perform an aria or song in the respective language in front of the class and subsequently receive feedback from the teacher and their peers. The focus analysis shows a 90% element match between these two performance contexts. Like performance and audition classes, they are high on '*awareness of other students*', '*being assessed by peers*' and '*awareness of physicality*'. Whilst NS feels high tension in Italian repertoire class, she feels medium tension in the French repertoire class. Unlike in performance class and audition class, she feels nevertheless high competence in the two repertoire classes. Both contexts get high ratings on the construct pole '*focus on language*'. It could be that NS, being Cambridge educated, views these classes as more academic due to the necessity of knowing the French and Italian languages and therefore feels more confident and competent. Most other performance contexts focus on the technical aspects of singing, an area which NS finds much more challenging. '*The overall focus of the singing department and like our classes and stuff*', asserts NS, '*is technique and voice over everything else*'.

The element cluster *'Coaching', 'Singing Lesson' and 'Private Practice'* constitutes the bottom branch of the dendrogram and as such is a considerable distance away and therefore different from the top branch *'Performance Class' and 'Audition Class'*. In these performance contexts there is no peer assessment and NS is made to feel like a professional musician, can focus on her *'own thing'* and is relaxed. *'If it weren't for [my 1:1 teacher] and it weren't for [my coach]'*, remarks NS, *'I'd be like what I am doing here?'*. According to NS, her teacher and her coach allow her to feel competent and to work in a task-oriented manner.

There is like an implicit trust that I am capable and so, like, there is no need to say well done you, but this is what we need to do. It's like no [claps] this is what we're going, boom, get on with it. And I respond to that very well.

Whilst *'trust'* is not an elicited construct, NS repeatedly refers to it when characterising her 1:1 lessons and coachings. NS *'instinctively, completely trust[s]'* her teacher precisely because the teacher trusts her to get on with her own work. *'I'm left to my own devices. And I'm not being judged by anyone ... you can just experiment'*. The teacher and the coach appear to enable NS to establish an internal locus of control, which helps NS to become confident. Here is how NS describes the process with regard to her 1:1 teacher:

She [my teacher] wants confidence and stuff to come from me rather from other people. Because in the past I've relied on other people to reassure me that I'm doing ok, rather than trust that I am doing ok. Like, trust myself to do ok. And I'm beginning to get there, but not really. So we talk a lot about trusting yourself, and being your own teacher, and stuff like that.

In contrast to audition and performance class, where NS feels she is *'back at school'*, 1:1 singing lessons and coaching are characterised by being autonomy supportive environments, where NS feels like a professional and where a partnership approach to learning is evident: *'We'*, explains NS, *'have a game plan'*.

5.9.4 Analysis Constructs

All constructs have been re-ordered except for the construct *'not thinking about mechanics vs awareness of physicality'*. The constructs *'not thinking about mechanics vs. awareness of physicality'*, *'feeling like a student vs feeling like a professional'*, *'being assessed by peers vs peers don't care'* and *'awareness of other students vs focusing on your own thing'* have been reversed. The construct dendrogram shows more heterogeneous branches than closely related pairs or clusters. It is possible to group constructs roughly into a branch consisting of *'competence vs feeling incompetent'*, *'confidence vs feeling inadequate'*, *'wanting to excel vs being complacent'*, and *'focused mindset vs lack of focus'*. Within this cluster the constructs *'competence vs feeling incompetent'* and *'confidence'* vs *'feeling inadequate'* show a 92% construct match, suggesting that whenever NS feels confidence, she also feels competent. Overall, the larger branch contains construct poles such as *'competence'*, *'confidence'*, *'wanting to excel'* and having a *'focused mindset'* which relate to flow states (Ascenso et al., 2017). The other two dendrogram branches are constituted by pairs of constructs containing *'feeling like a professional vs feeling like a student'* and *'relaxed vs tense'* as well as *'peers don't care vs being assessed by peers'* and *'focusing on your own thing vs awareness of other students'*. The suggestion here is that when NS feels like a professional, she also feels relaxed and when her *'peers don't care'*, she can *'focus on her own thing'*.

'Performance Class' and *'Audition Class'* are class-based performance contexts involving peers and a class teacher. Sometimes these classes are team taught, but this is not the case in NS' classes. In performance and audition classes, NS feels *'like a student'* rather than a professional. In addition, she feels she is *'being assessed by her peers'*. This assessment is related to group acceptance, the paradox being, according to NS, that the worse the performance the greater the acceptance in the group. *'Nobody'* explains NS, *'really wants anyone to do particularly well.'* Whilst NS' does not worry about *'fucking something up'*, she maintains she *'never really felt comfortable enough to really excel'* either. Excelling would mean to be no longer part of the group. *'People'*, remarks NS, *'start resenting the people who do well'*.

It is not just the group setting which appears to prevent NS from excelling but also the focus of these classes. In NS's opinion neither her audition nor her performance class deal with the particular challenges involved in auditioning or performing. Instead, their focus is on technique. Technique, in NS's opinion, is not enough to make it into the profession and yet her entire department appears to be focusing narrowly on technical matters:

Generally, the overall focus of the singing department and like our classes and stuff is technique and voice over everything else. Is kind of what I feel like. Rather than like in performance classes, the nitty gritty of performance and doing stuff, ditto with auditions and like brushing things ups, it's just like everything's about technique. It's important, but it means that a lot of my peers know loads of about technique, technically fucking solid and amazing, but know nothing else.

I think that there are some people who leave this place with their technique polished. Great. But not enough experience, and not enough, they're not kind of exposed to the really, really fierce competition.

With the focus being on technique in the audition and performance classes, NS feels '*vulnerable*' and '*scared*': '*I'm going to get ripped to pieces about technique, rather than about audition stuff. And that really scares me*'. Technical matters according to NS should be reserved for 1:1 lessons. '*Everyone*' explains NS, '*is getting on with their own thing with their teachers and it's none of anyone else's business*'. With performance and audition class becoming technique classes, NS feels she cannot show her performance persona which is closely linked to her understanding of being a professional musician. She is being reduced to displaying her technical skills in precisely those classes where her professional skillset and experience should have mattered. Instead, those of her peers who excel have, according to NS, a solid vocal technique but '*not enough experience*'. Furthermore, what NS also appears to fear in these classes is the fact that she has to present something, which might not be ready for presentation. '*Having to expose works in progress is something that I think I find very stressful*'.

The construct and element analyses and the follow-up interview allow for establishing a narrative which revolves around NS's expectations of a Masters Programme, her understanding of herself as a musician and her peers, and finally her core concern, which she expresses towards the end of the

interview: *'I am worried that I'm going to leave like that, and won't have. I won't have sort of leave properly equipped and significantly better than when I came in'*. When analysing the interview and the rep-grid together what emerges are in fact two conflicting narratives. On the one hand we find in NS a young musician, who in her own words *'has been paid to sing from a very young age and treated like a professional'*, who is used to *'high pressure professional environments'* and has *'been exposed to fierce competition and terrifyingly high standards of singing'*. As such NS is confident and assured. She lets feedback she does not agree with *'wash over'* her and describes a hypothetical response to her performance class teacher questioning her repertoire choices as follows: *'And I'm like, because I'm 24 and I'm not an idiot'*. Her peers seem to admire her professionalism: *'They're like, how do you know about this? How come you're getting work? How come you're doing things?'* On the other hand, NS suffers a crisis of confidence and trust. She does not *'necessarily trust the overall structure of [her] course'* and she does not trust her peers because a lot of their remarks and comments are *'very false'*. Her performance class and auditions class induce *'confidence crisis [sic]'*. In these contexts, she is no longer the admired professional but feels *'vulnerable'* and *'inadequate'*. When asked about the high ratings on the construct-pole *'tense'*, NS explains that physical tension had to be understood *'as a manifestation of having your defence barrier up'*. In fact, she continues, *'self-defence is what it feels like'*.

In NS's case, there is a narrative of truth, pride, assertiveness and often aggression (the very language used by NS to describe her situation and the people in it), and there is a narrative of vulnerability and fear of failure. Within the narrative of truth, NS knows, as she describes it, the *'big, bad world. I'm just sitting here like, oh my god, in the outside world you just have to be amazing at everything.'* Within the narrative of vulnerability, NS is concerned that she might not, after all leave *'significantly better than when [she] came in'*. The two narratives occur almost simultaneously. NS worries about being *'ripped to pieces about technique'* in front of her peers, at the same time she asserts that *'other people talking about their technique is really fucking dull'* and that *'no one cares'*. She worries about some of her peers *'because of how clueless they are'* and that the Conservatoire

'leads some people up the garden path and gives them unrealistic expectations', yet she does not 'trust a lot of them' and asserts that it is best to 'ignore everyone else and get on with your own shit'.

It is possible to regard the truth narrative as a defence mechanism. As seen, NS describes the physical tension she experiences in audition class and performance class as *'a manifestation of having your defence barrier up'*. What NS appears to defend is her understanding of herself as musician. *'Self-defence'*, she remarks, *'is what it feels like'*. The truth narrative, NS's perceived superior knowledge of what the profession really needs, serves as a defence mechanism which enables NS to protect herself from another truth, namely that maybe the Conservatoire is right to put such emphasis on technique and she might be, after all, not ready for the profession. In fact, referring to her frustration when getting technical feedback, NS worries that *'these things are never going to be fixed'* and ponders what the point was in trying. The impact of the feedback received in these classes is so strong that NS loses motivation to practice: *'I won't sing for a couple of days which is unusual for me, because I don't like not singing'*.

In terms of self-determination theory, low basic need satisfaction in the context of performance and audition class leads NS to experience a considerable drop from self-determined motivation toward amotivation. In the repertory-grid, this drop is signified in the movement away from construct pole *'wanting to excel'* toward construct-pole *'complacent'*. Complacent, elucidates NS, is *'when I just don't give a shit'* Only in 1:1 coachings and 1:1 singing lessons does NS experience high basic need satisfaction and consequently more intrinsic forms of motivation.

5.10 Case Study OG

MMus II Keyboard Studies

Piano

Female 24 years old

Interview conducted: 08-05-2015

'RS: *What are you going to do next?* **OG:** (whispered) *I don't know.'*

5.10.1 Elements and Constructs

Elements chosen:

1. Practice
2. Lesson
3. Audition
4. Performance Class
5. Performance Solo
6. Performance Chamber
7. Masterclass External
8. Collaborative Projects
9. Competitions
10. Cheap Gigs

Table 48: Elements chosen by participant OG

Constructs elicited:

CST = Construct Pole

CTA = Contrast Pole

CST	CTA
1. Stressful	Not public (not judged)
2. Preparation	Improvisational attitude
3. Exciting	Habit
4. More positive vibes	Less positive vibes
5. Expressiveness	Technical
6. Determination to improve	Sit back
7. Learning about more narrow field	Wider field
8. Indispensability	Dispensability
9. Accept (value) feedback	Sceptical
10. Fun	Dissatisfaction

Table 49: Constructs elicited by participant OG

5.10.2 Focus analysis of elements and construct-contrast links on musician OG

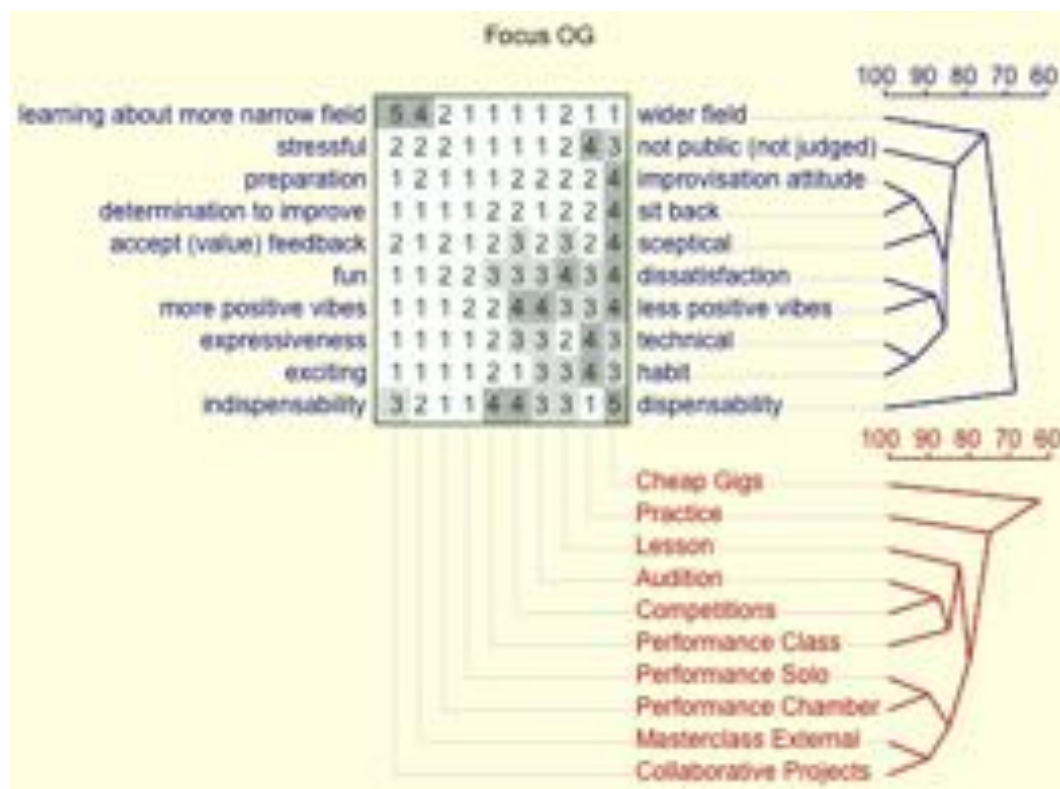


Figure xxviii: Focus analysis of elements and construct-contrast links on musician OG

5.10.3 Analysis Elements

Apart from Cheap Gigs all elements have been re-ordered resulting in two main branches in the element dendrogram comprising Lesson, Audition, Competitions, and Performance Class on the top and Performance Solo, Performance Chamber, Masterclass, External, and Collaborative External Projects at the bottom of the dendrogram. Cheap Gigs and Practice constitute their own branches at the very top of the dendrogram. There are no element matches over 90% suggesting perhaps that OG perceives the various performance contexts as rather separate with fewer similarities. Consequently, the two identified clusters should be seen as a looser arrangement of performance contexts with greater variability between these elements.

In the top cluster, the element Lesson, Audition, Competition, and Performance Class receive high ratings on the construct poles 'learning about narrow field', 'stressful', 'preparation' and 'determination to improve'. Audition and Competition form a sub-branch with an element match of

88%. They differ from Lesson and Performance Class mainly in that they are higher in *'less positive vibes'* and are more *'technical'*. Lesson and Audition are higher on *'habit'* than Competitions and Performance Class, which are perceived as more *'exciting'*. However, Competitions and Performance class are also regarded as more *'dispensable'*.

The bottom branch of the dendrogram consists of elements Performance Solo, Performance Chamber, Masterclass (External), and Collaborative Projects. The four performance contexts receive maximum high ratings on construct poles *'determination to improve'*, *'expressiveness'* and *'exciting'*. Within variation of one point, they also receive high ratings on the construct poles *'stressful'*, *'preparation'*, *'accept (value) feedback'*, *'fun'* and *'more positive vibes'*. The bottom cluster splits further into a branch consisting of Performance Solo and Performance Chamber and a branch consisting of Masterclass External and Collaborative Projects. The main difference between the two branches lies in Masterclass External and Collaborative Projects being perceived as offering the possibility to learn about a *'wider field'* and being more *'dispensable'* than Performance Solo and Performance Chamber.

At the very top of the dendrogram, Cheap Gigs and Practice constitute single observation clusters. Whilst they are next to each other, they only show a 63% element match. Practice is distinct from elements in the two main clusters in that it is high on construct poles *'technical'*, *'habit'* and *'not public (not judged)'*. Along with Masterclass External and Collaborative Projects it is seen as indispensable. Cheap Gigs on the other hand are perceived as *'dispensable'*. They are also high on construct poles *'less positive vibes'*, *'dissatisfaction'*, *'sceptical'* and *'sit back'*. In terms of the *'willingness to play'* concept used in MacIntyre and colleagues' 2018 study on self-determination theory and motivation in music, it could be suggested that *'cheap gigs'* constitutes a situational performance context where OG's willingness to perform is low and regulated by external exigencies such as the need to earn money. *'Cheap gigs'* then do not allow OG to experience intrinsic motivation. They also curtail her autonomy by prescribing what repertoire she should play. Incidentally, entering the profession, OG

fears that she will not find venues which *'offer [her] more than the cheap gigs and are happy with the programme you propose'*.

5.10.4 Analysis Constructs

All constructs have been re-ordered and there are no construct reversals. As with the element clusters, there are two loosely matching construct branches. These are *'preparation vs improvisation attitude'*, *'determination to improve vs sit back'* and *'accept (value) feedback vs sceptical'* at the top of the dendogram and *'fun vs dissatisfaction'*, *'more positive vibes vs less positive vibes'*, *'expressiveness vs technical'*, and *'exciting vs habit'* at the bottom of the dendogram. The constructs *'learning about more narrow field vs wider field'*, *'stressful vs not public (not judged)'* and *'indispensability vs dispensability'* constitute single observation clusters.

Within the top cluster the highest construct match with 93% is between the constructs *'preparation vs improvisation attitude'* and *'determination to improve vs sit back'* suggesting that when NS needs to invest into the preparation process for a performance activity, she is also more determined. Conversely, when there is no preparation and she needs to improvise she *'sits back'*. The second highest element match is between *'determination to improve vs sit back'* and *'accept (value) feedback vs sceptical'* which suggests that when NS is determined to improve in situations where she has prepared, she values feedback, whereas she is sceptical about feedback in situation where she needs to improvise.

The construct cluster at the bottom of the dendogram divides into two groups consisting of construct poles *'fun'*, *'more positive vibes'*, *'expressiveness'*, and *'exciting'* in one group: and *'dissatisfaction'*, *'less positive vibes'*, *'technical'*, and *'habit'* in the other. The highest construct match is between *'expressiveness vs technical'* and *'exciting vs habit'* (93%) suggesting that when NS is given the chance to be expressive, she is also excited whereas she sees working on technique as *'habit'*. Interestingly, at the 85% construct match mark, the main bottom and top branches meet. Here, one can find a construct match between *'expressiveness vs technical'* and *'determination to improve vs sit*

back' which suggests that whenever NS is given the chance to be expressive, she wants to improve whereas when she needs to work technically, she '*sits back*'.

The element cluster at the bottom of the dendrogram comprises performance contexts such as Masterclass External, Collaborative Projects, and Performance Chamber and Performance Solo, which are high in expressiveness and excitement. They are also high on '*stress*'. However, OG considers this to be eustress, in her own words, '*good stress*'. Referring to Masterclass External and Collaborative Projects, OG explains that expressiveness relates to '*the audience, to the communication aspect*'. These two performance contexts also allow OG to '*surprise more*' because '*outside people*' do not know her and therefore have '*less [sic] expectations*'. In OG's construct world, expressiveness appears to be not only related to communication with an audience but specifically with a new audience. This also applies to working with new teachers:

Yeah, it's a bit stupid probably but it seems to me that I feel more like communicating to a new teacher who doesn't know me than to my teacher, you know?

For OG '*newness*' appears to play a central role in motivating her toward making music. There is excitement in meeting new audiences and working with new colleagues. '*It is always exciting*' remarks OG, '*to be working with new people*'. When asked what she found specifically exciting about working with new people, OG answered that it was getting '*new perspectives, new ideas, new things*' and that this was always '*an improvement*'.

In the repertory grid, OG contrasts '*exciting*' and '*expressiveness*', with '*habit*' and '*technical*'. Whilst excitement relates to newness, expressiveness relates to OG's notion of her own uniqueness as a musician. According to OG '*expressiveness*' is '*more personal than technical*' and '*could be the added value in any performance*'. In fact, OG appears to suggest that expressiveness rather than technique is what sets her apart from other pianists:

I probably mean if there are a lot of good pianists around, the way I can do something different is by focusing on more expressiveness. Yeah. It's

basically how I feel myself, how I perceive myself. I believe I have a stronger point in expressiveness than technical because of my past piano playing, I guess.

Expressiveness differentiates OG from other pianists and as such makes her unique. She does not experience this uniqueness in performance contexts which are high on *'technical'* and *'habit'*. In the follow-up interview OG defines habit as getting *'the same kind of feedback or suggestions'* or *'when you go and cannot feel that you have done progress'*. In lessons *'habit'* seems to be particularly high. Although lessons are high in expressiveness in the rep-grid, in the follow-up interview OG suggests this would be her *'ideal'* rather than what was actually the case. The construct *'habit'* in a lesson is not only related to receiving the same feedback but also to the time it takes to work on technical aspects. *'It's probably that often'*, explains OG, *'the technical takes a lot of number of lessons, and that's why the lessons turn out to be dissatisfying'*. This, she continues is *'just because the pieces take so long to get to the expressiveness level'*. Whilst OG accepts that she has to spend time working on the technical aspects of her pieces, she finds it nevertheless *'boring'*: *'I accept it but it's boring'*. In term of self-determination theory, OG displays *'identified motivation'* when it comes to working on technical aspects, she views working on technique as a necessary step to becoming expressive. OG's experience of identified motivation in her lessons and practice can be linked to an increase of deliberate practice demands at conservatoire level (MacNamara et al., 2008, p.342). Deliberate practice, defined as *'goal-directed practice aimed at improving performance'*, requires *'effort, determination and concentration'* (Bonneville-Roussy & Bouffard, 2015, p.688). With its focus on specific goals and areas for improvement often with regard to technical challenges, deliberate practice is not experienced as *'inherently motivating'* (MacNamara et al., 2006, p.287). For NS, however, who is in the final year of her Masters programme, deliberate practice has become, in her own words, equivalent to *'getting over an illness'*.

Whilst she insists that one cannot *'sacrifice the technical from the beginning'*, she nevertheless thinks that teachers in her department *'encourage expressionless [sic]'*. Asked how she felt about the balance between technique and expressiveness in her department, she responded that in 40% of the

cases the balance was *'probably'* right. With a corresponding 60% of cases not achieving the right balance between technique and expressiveness, and OG's sense of herself as musician - *'it's basically how I feel myself, how I perceive myself'* - exclusively defined in terms of expressiveness, the Conservatoire environment, with its perceived emphasis on technique, might not enable her to experience more self-determined forms of motivation.

With regard to basic need satisfaction, it could be suggested that OG's competence need satisfaction and relatedness need satisfaction are low. Competence need satisfaction is low because in OG's construct world, competence is linked to expressiveness and her teaching and performance environment is predominantly concerned with matters of technique. Relatedness need satisfaction is low because OG is seeking new relationships, something she *'find[s] difficult in here [the Conservatoire]'*.

Without the excitement of performance contexts which allow NS to be expressive and meet new people, OG loses motivation, which, temporarily, leads her to question why she is performing at all. *'A few months ago'*, she remarks, *'I had this problem, performance is usually public, erm, I didn't feel any excitement at all, I was like why am I doing it'*. Nevertheless, OG finds a solution to the perceived lack of intrinsically motivated performance experiences by creating her own external projects.

Well, what I'm trying to do is to come up with ideas, projects, and looking for performance opportunities that keep that up instead of waiting for other people, like teachers, to present me with opportunities. Yeah.

By setting up her own external projects, OG shows proactive, autonomous behaviour focused on her *'ideas'* and, consequently, becomes a more *'integrated musician'*. *'Integration'*, in this context denotes *'identifying with the importance of behaviors'* as well as *'integrating those identifications with other aspects of the self'* (Deci & Ryan, 2000, p.236). Asked whether her teachers supported her autonomy behaviour, OG responds with a resounding *'yes, by teachers, yes. And by a good number of peers, yeah'*. The endorsement from her teachers and her peers perhaps underlines that OG is ready to leave the conservatoire environment. At the same time this makes OG concerned about her future:

But now there is a fear about what's going to happen when I'm not in here anymore. Because I was thinking, like, it's like, yes, my question now is you are in RCS and if you get this kind of good feedback from your teachers and peers, then the problem is to get all of these things on the outside. When you're on the outside you don't have that support from the inside anymore, if you don't have the outside then you have nothing left.

As a second year Masters student coming to the end of her programme, OG appears to find herself in the transitional space between the conservatoire domain and the professional domain. Her worry is that once she leaves the conservatoire environment, *'the inside'*, she will have nothing to fall back on. This is particularly disconcerting if the *'outside'* turns out to be disappointing (*'if you don't have the outside'*). Her fear is that, after all, the collaborative projects she enjoys so much are only available because, as she says, *'I am inside'*. Her concerns about the future can also be understood as an apprehension about whether she will experience basic need satisfaction. Whilst I suggested that OG's relatedness need satisfaction and competence need satisfaction might be low in the conservatoire environment, one could also perhaps suggest that they are satisfied to such an extent that OG is bored, hence her desire for newness. Drawing on Deci and Ryan's definition of competence as 'a propensity to have an effect on the environment as well as to attain valued outcomes within it' (Deci & Ryan, 2000, p.231), it could be that OG no longer feels the propensity to affect the conservatoire environment to the extent that she can experience the fulfilment of valued outcomes, particularly that of expressiveness when making music. It is therefore time for OG to leave the learning environment provided by her conservatoire and seek to affect other performance environments. Whether OG will indeed have 'a propensity to have an effect on the environment' outside the Conservatoire, is something which worries her.

6. Triangulation

6.1 Introduction

The current chapter triangulates the results from the quantitative and qualitative components of this thesis. According to Greene and colleagues, triangulation ‘seeks convergence, corroboration, correspondence of results from the different methods.’ (Greene et al., 1989, p.259). In line with more recent definitions of mixed methods research and mindful of employing a constructivist theory in Personal Construct Theory, I view the purpose of triangulation less in a comparison of results, as in a broadening and deepening of understanding of the subject matter under investigation (Johnson et al, 2007). Whilst I shall continue to use the term ‘results’ with reference to the quantitative component of my thesis, I shall also use the terms findings or insights, particularly with regard to the qualitative component. As outlined in the methodology chapter, my thesis consists of a qualitative component comprising two phases (repertory grid interviews and follow-up interviews) and a quantitative component comprising one phase (survey questionnaire). In what follows I shall look at the results from the quantitative survey questionnaire in the light of insights gained from the repertory grid and the follow-up interviews.

As will be seen, I transcribed the personal constructs elicited by the case study participants into the relevant self-determination taxonomies, that is, according to whether they related to basic need satisfaction, autonomy support or motivation. This act of classification is an interpretive act based on the follow-up interviews which allowed for a more in-depth analysis of the constructs. For example, to interpret the personal construct ‘*need to blend vs. your own sound*’ as relating to autonomy need satisfaction, requires contextualisation of this construct within the construct world of the respective case study participant. I provided contextualisation of constructs in the individual case study analyses. Nevertheless, it is important in this context to recall the conceptual challenges outlined in the methodology chapter, particularly the conceptual overlap between need supportive contextual items in the basic need satisfaction scale and items in the autonomy support scale, and the insufficient

separation of subscales in measuring motivational types. In practice, this lack of conceptual clarity meant that the categorisation of personal constructs according to SDT concepts emphasised the importance of the interpretive act even more and that some constructs could probably have been categorised differently.

Where constructs belonged to two or more self-determination theory concepts, I classified them under the concept which was more relevant for the overall discussion. The construct *'incentive vs nothing at the end of it'*, for example, can be seen as belonging to either external or intrinsic motivation depending on who is incentivising and what type of goal there is *'at the end of it'*, or, as belonging to motivational environment such as an ego-involving environment which would favour a good grade *'at the end of it'*. In the context of this thesis, I viewed the construct as primarily belonging to motivational types.

When referring to basic need satisfaction and autonomy support in the discussion below, minus and plus signs in brackets after the construct-pole indicate whether the construct pole is perceived negatively or positively by the case study participant. In the example below, the *'freedom to make mistakes'* was perceived as something positive whereas being *'more stressful'* was perceived as something negative. It is worth recalling that a construct consists of a construct pole and contrast pole. In the repertory grid interview, the construct pole is elicited first. The perception of the pole as positive or negative happens subsequently when the participant is asked, for example, which pole they preferred. This choice needs to be considered strictly within the construct world of the participant. In the example below, a student with a more perfectionist mindset might have perceived the *'freedom to make mistakes'* as something negative.

Example:

Construct Pole	Contrast Pole
Freedom to make mistakes (+)	More stressful (-)

Table 50: Example of a construct with preferred pole

With regard to motivation, only the relevant construct-poles representing types of motivation are listed below and not the entire construct. This is to avoid confusion since the opposite pole of a construct will often signal a different motivational type. In the example below construct poles ‘-fun’, ‘-enjoyable’, ‘-focussed mindset’ and ‘-exciting’, can be related to intrinsic motivation.

Intrinsic Motivation – Construct Poles

1. Fun
2. Enjoyable
3. Focussed mindset
4. Exciting

Table 51: Construct poles related to intrinsic motivation.

The purpose of providing construct classification tables is to show how SDT constructs are represented on a personal construct level within the idiographic approach of personal construct theory.

The rest of this chapter is divided into three sections pertaining to basic need satisfaction, autonomy support and motivation. In each section I will present the relevant quantitative results from the questionnaire, the relevant construct table, insights, and results from the repertory grid interviews and follow-up interviews and, finally, an overall summary.

6.2 Basic Need Satisfaction

6.2.1 Quantitative Analysis

As shown, chi-square analyses and Fisher’s Fisher-Freeman-Halton tests with regard to basic needs satisfaction showed no significant differences between departments, between male and female students, and between undergraduate and postgraduate students. The median value for overall basic need satisfaction on the collapsed scale was 2 (Mdn = 2), medium, with 35% of students showing high basic need satisfaction, 62% medium basic need satisfaction and 3% low basic need satisfaction. On the collapsed scale the median values for the individual components of basic need satisfaction were

2 (Mdn = 2), medium, for autonomy need satisfaction and competence need satisfaction and 3 (Mdn = 3), high, for relatedness need satisfaction. In accordance with this, when ranking individual need satisfaction according to the high category, relatedness need satisfaction ranked highest, with 58 % of students reporting high relatedness need satisfaction followed by competence need satisfaction (40%) and autonomy need satisfaction (23%).

6.2.2 Repertory Grid Constructs

Autonomy Need Satisfaction

The table below lists elicited constructs which relate to autonomy need satisfaction. Broadly speaking autonomy need satisfaction was experienced in the fields of planning and scheduling (e.g. freedom to plan, group planning, creative, flexible time), execution and preparation (e.g. freedom to make mistakes, freedom to fail and individual control) and status (e.g. independent, your own sound).

Construct Pole	Contrast Pole
1. Freedom to make mistakes (+)	More stressful (-)
2. More prescribed (-)	Creative (+)
3. Intensive rehearsals (-)	Freedom to plan (+)
4. Leader and structured rehearsal (-)	Group planning (+)
5. Need to blend (-)	Your own sound (+)
6. Proper (-)	Independent (+)
7. Time for rehearsal (+)	Little time (-)
8. New Aspects to Learn (+)	This is How it Goes (-)
9. Pressure (-)	Freedom (+)
10. Individual control (+)	Loss of control (-)
11. Freedom to fail (+)	Pressure to get things (-)
12. Freedom to explore (+)	Inhibition (-)
13. Freedom to enjoy music making (+)	Worry about not being good enough (-)
14. Flexible (time) (+)	Strict (time) (-)
15. Focus on language (-)	Focus on intention (+)
16. Individual (+)	Group (-)

Table 52: Constructs elicited by participants that relate to autonomy need satisfaction.

Competence Need Satisfaction

The table below lists elicited constructs which relate to competence need satisfaction. As can be seen, case study participants experienced competence need satisfaction when they were able to enjoy demonstrating competence, delivered a high level of performance, focused on expressiveness, were prepared, felt competent and confident, were learning about a wider field of study.

1. Enjoyable to show competence (+)	Pressure to show competence (-)
2. Technical (-)	Expressive (+)
3. Prepared (+)	Under-prepared (+)
4. Prepared (+)	Work in progress (-)
5. Competence (+)	Feeling incompetent (-)
6. Confidence (+)	Feeling inadequate (-)
7. Expressiveness (+)	Technical (-)
8. Learning about more narrow field (-)	Wider field (+)
9. High Level of Performance (+)	Low Level of Performance (-)

Table 53: Constructs elicited by participants which relate to competence need satisfaction.

Relatedness Need Satisfaction

The table below lists elicited constructs which relate to relatedness need satisfaction. Case study participants experienced relatedness need satisfaction when they had personal and friendly relationships with their teachers, when they performed in front of persons they knew, received honest feedback, were trusted and found themselves in a position where they were regarded as equals.

1. No affiliation (-)	Personal relationship (+)
2. Moody (-)	Friendly (+)
3. Comfortable because Known (-)	Uncomfortable Because Not Known (+)
4. Feedback-varied according to person giving feedback (-)	Honest feedback (+)
5. Advisory (-)	Equality (+)
6. Being trusted (+)	Questioning competence (-)

Table 54: Constructs elicited by participants which relate to relatedness need satisfaction.

6.2.3 Case Study and Repertory Grid Results

Autonomy Need Satisfaction

AE experiences autonomy need satisfaction in form of the freedom to plan when she is engaged in pursuing an individual outcome. Performance contexts such as recitals, competitions, and performance classes allow her to do this and receive high ratings on the construct pole 'freedom to plan'. For **HE**, autonomy need satisfaction was mostly experienced in performance contexts which provided her with the opportunity to explore new aspects of her music making without pursuing specific goals or outcomes. This was the case in her personal practice where she enjoyed '*stretches of two or three hours in a day to just do whatever I liked*'. For **NS**, too, personal practice provided a context where she was '*left to her own devices*' and where she could '*just experiment*'. However, **NS** experienced low autonomy need satisfaction in class settings which had a perceived hierarchical structure where the teacher is '*right*' and the student is '*wrong*'. This, according to **NS**, felt like '*being back at school*'.

Competence Need Satisfaction

Competence need satisfaction occurred in the case of **OG** when she had the opportunity to work with new people which offered her '*new perspectives, new ideas, new things*'. This was the case in the performance contexts of external masterclasses, collaborative projects, solo piano performance and chamber performance. In such contexts she felt she could be expressive, which she believed was her '*strongest point*'. For **CL**, playing in chamber orchestra provided him with the opportunity to be '*comfortable*', to '*play better*' and to '*get a better sense of achievement*' and therefore to experience competence need satisfaction.

OG felt low competence need satisfaction in 1:1 lessons, competitions, and auditions, where the focus was on technical aspects of her playing and not on expressiveness. The focus on the technical aspects of music making also led **NS** to experience low competence need satisfaction in her

department. This was particularly the case with regard to the performance contexts of performance classes and audition classes, which, in **NS**'s own words, caused her to have '*confidence crises*'. For **HE** performance classes in the opera department led to low competence need satisfaction as she too felt, similarly to **NS**, that in this performance context her competence was being questioned and she worried about not being good enough. The two classes where **NS** did feel competence need satisfaction were the Italian and French Repertoire Classes where the focus is on competence regarding sung Italian and French and not on technical aspects of her singing.

Whilst **NS** and **HE** experience low competence need satisfaction in performance classes, **KQ** experienced high competence need satisfaction. In her construct world, performance classes, unlike examinations and competitions, give her the opportunity to explore new ways of performing by choosing to follow the suggestions of others. '*Because everyone's got opinions so it doesn't harm to try it, yeah.*' For **CL**, on the other hand, performance classes were '*tedious*' providing low competence need satisfaction because '*the same crap gets spilled out of everybody's mouth every time*'. Interestingly, looking at low competence need satisfaction in performance class contexts, in the case of **NS** and **CL**, one can see that the reason in both cases is the focus on the technical aspect of performing. Whilst for **NS** the focus on the technical led to low competence need satisfaction because she felt this was a weak aspect of her performance, for **CL** low competence need satisfaction was the result, not of a perceived lack in his own playing, but of the perceived low standards of his peers, which he felt was holding him back in progressing himself.

With regard to 1:1 settings, **NS** experienced competence needs satisfaction in her 1:1 lessons and 1:1 coachings. In these contexts, **NS** worked in a task-oriented manner focusing on the work that needs doing: '*There is*', she said, '*no need to say well done you, but this is what we need to do ... and I respond very well to that*'. **KQ**, too, experienced competence need satisfaction in the context of her 1:1 lessons and, similarly to **NS**, she appreciated the task-oriented nature of her lessons. '*In the hour and a half*', she explained, '*we work for the entire hour and a half, it's not. It's exhausting, but I have learned so*

much this year.' **CL** also experienced competence need satisfaction in his 1:1 lessons, where his teacher provided him with the *'opportunities to do the best I can'*.

In-house opera productions, including the rehearsal and performance period, figure in three case studies with regard to competence need satisfaction. **OG** experienced low competence need satisfaction in opera rehearsals as she found it difficult to grasp direction and felt she lacked the ability to access characters emotionally. *'My overarching impression'* she explained, *'was that I wasn't able to do what I was being asked to do and I wasn't particularly competent at what I was being asked to do'*. For **CL**, on the other hand, the opera production period led to high competence need satisfaction as it provided him with the opportunity to *'get to know the piece better, rather than just skimming it through and trying to get all the right notes.'* As such he felt he could *'actually get to learn the music and learn the piece as a whole.'*

Whilst **HE** experienced low competence need satisfaction in opera rehearsals, in opera performances, on the other hand, she felt competence need satisfaction: *'If I wanted to do something differently, I knew that I could and it was good fun'*. **DN**, too experienced competence need satisfaction playing in the RCS orchestra during opera performances, which was not the case at the beginning of his studies. *'Last night'*, he remarked, *'I was playing with the opera orchestra, and like three years ago I wouldn't have been able to do that, I would have been an absolute riot, a complete wreck.'*

Relatedness Need Satisfaction

In the case of **DI**, relatedness need satisfaction is highest in performance settings which offer him a sense of familiarity such as Orchestra (RCS), Repertoire Class, 1:1 Percussion and 1:1 Timpani. In his construct world relatedness need satisfaction is linked to feelings of familiarity and security, which enable him to be comfortable. *'I just like going where I know it's going to feel a bit more comfortable. Erm. I just feel a bit more secure.'* In 1:1 lessons, for example, *'you can still chat about stuff and you know, work things out'*. Importantly, when performing in familiar settings, he also feels competence

need satisfaction. *'Because I know them [audience or panel] I can do this and open up I guess and play the way I really want to and take a chance, and you know try some stuff out.'* Relatedness need satisfaction is consequently low in performance contexts such as auditions where, in his own words, *'it's go and play and come out, and you don't know who they are'*. **DI**'s experience of relatedness need satisfaction in form of a *'chat'* is experienced in the case of **KQ** in form of a *'blether for half an hour'* during practice with her student-led trio, which is characterised by the construct poles *'friendly'*, *'relaxed'* and *'calm'*. Interestingly, the aspects of the known and familiar in the cases of **DI** and, to some extent, **KQ**, leading to relatedness need satisfaction, lead to low relatedness need satisfaction in the case of **OG**. For her, relatedness need satisfaction is achieved through meeting new people, something she finds difficult within the conservatoire environment.

Whilst **DI** experiences relatedness need satisfaction in his 1:1 lessons, **KQ**, as shown, deliberately seems to choose a teacher who causes her to experience low relatedness need satisfaction but high competence need satisfaction. She perceives her teacher as moody and rarely complimenting her on her playing. *'He very rarely says, you know, that was really good or anything'*. In the case of **NS**, relatedness need satisfaction in her 1:1 lesson is high because of an *'implicit trust'* with her teacher. In **HE**'s case, trust in her abilities is precisely what is lacking in her current learning environment, particularly in opera rehearsals, leading to low relatedness need satisfaction. According to **HE**, being trusted *'makes you feel good about yourself, ... make you feel like you're in the right place doing the right thing'*. **CL**, finally, experiences relatedness need satisfaction in chamber orchestra where he plays with his friends, whom he *'can trust with [his] opinion'*.

6.2.4 Summary

Results of the quantitative analysis in the quantitative results chapter showed overall medium basic need satisfaction in the seven selected departments of the School of Music. With regard to satisfaction of individual needs, relatedness need satisfaction ranked highest, followed by competence needs satisfaction in second and autonomy need satisfaction in third place. Generally,

the case studies can be interpreted as confirming these results. The two performance contexts with consistent results throughout the case studies are 1:1 lessons and performance classes. Tentatively, it can be suggested that in 1:1 lessons competence need satisfaction is high in most case studies whereas in performance classes competence need satisfaction is low.

Autonomy need satisfaction was experienced by **AE** in the context of preparing for recitals, competitions, and performance classes. In the cases of **HE** and **NS**, autonomy need satisfaction was experienced in personal practice.

With regard to competence need satisfaction, for **NS**, **HE** and **CL** performance classes offer low competence need satisfaction, whilst for **KQ** they offer high competence need satisfaction. For **NS** and **OG** the focus on technical aspects of their music making led to low competence need satisfaction. For **NS** this was the case in performance class, whilst for **OG** this was in lessons, competitions, and auditions. With regard to 1:1 principal study lessons, **NS**, **KQ** and **CL** experienced high competence need satisfaction. In in-house opera productions, **OG** experienced low competence need in the rehearsal process but high competence need satisfaction in the performance. **CL**, on the other hand, received high competence need satisfaction from the rehearsal process.

Regarding relatedness need satisfaction, **DI** experienced high need satisfaction in the situational contexts of Orchestra (RCS), Repertoire Class, 1:1 Percussion and 1:1 Timpani. **KQ** experienced relatedness need satisfaction in her student-led trio, **OG** in external masterclasses and **CL** in chamber orchestra. Low relatedness need satisfaction is experienced by **DI** in audition situations, by **OG** in the general performance domain of her department (Keyboard), by **KQ** and **NS** in their 1:1 lessons and by **HE** in the general learning environment of her department (Opera).

Regarding the quantitative results from the chi-square analyses which showed no significant differences between departments, between male and female students and between undergraduate and postgraduate students, the situational analyses of basic need satisfaction appear to confirm these

results with regard to competence and relatedness need satisfaction. However, autonomy need satisfaction was only experienced by three female students **AE**, **HE** and **NS**. Furthermore, in the cases of **HE** and **NS**, autonomy need satisfaction was experienced when practising, the only performance context where others are not normally present. Overall, this could suggest that the general performance environment for these case study students at RCS' School of Music might not be optimal in terms of autonomy need satisfaction. It is worth remembering in this context that the quantitative analysis revealed that autonomy need satisfaction ranked lowest when comparing satisfaction of the three needs.

6.3 Autonomy Support

6.3.1 Quantitative Analysis

Chi-square analyses and Fisher's Fisher-Freeman-Halton tests with regard to autonomy support showed no significant differences between departments, between male and female students, and between undergraduate and postgraduate students. Using a collapsed scale, 53% of respondents felt they received high autonomy support, 43% felt they received medium autonomy support and only 5% felt they received low autonomy support. The median value for autonomy support was 3 (Mdn = 3), high.

6.3.2 Repertory Grid Constructs

Autonomy Support

The table below lists elicited constructs which relate to autonomy support. A minus sign in brackets behind a construct-pole signifies an absence of autonomy support, which, as I will discuss below, could either mean low autonomy support or active need thwarting.

1. Instant feedback (+)	Wait for feedback (-)
2. Pressure to better oneself (-)	Relaxed environment (+)
3. Formal (-)	Informal (+)
4. Need to impress (-)	Carefree (+)
5. Nerves (-)	Comfortable (+)
6. Able to repeat (+)	This is it (-)
7. Expect Feedback (+)	Done/move on (-)
8. Group (-)	Solo (+)
9. Panel (+)	Audience (-)
10. Relaxed (+)	Pressure (-)
11. Playing for New People (+)	Playing for Known People (-)
12. High Expectations (External) (+)	Low Expectations (Internal) (-)
13. Assessed (-)	Unassessed (+)
14. Competitive (-)	Teamwork (+)
15. Stress (-)	Release (+)
16. Formal criticism (-)	Personal criticism (+)
17. Nervous (-)	Calm (+)
18. One Shot (-)	Process (+)
19. Being judged (-)	Relaxed (+)
20. Student audience (-)	Teacher audience (+)
21. Relaxed (+)	Tense (-)
22. Being assessed by peers (-)	Peers don't care (+)
23. Awareness of other students (-)	Focussing on your own thing (+)
24. Stressful (-)	Not public (not judged) (+)
25. Accept (value) feedback (+)	Sceptical (-)

Table 55: Constructs elicited by participants that pertain to autonomy support.

6.3.3 Case Studies and Repertory Grid Results

Autonomy Support

Autonomy support in 1:1 principal study lessons appears to be high in the cases of **AE**, **DN**, **DI**, **NS**, **BT**. **AE** is provided with choices regarding style, technique and repertoire. The Socratic teaching style of her teacher is non-controlling. Furthermore, just like her Group teacher, he provides a rationale when giving feedback. **DN**'s teacher provides him with autonomy need satisfaction (*'my teacher is very free in that you just work on something and take it to him'*), and competence need satisfaction (*'he also enjoys if I challenge his interpretation'*). **DI** enjoys autonomy support as his two teachers share what was described as a *'guided discovery style'* (Hein et al., 2012, p.124), providing **DI** with

freedom to explore his own way of playing. **NS** enjoys an *'implicit trust'* in her 1:1 lessons and coachings and the freedom to be *'left to my own devices'* and to *'just experiment'*. Her teacher encourages her to trust herself and to become her own teacher: *'So we talk a lot about trusting yourself, and being your own teacher, and stuff like that.'* Finally, **BT** appreciates the collaborative aspects of his lessons, where there is mutual respect and understanding. *'You know',* he says, *'it's a mutual thing, which is what I prefer to work as rather than just, you know, him telling me everything, I don't really work like that.'*

CL, HE, KQ on the other hand, all appear to experience low autonomy support in their 1:1 principal study lessons. **CL's** and **HE's** teachers are controlling. *'Some of the best lessons',* remarked **CL**, *'I've have [sic] are when he says that's absolute rubbish, you need to do it like this, you need to do it better'.* **HE's** teacher, too, uses directives such as *'now perform it again that way'.* **KQ's** teacher is controlling in the sense that he gives her deadlines without providing rationales. *'He gave me a sort of time to, for certain things, I did an embouchure change and he was like this should take around about this time. And there was a sort of pressure to make that.'* Furthermore, as seen, **KQ** perceives her teacher as moody, lacking personal warmth. Outwith 1:1 lessons, controlling styles of teaching also occur in **HE's** opera rehearsals, with the director not providing any rationale for his decisions. *'When I put in something that I wanted',* said **HE**, *'he didn't agree'.*

In six of the case studies, aspects of performance environments emerged which are not autonomy supportive and instead lead performers to focus on the need to impress, on approval from important others, and on the fear of rejection. In such ego-involving environments the focus is on *'demonstrating superior ability that is normatively defined, and thus, less within their perceived control'* (Quested & Duda, 2010, p.52). According to Mageau and Vallerand *'behavioural outcomes become so important for people's integrity that they are no longer free to choose a goal that differs from the one dictated by the coach or the situation. As a result, people's sense of self-determination is greatly reduced.'* (Mageau & Vallerand, 2003, p.891).

As shown, in formal performance contexts such as examinations, audition or competitions at Conservatoire level, **AE** seeks the approval of important others through achieving good grades. Fundamentally, the pressure experienced in such situations prevents her from performing at her best as she gets *'wrapped up in every mistake that I make'*. As a consequence, **AE** identifies herself as suffering from music performance anxiety. For **BT**, too, the need to impress is high in assessment contexts leading him to experience performance nerves. As noted, for **BT** it is not just his ability as a singer which is being scrutinized but his self-worth. Therefore, assessment situations constitute a major ego-threat. In order to cope with such an ego-involving environment, **BT** was seen to become more competitive and aggressive. He took his midterm exam *'as a boot up the backside'* and felt he had to become like a *'bull'* to be successful. The need to impress is also high in **DN**'s technique class where he feels he needs to impress not just his teachers but also his peers: *'You need to impress the teacher because they're a potential employer, you need to impress your peers, because obviously you care what they think about you.'* **DN** admits that the need to make a good impression makes him *'feel like shit'*. **NS**, too, feels negative emotions in the context of audition and performance classes where she worries about getting *'ripped to pieces about technique'* which makes her feel *'vulnerable'* *'scared'* and *'really inadequate'*. Like **BT** in assessment contexts, **NS** experiences auditions and performance class contexts as ego-threatening. *'Self-defence'*, she explained, *'is what it feels like'*. **HE**, too, feels pressure in performance classes and rehearsal environments where she feels *'that my ability to do the best job that I can do is being inhibited by other's expectations of me'*. **HE** was shown to worry *'about not being good enough'* and the negative judgment of others in the majority of performance contexts in her learning environment. Finally, **DI** experiences the worry of not being good enough and the fear of rejection in audition contexts where he asks himself questions such as *'is this good?'*, *'how does this sound to them?'* and *'maybe they don't like it?'*.

6.3.4 Summary

Results of the quantitative analysis show high autonomy support in 1:1 principal study lessons. High autonomy support in 1:1 lessons was experienced by five of the case study participants (**AE, DN, DI, NS, BT**). As in the quantitative analyses, there do not seem to be significant differences in autonomy support between departments, undergraduate and postgraduate students and male and female students. However, in three case studies (**CL, HE, KQ**) evidence of controlling behaviour was found.

The experiences of **CL, HE** and **KQ** offer a different perspective on autonomy support to that offered by the questionnaire result, where the autonomy support question '*My teacher encourages me to ask questions*', for example, received the highest percentage (37.6%) in category seven (strongly agree) out of all survey questions. Furthermore, going beyond the 1:1 lesson context, the repertory grid analyses and follow-up interviews revealed the dominance of ego-involving environments over autonomy supportive environments in formal performance contexts such as examinations, auditions and performance classes, causing six of the nine case study participants to experience pressure, stress, and the fear of failure and rejection. The lack of autonomy supportive behaviours and the relatively low autonomy need satisfaction discussed in the preceding section, support the suggestion that in the case of these students, the RCS performance environment in the School of Music has yet to fully engage with the question of how to ensure its students experience autonomy need satisfaction, the crucial ingredient for self-determined forms of motivation.

6.4 Motivation

6.4.1 Quantitative Analysis

Chi-square analyses and Fisher's Fisher-Freeman-Halton tests showed no significant differences between departments for motivation, between male and female students, nor between undergraduate and postgraduate students. This was also the case for differences in motivational types (a-motivation, external motivation, introjected motivation, identified motivation, integrated

motivation, intrinsic motivation). Results showed a high level of motivation with 68% of respondents reporting high motivation, 30% medium motivation and only 3% low motivation. The median value for motivation was three (Mdn = 3), high. The high motivation score corresponds to high percentages in the more autonomous motivational types of identified, integrated and intrinsic motivation. Ranking the three types according to the high category, intrinsic motivation ranks highest with 77%, followed by integrated motivation with 70% and identified motivation with 64%. Looking at the less autonomous, more controlled types of motivation, 17% of respondents show high introjected motivation and 10% of respondents high amotivation.

6.4.2 Repertory Grid

Motivation

The table below lists elicited construct- poles which are categorised according to self-determination theory's motivational types.

Intrinsic Motivation – Construct Poles

1. Fun
2. Enjoyable
3. Performance enjoyment
4. Performance environment
5. Enjoyment of Present
6. Not thinking about mechanics
7. Focussed mindset
8. Exciting
9. More positive vibes
10. Fun
11. Work in progress

Table 56: Constructs Poles elicited by participants as pertains to intrinsic motivation.

Integrated Motivation – Construct Poles

1. Likeability of Self
2. Expressing personality
3. Sense of Achievement
4. Delivering goods
5. Pressure to be professional
6. Right level of personal importance
7. Desire to Prepare
8. Preparation
9. Wanting to do well/excel
10. Determination to improve
11. Indispensability
12. Keeping me on my toe
13. Collective outcome
14. Self-motivation

Table 57: Construct poles elicited by participants as pertains to integrated motivation.

Identified Motivation – Construct Poles

1. Habit

Table 58: Construct pole elicited by participants as pertains to identified motivation.

Introjected Motivation – Construct Poles

1. Tense
2. Judgment (negative)
3. Learning environment
4. Fear of Failure
5. Awareness of physicality
6. Feeling lost
7. Result oriented
8. Need to impress
9. Sole responsibility
10. Lack of focus/concentration
11. Less positive vibes
12. Dissatisfaction
13. Acting
14. Stressed
15. Still being a student
16. Uncomfortable (limelight)
17. Individual outcome
18. Incentive

Table 59: Construct poles elicited by participants as pertains to introjected motivation.

Amotivation – Construct Poles

1. Don't Get Anything Out of It
2. Disposability
3. Not yourself
4. No desire to Prepare
5. Improvisational attitude
6. Being complacent
7. Sit back
8. Larger team
9. Tedious
10. Nothing at the end of it

Table 60: Construct poles elicited by participants as pertains to amotivation.

6.4.3 Case study and Repertory Grid Results

Amotivation

In the case of **NS**, amotivation is linked to the construct pole 'complacent'. '*Complacent*', she explained, is '*when I just don't give a shit*'. She feels complacent after singing in performance or auditions classes and consequently sometimes '*won't sing for a couple of days*'. **NS** is the only participant in the case studies who became a-motivated after a perceived negative experience and stopped singing for a few days. In the cases of **OG**, who perceives cheap gigs as dispensable and unsatisfactory, **CL**, who finds performance classes '*tedious*', and **HE**, who questions whether she has taken the right path, one could argue that there is a danger of these students becoming a-motivated in certain performance contexts.

Introjected Motivation

Introjected motivation as a result of ego-involving performance environments with the concomitant pressures on individuals to demonstrate competence, to achieve good grades, to fear failure and rejection, was already discussed within the autonomy support section of this chapter and relates to case studies **AE**, **BT**, **DN**, **NS**, **HE**, **DI**. Importantly, this amounts to two thirds of case study participants experiencing introjected motivation, which is proportionally considerably higher than the 17% of the quantitative analysis.

The case study demographics, shown in the table below, largely support the quantitative chi-square analyses, which showed no significant differences in introjected motivation between male and female students, undergraduate and postgraduate students, and departments. It is, though, noteworthy that all three of the classically trained singers who took part in the case studies – undergraduate student BT, postgraduate students HE and NS – experienced introjected motivation. Perhaps this relates to the training of singers being predominantly geared toward becoming a soloist rather than, say, a chorus member, whereas the training of instrumentalists contains a very strong ensemble component. As soloist, perceived exposure to important others can add a level of stress and pressure which an ensemble member might not experience (Papageorgi et al., 2007).

Identified Motivation

As seen, **KQ**'s motivation with regard to her 1:1 can be classified as '*identified motivation*' as she accepts the necessity to undertake major technical changes in order to become a more accomplished musician. Improving her technique can be seen as a step toward becoming the artist **KQ** would like to be. For **OG** too, working on her technique is a necessary step to becoming more expressive and therefore to experience integrated motivation. Although she finds this process boring, she nevertheless accepts it. Doing something which is necessary but not necessarily enjoyable is something with **CL** misses in his peers, whom he perceives as not giving it their best. '*Even if you don't want to be there*', remarked CL, '*you should try to do the best that you can*'. Along with external motivation, identified motivation appears to be the least evidenced type of motivation in the case studies.

Integrated Motivation

For **BT** '*expressing personality*' is the ability to express music through establishing '*trigger points*' which recall his own experiences. When he has the opportunity to express his personality, BT's music making is imbued with personal significance and therefore an expression of who he is. This is

particularly the case in his Lieder class. When he cannot express his personality, he feels he is acting and therefore inauthentic. **CL** experiences integrated motivation when there is a *'perfect connection'* between personal significance and a sense of achievement. On a situational level this is particularly the case for him in chamber orchestra.

OG, NS and **HE**, all postgraduate students, struggle with achieving integrated motivation on a domain level. For **OG**, the conservatoire environment does not offer her new perspectives and consequently she gets bored. The dominant experience of her environment is one of habit without the excitement of the new. In addition, she perceives the Conservatoire, with its focus on the technical, as not providing her with the opportunity to be expressive. Expressiveness, in her construct world, is not just a stylistic matter or an issue of communication but fundamentally a question of who she is. *'It's basically how I feel myself, how I perceive myself.'* **NS** and **HE** experience a challenge to their perceived identities as musicians. Both saw themselves initially as professional musicians needing to improve aspects of their music making and were then made to feel as if they were back at school. *'I expected'*, said **HE**, *'to come here and be considered a professional artist who happens to be still at school'*. **NS** who *'has been paid to sing from a very young age and treated like a professional'* finds herself in a 'school' environment where *'the teacher's right, the pupils are wrong'*. Finally, **DI**'s lack of integrated motivation is apparent in his decision to delay entering the profession until he *'feel[s] a bit more confident about my, my, what I like'*.

Intrinsic Motivation

Intrinsic motivation was shown in the cases of **AE** and **HE**. **AE** experiences flow in informal performance contexts such as external recitals when there is *'no pressure'* and she is *'kind of in the moment'*. In those situations, she enjoys *'showing off'* her competence. **HE** experiences intrinsic motivation when she steps onto the stage, particularly in a recital context. *'It happens almost instantly'*, she explained, *'it's lovely ... I am able to leave some of that worry at the door and can turn on a kind of performance situation energy and excitement'*.

6.4.4 Summary

Results of the quantitative analysis in motivation showed high self-determined motivation. Nevertheless, 17% of students felt high introjected motivation and 10% amotivation.

Amotivation was experienced by **NS** following participation in performance and audition classes. **OG, CL** and **HE** were seen as potentially shifting on the motivation continuum towards amotivation in the context of cheap gigs, performance class and opera rehearsals. The four case studies provide useful insights into the relatively high amotivation results of the quantitative questionnaire results – 1 in 10 respondents experiencing amotivation. Regarding the more extrinsic forms of motivation, six of the case studies (**AE, BT, DN, NS, HE, DI**) suggest that introjected motivation is the result of ego-involving performance environments. On a situational level, their experiences suggest that this is particularly the case in performance classes, competitions, auditions, and examinations. As with amotivation, the case studies help shed light on the relatively high results for introjected motivation in the survey. They also, to a certain extent, accord with the fact that external motivation does not figure in the case studies nor in the quantitative questionnaire results. As seen in the case study analyses, the problem is not so much that students' behaviour is being controlled by specific external contingencies. Rather, the problem revolves around notions of self-worth, guilt and shame, which all relate to introjected motivation (Deci & Ryan 2000, p.236).

With regard to more self-determined forms of motivation, identified motivation could be found in **KQ's** desire to improve her overall performance by working technically on her embouchure and in **OG's** acceptance of having to do technical work to become more expressive. Concerning integrated motivation, the case studies differ from the high results in the quantitative part of this study. Whilst in **BT** and **CL**, integrated motivation was present on a situational level as in **CL's** experience of chamber orchestra and **BT's** experience of Lieder class, in other case studies, particularly in **NS, HE, DI** and **OG**, concerns relating to integrated motivation seem to have emerged later in their studies. Whilst quantitative results indicated that there are no significant differences between departments, between

male and female students, and between undergraduate and postgraduate students, in the case studies, integrated motivation was a key theme only in postgraduate students and in DI, who was himself a final year BMus student. Questions around Integrated motivation were not present in the case studies participants of lower years, where the emphasis was much more on competence need satisfaction. Intrinsic motivation, finally, was experienced by **AE** and **HE** in the form of performance enjoyment in the present moment, without distracting thoughts, in performance contexts such as recitals.

7. Discussion

The following chapter is divided into two parts. The first part will focus on autonomy supportive and controlling teaching styles, an examination of the concepts of need thwarting and low autonomy support in the contexts of RCS' School of Music, and finally on a reappraisal of performance approach goals and ego-involving environments. The second part of the chapter will discuss the results of this thesis in the light of the RCS' ethos, vision and professed pedagogical approach.

7.1 Part I

'A student's well-being is always a teacher's first concern.' (CUK Principles of Best Practice)

7.1.1 Autonomy Supportive and Controlling Behaviours

The questionnaire results showed high autonomy support in 1:1 principal study teaching in the School of Music at the Royal Conservatoire of Scotland. These results were confirmed by case studies **AE**, **DN**, **DI**, **NS** and **BT**. Whilst, previously, autonomy supportive behaviours were stipulated to 'correspond to satisfaction of each of the three needs' (Adie et al., 2012, p.57), more recent studies have distinguished between types of interpersonal behaviours and specific need satisfaction. In the present study, autonomy supportive behaviours were classified into whether they were autonomy-supportive (AS), competence-supportive (CS), or relatedness-supportive (RS) (Rocchi et al., 2017, p.2). Autonomy supportive behaviours, for example, include providing students with choices (AS), non-controlling competence feedback (CS), and acknowledging their feelings (RS) (Mageau & Vallerand, 2003, p.886). Whilst the online questionnaire survey did not distinguish between types of autonomy supportive behaviours, questions can nevertheless be classified according to which individual basic need they relate to. As seen, the questions with the highest frequencies in the high categories were related to autonomy-supportive behaviours – question 28 (My teacher encourages me to ask questions) – and to relatedness-supportive behaviours – question 26 (I feel my teacher accepts me).

In three case studies (**CL**, **HE**, **KQ**) evidence of controlling behaviour was found, questioning to some extent the high autonomy support results of the quantitative analysis, in particular those relating to autonomy-supportive (AS) and relatedness-supportive (RS) behaviours, as in the above questions. Competence-supportive behaviours, however, appear to be high in 1:1 lessons. As shown in the previous chapter, competence need satisfaction is also high in the context of 1:1 lessons. The focus on competence support (CS) and competence need satisfaction in the 1:1 lessons suggests that the traditional master-apprentice model of 1:1 teaching at conservatoire level might still be prevalent. Interestingly, in Rumiantsev and colleagues' recent study, conservatoire leaders observed that 'the traditional one-to-one teaching model is omnipresent in the field of principal study (instrumental, vocal, compositional teaching)' (Rumiantsev et al., 2020, p.35). In this model there is a strong hierarchy between the teacher (master) and the student (apprentice), with the student passively receiving and assimilating knowledge (Harrison & Grant, 2015). As Carey and colleagues point out, such a model of knowledge transfer might lead to 'a stagnation of pedagogical agility' with both the teacher and the student failing to explore other pedagogical alternatives (Carey et al., 2013, p. 364). The master-apprentice model may thus discourage students from becoming reflective practitioners where learning and growth is based on 'critical questioning and dialogue' (Carey et. al, 2017, p.107).

In the cases studies **DN**, for example, characterises 1:1 lessons as a situation where someone who knows more than you is 'imparting their knowledge on you'. The 'law of low autonomy', perceived by Quested and Duda (2010) in the context of ballet training, might also apply to the domain of music conservatoire training. In these performance environments, students appear to accept 'highly authoritarian teachers' more willingly simply because it is a 'traditionally anchored norm' (Quested and Duda, 2010, p.54). In her study on the 1:1 relationship in instrumental/vocal tuition in Higher Education, Gaunt confirms this by remarking that students 'would do whatever was suggested [by their teacher], even if they could not immediately understand why or see the benefit' (Gaunt, 2010, p.187). Burt and Mills, too, suggest in their longitudinal study on the hope and fears of students in their first year at Music College, that students were not overtly concerned about issues of autonomy.

Instead, they were looking forward to working with 'high calibre musicians' and to be given the chance to learn from 'experienced and distinguished individuals' (Burt & Mills, 2006, p.54).

Despite the pedagogical concerns pertaining to the master-apprentice model of teaching in which the student 'may have little control over the content, pace and direction of learning' (Harrison and Grant, 2015, p.558), competence need satisfaction can be high. According to Nielsen this is the case because the model contains a pronounced task-mastery dimension:

The teacher in the position of the master represents the profession and ways of pursuing music, and thus, the students are given standards of a specific discipline for their instrumental achievement (Nerland and Hanken 2002). These standards represent specific task requirements of mastery. The one to-one teaching situation between the principal instrument teacher and the student gives the student the opportunity to receive regular and detailed feedback on instrumental achievement in relation to these requirements as part of the student's learning process. This aspect may also facilitate a task goal orientation on the part of the students. (Graabraek Nielsen, 2008, p.243)

Importantly, by distinguishing between specific autonomy supportive behaviours, it is possible for performance contexts to be seen as autonomy supportive and controlling at the same time. In the case studies, autonomy supportive behaviours were seen to be accompanied by behaviours which are low in autonomy support or, indeed, need thwarting. For example, **KQ** chose a teacher with low relatedness-supportive behaviour - *'in the nicest way possible, my teacher when he's not in a good mood, I know that it won't be a good lesson'* - but with high competence-supportive behaviour – *'in the hour and a half we work for the entire hour and a half, it's not. It's exhausting, but I have learned so much this year.'* **CL's** teacher was seen to be controlling - *'some of the best lessons I've have [sic] are when he says that's absolute rubbish, you need to do it like this'* - at the same time, he enables CL to experience competence need satisfaction. *'My teacher', says CL, 'knows that I can go into a professional orchestra and play.'*

The different autonomy supportive and need thwarting behaviours expressed in different teaching styles appear to co-occur. In the follow up interviews this co-occurrence of styles emerges

from case study participants' descriptions of their teachers' behaviour in terms of controlling and autonomy supportive behaviours. The short interview extracts from **DN** and **BT** in the paragraphs below exemplify this. In **DN**'s case the coordinating conjunction 'but' stresses the co-occurrence of opposing teaching styles. In **BT**'s case the co-occurrence of styles lies in the change between following directives from his teacher and deciding himself what should be done next.

DN: Specifically with my teacher he gives you his ideas and says you can do what you want, but he likes you to do it his ideas. But he still knows you're going to take that or leave it. And he also enjoys if I challenge his interpretation, or challenge something that he's saying. That's what he likes.

BT: hm-hm, it's a mutual thing as well, like as well. Like, he'll tell me, you know, you're not doing that right, and like, I don't take offense to that, I'll just go right, happy days, right, will do whatever you think, do you know, that kind of way. I'll be responsive to what he says or I'll go in with something and say you know I'm not really comfortable with this, he'll go, right we'll change it, we'll do a different exercise, we'll do this, you know it's a mutual thing, which is what I prefer to work as rather than just, you know, him telling me everything, I don't really work like that.

In line with recent research, the case study findings support the view that 'perceived autonomy support and control ... may co-occur' and that teacher 'may rely on a cocktail of both autonomy-supportive and controlling teaching behaviours' (Haerens et al., 2015, p.34). The situational analyses of 1:1 teaching therefore show that teachers can be perceived as more or less autonomy supportive or controlling (Amoura et al., 2015, p.154).

The co-existence of autonomy supportive and controlling teaching styles on the situational level challenges SDT's classifications, taxonomies and presumed pathways between autonomy support, basic need satisfaction and autonomous forms of motivation. Borrowing **DN**'s words, the theory has difficulties accounting for the '*sometimes*'. As he says about his teacher: '*sometimes he's worried about upsetting you, but sometimes if it's something that's a problem he'll just be direct about it.*' Furthermore, the theory has also difficulties accounting for the simultaneity of teaching styles. To be more precise, whilst it can provide evermore differentiated concepts as in the case of autonomy supportive behaviours in order to take account of the fluidity of situational performance contexts, it

cannot provide a clear analysis of how these variations might act in consort. In the case of **DN's** teacher, it is not possible to classify him or her as a being an autonomy supportive or need thwarting teacher. As a consequence, it is also difficult to stipulate clearly what type of teacher behaviour will lead to a specific motivational outcome; a finding supported by Keegan and colleagues' study on motivational climates in elite sports, which showed 'that specific behaviours and themes were rarely associated with a specific motivational impact' (Keegan et al., 2014, p.106). Perhaps this difficulty of correlating specific behaviours with motivational outcomes on a situational level is one of the reasons for the predominance of domain level questionnaire methodologies in SDT (ibid.), rather than situational level qualitative studies.

7.1.2 Need Thwarting and Low Autonomy Support

The difficulty of applying SDT's classifications and taxonomies on a situational level also emerges when it comes to distinguishing between need thwarting and low autonomy support behaviours, between the absence of need satisfaction and active need frustration (Bartholomew et al., 2011; Amoura et al., 2015; Vansteenkiste and Ryan, 2013).

The absence of need satisfaction, rather than active need thwarting, can be the result of a more neutral teaching style rather than a controlling one (Amoura et al., 2015, p.154). Yet, whilst SDT literature has outlined general need thwarting and general autonomy supportive behaviours, it has said relatively little about neutral behaviours that lead to the absence of need satisfaction (Mageau & Vallerand, 2003; Rocchi et al., 2017). Notably, several behaviours which might be cited as examples of low autonomy support or neutral behaviours such as being '*cold*', '*indifferent*' or even '*chaotic*', are considered as need thwarting in SDT literature (Haerens et al., 2015, p.36).

The act of being neither controlling nor autonomy supportive, a neutral teaching style, appears to be a passive behaviour. Such a behaviour does not actively thwart needs as, for example, in the use of directives, but nor does it satisfy needs as, for example, in the provision of choice. Therefore, in a certain sense, a neutral teaching style can be defined as a lack of interest in a student's particular

needs and requirements in a specific performance context. Such behaviours can be detected in the case studies **HE**, **BT** and **AE**. In the case of **HE**, her teacher insisted on working on technical aspects of **HE**'s singing shortly before an assessment thereby ignoring **HE**'s desire to work on expressiveness. As a result, **HE** felt that she was *'just in a technical place then and wasn't giving the performance that I wanted.'* Of course, the teacher might have been correct in her technical assessment of **HE**. However, she did not provide a rationale for why a technical intervention was necessary at this particular moment, nor did she take into consideration **HE**'s needs. The lack of communication and autonomy supportive behaviour in the form of providing a rationale for actions is also apparent in **BT**'s case. He feels that other tenors in his year and year below *'have constantly been given other things over me'*. When asked whether he was given a rationale he responded with a simple *'no'*:

BT: There's three tenors and two of them have constantly been given other things over me. And even gone into the year below to look for other people, so you know I don't want to say deliberately bypassing me but quite literally.

RS: And has that been explained to you?

BT: No.

In the case of **AE**'s perceived performance anxiety, **AE** remarks that she had not discussed this with her teacher because he *'doesn't really understand performance anxiety'*.

Importantly, whilst literature on teaching refers to neutral teaching styles, from RCS's institutional point of view, a neutral teaching style may, in effect, be a need-thwarting teaching style. In the case of **AE**, for example, it would be reasonable to say that it is not her responsibility to raise her performance anxiety with her teacher, but the teacher's responsibility to identify and monitor **AE**'s wellbeing. The onus, as it were, is on the teacher. This is expressed clearly in the RCS Dignity at Work and Study policy where teachers are tasked with identifying and responding to 'indicators of the wellbeing and welfare of students' (Dignity at Work and Study Statement and Guidance, 2021 p.11). Furthermore, endorsing CUK's Principles of Best Practice, the same policy provides a list of what are clearly autonomy supportive behaviours. According to that policy, the role of the teacher is to:

- listen and respond to their students' concerns and individual learning needs;
- provide inspiration and guidance through example and practice;
- provide honest and constructive feedback in a supportive way;
- provide their students with the information and guidance that they need in a way that they can understand;
- encourage and support their students' development as independent and autonomous practitioners. (RCS Dignity at Work and Study Statement and Guidance, 2021, p.25)

Considering the institutional policy context, and a lack of identifiable behaviours relating to a neutral teaching style in the teaching literature, a neutral teaching style needs to be defined as a failure to provide assistance, and therefore as covert behaviour leading to need thwarting. As such, a neutral teaching style includes behaviours such as thoughtlessness, ignorance, and the failure to address problems or difficulties. Perhaps it is this failure to provide assistance, rather than active need thwarting, that leads to perceived ego-involving environments on the situational level of competitions, performance classes, assessment scenarios and auditions at RCS' School of Music. Mageau and Vallerand maintain that autonomy supportive behaviours do not tolerate ego-involving environments but actively 'prevent ego-involvement from taking place' (Mageau & Vallerand, 2003, p.886). In the situational performance contexts mentioned above this did not happen. In six of the case studies, the detrimental impact ego-involving environments had on students is clear. In these environments 'factors such as an approval motive, avoidance of shame' and 'contingent self-esteem' lead to introjected regulation (Deci & Ryan, 2008a, p.182) expressed in construct poles such as '*pressure to better oneself*', '*need to impress*', '*pressure*', '*competitive*', '*stress*', '*nervous*', '*tense*', and '*being judged*'.

7.1.3 Performance Approach Goals and Ego-Involving Environments

Whilst in some of the case studies, ego-involving environments led to introjected motivation manifested in feelings of pressure and the threat of rejection, not all students appear to be experiencing negative effects as a consequence of being exposed to ego-involving environments and controlling teaching styles. In their 2010 study, Quested and Duda's showed that there was an absence of a negative association between autonomy and negative affect, which the authors attribute to the

prevalence and pervasiveness of controlling teaching styles in dance. 'If a more controlling teaching style typifies the dancers' past and potentially current experiences', they argue, 'it is plausible that being deprived of autonomy would not necessarily correspond to negative emotions (Quested & Duda, 2010, p.54). In the absence of longitudinal studies in this field, STD assumes that in the long-term ego-involving environments and controlling styles will lead to negative affective states in those who do not experience negative emotions in these environments at present.

Against such assumptions, recent goal theory suggests that ego-involving environments and controlling teaching styles may not necessarily always be negative. Goal theory suggests a trichotomous goal framework, which contains two approach goal orientations and one avoidance goal orientation (Wimmer et al., 2018, p.2). Avoidance goal orientation gives rise to behaviours which have as their goal the avoidance of failure. In the case of **DI**, it was suggested that perhaps his decision to teach instead of focusing on becoming a professional orchestra musician might be linked to a desire to avoid the extreme discomfort he experiences when auditioning in front of unknown people where the focus is solely on him. Approach goal orientation, on the other hand, comprises two different motives for engaging in activities, namely learning or mastery goals and performance approach goals. The former relates to the mastery of tasks in task-environments, the latter to the 'demonstration of own abilities in comparison to others and on competition in achievement situations' (Wimmer et al., 2018, p.2).

Whilst in SDT, performance approach goal orientation is stipulated to lead to introjected regulation and is related to ego-involving environments (Quested & Duda, 2010; Mageau & Vallerand, 2003), in goal theory it has been 'associated with engagement, active coping tendencies and the mobilization of energy in case of difficulties' (Wimmer et al., 2018, p.2). Consequently, it has been suggested that a 'multiple goal perspective' which endorses both learning goal and performance goal orientations could be beneficial for higher achievement levels (Linnenbrink, 2005, p.210). Generally, research in goal theory maintains that performance goals 'positively predict academic achievement,

whereas learning goals positively predict interest' (Valle et al., 2003, p.83) and that therefore a multiple goal perspective may maintain autonomous forms of motivation and high achievement levels.

Importantly, not all SDT literature links performance approach goals to negative affective states or low performance. More recently, Deci and Ryan, for example, have argued that a performance goal can, according to SDT, be pursued for relatively controlled reasons (with an external perceived locus of causality) or for relatively autonomous reasons (with an internal perceived locus of causality). Knowing that one has performance goals is not enough to predict the quality of performance and experience. Ego-involvement is thus only one type of extrinsic motivation (specifically it is a form of introjected regulation)(Deci & Ryan, 2000, p.260).

In other words, performance goals are only problematic when they give rise to introjected motivation. As seen, there are several instances in the case study where introjected motivation leads to negative affective states. However, there are also instances where students remark on the positive impact of performance goals for higher achievement levels. For **OG**, practice becomes boring when it *'doesn't have much [sic] goals outside itself'* and when *'there are not concerts coming up'*. The absence of performance goals leads her to do *'less work'* and as a consequence she also gets less value out of her 1:1 lessons. Overall, she feels her institution does not provide her with enough performance approach goals during the course of the year: *'I feel I don't have enough. We're talking a long period, like through the year and so on.'* When it comes to performing in formal assessment contexts, **KQ** explains that thinking too much about grades is detrimental whilst *'a certain amount of it ... helps-adrenaline-wise'* as *'it spurs you on a wee bit'*. **BT** prefers formal performance contexts offering him a *'this is it'* scenario rather than a performance context which provides him with the opportunity for repetition. The *'this is it'* of assessments, for example, gives him *'the real kinda boot that you have to do this right'* and makes him try harder. **HE** also performs at her best when the perceived stakes of a performance context such as exams are high. *'It's the energy'*, she explains, *'you get from something*

high-stakes that you think really matters. **DI**, too, views pressure as something positive claiming that he is not *'scared of pressure'* and that it is *'nice to have a challenge'*. Playing with an external orchestra, the high expectations of external others push him *'forward'*. *'I'll play'*, he remarks, *'at a higher level because I am trying to match them'*. **CL**, like **DI**, enjoys playing with a professional orchestra, which provides him with the opportunity to *'deliver the goods'* and *'proving to them that you're worthy enough to play with them.'* Whilst there is pressure, he views this as *'good pressure'* which *'makes you kind of just... do it, rather than thinking and getting stressed about it.'* Bad pressure for **CL** is linked to *'feeling lost'* which comes with being a student and working in a progress-oriented manner rather than a result-oriented one. **DN**, finally, is aware of the two sides of the performance goal *'need to impress'*:

If it's the need to impress because it could potentially further you in your career in some way then it's a good thing. If it's a need to impress because you care what people think too much, I think that's probably a bad thing, a bad aspect of it.

Performance approach goals in the case studies range from wanting to perform well in *'concerts'* and *'high stake situations'* to *'proving'* one's worth as a player and the *'need to impress'*. Importantly, case study participants do not seem to perceive these goals as having a detrimental impact on their well-being or achievement levels. Quite the opposite, they appear to be motivating them to excel in performance contexts where others might experience introjected regulation. On a situational level then, it is necessary to acknowledge the existence of performance approach goals which do not necessarily lead to the experience of pressure and introjected regulation.

The trichotomous goal-framework allows for a different conceptualisation of the relationship between performance approach orientations and ego-involving environments. The third orientation in the trichotomous goal-framework makes it possible to consider ego-involving environments in the context of performance avoidance goal orientation. Performance avoidance goal orientation *'focuses on avoiding failure and an assumed lack of ability'* (Wimmer et al., 2018, p.2). In this context, the pressure experienced by six of the case study participants in formal performance contexts is not the result of performance approach orientations but the result of avoidance goal orientations, the

avoidance of low grades and the possibility of experiencing, for example, shame. Within the trichotomous goal framework, performance approach goals only have a detrimental effect when they become performance avoidance goals and when the ego-involving environment is consequently perceived as a threat to the student's self-esteem or self-worth. Fundamentally, then, performance avoidance goals give rise to introjected motivation. In their 2009 study, Assor and colleagues refer to this type of introjected motivation as introjected avoidance motivation which they showed to be associated with 'negative pattern of affective and performance correlates' (Assor et al., 2009, p.482). The implications of this are particularly important for autonomy supportive behaviours. These should perhaps no longer target the elimination of ego-involvement or performance approach goals, but rather the elimination of performance avoidance goals in order to reduce introjected avoidance motivation.

7.2 Part II

The second part of this chapter will discuss the results of this thesis in the light of the RCS' ethos, vision and professed pedagogical approach. In order to do so, I will draw on the institution's Strategic Plan 2015-2020, its Regulations, Codes of Procedure and General Rules, Programme Handbooks and a variety of documents relating to the Royal Conservatoire of Scotland ELIR 4 (2018) Reflective Analysis. ELIR 4 was published in 2018 and was the result of preparations and meetings of the Institutional Review Team from April 2017. It therefore provides an ideal contemporaneous basis for comparisons between institutional aspirations and the findings of my thesis.

The scope of the present thesis does now allow for an overall assessment of RCS in terms of self-determination theory. My main focus is on the student experience of the case study participants with regard to basic need satisfaction, autonomy support, and motivation on a domain and situational level in the School of Music. Analyses of the quantitative and qualitative components of this thesis makes it possible to identify core areas which correspond to RCS institutional aims. Concretely, these are the creation of autonomy supportive environments, particularly in 1:1 teaching, and the realization of

integrated motivation within its student cohort in a proto-professional environments. I shall not look at the other 'core pillars' of RCS' strategic plan, such as the promotion of equality and diversity, advancing lifelong learning, and embracing the role of national and international performing arts institution.

7.2.1 The Drive for Excellence

The drive for excellence constitutes one of the main 'pillars' upon which RCS' strategic five-year plan is based. It also forms an important part of its vision statement:

Everything we do is driven by our desire for excellence. We provide everything students need to excel at their chosen discipline and go beyond their artistic voice. Students flourish thanks to the extraordinary blend of intensive tuition, a rigorous performance schedule, working with professional counterparts, and the space to create with others across the disciplines' (<https://www.rcs.ac.uk/why-rcs/vision-and-governance/>)

The programme handbooks, codes of practice, rules and regulations can be seen as translations of the institutional vision and ethos into a pedagogy or pedagogical framework which outlines students' expected learning experiences as well as student and staff behaviours. As I have outlined in the introduction chapter, the Conservatoire's ethos, vision, and pedagogy are imbued with the tenets of self-determination theory without directly referring to the theory as such. The ELIR 4 Reflective Analysis and Outcome Report of 2018 therefore serve as evaluation tools for examining the extent to which that ethos and pedagogy have successfully been translated into actual experiences and behaviours. An explanation of the method and purpose of ELIR can be found on the website of QAA Scotland:

Enhancement-led Institutional Review (ELIR) is an evidence-based method of peer review, meaning that staff and students from other institutions join a team of reviewers to assess what each higher education institution does. ELIR results in a judgement and a set of commendations and recommendations relating to the way the institution is securing academic standards and improving the student experience. (<https://www.qaa.ac.uk/scotland/en/reviewing-higher-education-in-scotland/enhancement-led-institutional-review0>)

The expressed aim of the ELIR Reflective Analysis is to ‘enhance our [RCS] students’ learning experience’ (ELIR Reflective Analysis 2018, p.4). The table below summarises a broad feedback loop at RCS in this particular context:



Figure xxix: A diagram showing the reflective process of the RCS through the statutory instrument of ELIR.

The Outcome Report of 2018 includes a threshold judgment with regard to the ‘current and likely future effectiveness of the institution’s arrangements for managing academic standards and enhancing the quality of the student learning experience’ (ELIR Outcome Report, 2018, p.1). RCS received a positive judgment with commendations in several areas. Good practice commendations regarding the student-centred experience and proto-professional environment are particularly relevant for this study and are quoted in full below:

Student-centred, personalised experience – the Conservatoire offers a strongly student-centred, personalised experience and is responsive to student feedback. Students are able to draw on the full range of

disciplines with systematic processes in place for supporting their curriculum choices.

Proto-professional environment – students in a conservatoire are immersed in an environment which is very close to the professions they are preparing to enter. In adopting and promoting this approach, the Conservatoire has established a shared understanding between staff and students of what it means to combine professional skills with higher education (ELIR Outcome Report, 2018, p. 3).

Fundamentally, the quantitative questionnaire results of this thesis, showing high autonomy support and high autonomous motivation, support the Outcome Report. From a domain perspective, this should be acknowledged as an overall success. Nevertheless, questionnaire results also revealed that 17% of respondents experienced introjected motivation and 10% amotivation: more than a quarter of students experiencing these unhelpful motivational states. In the case studies these results were shown to be attributable to ego-involving environments and a lack of autonomy support on a situational level. This affected students' wellbeing negatively and impaired their learning experience. In the table below, I have juxtaposed the envisaged learning experience of students as described in the ELIR Reflective Analysis with quotations from the case studies. On the left column of the table is a description of the learning experience offered by RCS, on the right-hand column a corresponding quotation from one of the case studies.

The learning experience offered by RCS...	The learning experience of some of the case study participants in the School of Music....
is immersive and entirely vocational – our students are here to develop as professionals in a proto-professional environment	‘There’s a sort of veneer of like we’re back at school, the teacher’s right, the pupils are wrong’ ‘I expected to come here and be considered a professional artist who happens to be still at school’
focuses on the pursuit of excellence – our students’ success or failure depends critically on the quality of what they do, in ways rarely seen in other learning environments;	‘The grade is the thing that goes on the record. The grade is the thing that is noted down, not how well I played’
is intensive – our students practise their specialist discipline daily, often for several hours at a time and throughout ‘vacation’ periods – their discipline becomes an extension and expression of themselves;	‘when the practise doesn’t have much goals outside itself, there are no concerts coming up, yea, that kind of stuff, then it becomes boring, yes. Because it’s also, not focused basically, less focused’
is highly specialised – our students learn their art and craft in small classes, supported by 1:1 tuition provided by specialist teachers	‘In the nicest way possible, my teacher, when he’s not in a good mood, I know, that it won’t be a good lesson’
is highly individualised – our students’ programmes are, to a considerable extent, tailored to meet their individual needs	‘The structure of all the classes is that there’s the guinea pig. And the guinea pig sings something, and then the person giving the class talks about what they’ve done and what they could do better and sort of generalizations about what we all have to do’
engages the whole person – our curriculum makes aesthetic, academic, emotional and physical demands of our students	‘[A] messed up thing, why does the fact that I need to make a good impression on this person, why does this make me feel like shit?’

Table 61: A Mapping of the ELIR Reflective Analysis to supporting quotes by case study participants. (ELIR Reflective Analysis, 2018, p.3)

7.2.2 Autonomy Supportive Environments

In its Regulations, Codes of Procedure and General Rules document, RCS commits to creating and maintaining autonomy supportive environments:

The Conservatoire is fully committed to creating and maintaining an environment where all students and staff treat each other fairly and with mutual respect, and to providing a work and study environment where all students and staff feel supported and equipped to challenge unacceptable behaviour. (RCS Regulations, Codes of Procedure and General Rules, 2021, p.31)

In two thirds of the case studies, aspects of performance environments emerged which are not autonomy supportive and instead led performers to experience introjected avoidance motivation and to focus on the need to impress and on expectations of important others. This was particularly the case in performance classes, assessment situations and auditions. As a consequence, students felt pressure, stress, and the fear of rejection.

The commitment to ‘actively promote a positive, optimistic and mutually supportive approach to work and study’ (MMus and MA Programme Document, 2021, p.29), extends into the 1:1 teaching context with expected autonomy supportive behaviours of teachers clearly defined in the CUK Principles of Best Practice document, which forms part of the RCS Dignity at Work and Study Policy. Within the apprenticeship model, or ‘atelier model’, characterised by its ‘personal, dialogic and responsive nature’ (ELIR Reflective Analysis, 2018, p.37), teachers ‘have a particular responsibility to create an empowering learning environment for their students’ where they ‘listen and respond to their students’ concerns and individual learning needs’ (RCS Dignity and Work and Study Statement and Guidance, p.25). The qualitative analysis showed that in case studies **CL**, **HE** and **KQ** teachers displayed need thwarting behaviours which violated these principles of best practice.

7.2.3 Proto-Professional Environments

The ELIR Outcome report commended RCS for creating a proto-professional environment. This environment is characterised by an interrelation of practice and theory called ‘praxis’ where students

work closely with industry professionals and full-time, part-time or visiting practitioners. Specific characteristics and behaviours of this proto-professional environment remain largely undefined. Stipulated to be ‘very close to the professions they [students] are preparing to enter’ (ELIR Outcome Report, 2018, p.3), the effectiveness of this environment is judged by the extent to which it mimics and partakes in the profession. The fact that in 2015/2016 90% of undergraduate and 88% of postgraduate students found employment related to the performing arts is seen ‘as evidence of the effectiveness of our [RCS] proto-professional learning environment and of the excellence of our support for employability and entrepreneurialism’ (ELIR Reflective Analysis, 2018, p.20). In the MMus/MA Handbook proto-professional is understood to mean that ‘all learning will be predicated upon (near) professional experience’ (MMus/MA Programme Document, 2021, p.28). Overall, proto-professional appears to signify closeness or approximation of learning environments to professional environments whilst not losing sight of the institution’s remit as an academic institution. It is this balancing act which RCS seems to be getting right according to the ELIR Technical Report (ELIR Technical Report, 2018, p.10).

Problems arise when the wider professional environment upon which the institution’s proto-professional learning environment is modelled, itself contains aspects of a need thwarting, and when representatives of that environment bring those aspects into the learning environment. In such cases there may be, as Carey and colleagues describe it, a ‘tension between the “maestro performer” and the “maestro teacher”’ with the teacher lacking awareness of their own pedagogical practices, neither having the language nor the tools to always express them adequately (Carey et. al, 2013, p.153). Fundamentally then, it needs to be recognised and brought to awareness that ‘in their everyday teaching they [the teachers] will be guided by beliefs and conceptualisations that are rooted in a wider professional community’ (Nerland, 2007, p.402). As evidenced in some of the case studies, the learning experience of students might therefore be proto-professional, but it might not be compatible with the learning experience envisaged by RCS. Future research should investigate

the relationship between the learning environment and the professional environment in greater detail.

In term of SDT, the BMus and MMus/MA Programme Handbooks make it very clear that the proto-professional learning experience should lead students to experience integrated motivation. Upon completion of their programme, BMus students, for example, should 'be equipped to make a contribution in the world, as an artist, educator, advocate and active citizen' (BMus Programme Handbook, 2021, p.393). Postgraduate students 'will graduate from the programme as a highly skilled and well-rounded musician[s]' with a 'a critical and autonomous approach to your [their] principal study' (MMus/MA Programme Document, 2021, p.37). Yet, in the case studies, the experience of need thwarting and/or lack of integrated motivation could be found in **HE, CL, DI, DN, NS** and **BT**, that is, in two thirds of case studies.

The drive for excellence and the notion of a proto-professional environment constitute major parts of the learning culture at RCS. A number of studies have analysed how learning environments at conservatoires are constructed through discourses of power. Of particular importance hereby is 'the relationship between social power and the production of knowledge' (Davies, 204, p.805). Learning in this context is conceptualised 'as embodied and social, taking into account social and institutional structures as well as the significance of power' (Perkins, 2013a, p.198). Looking at learning cultures though the theorization of Bourdieu, in particular his concepts of field, habitus and capital, Perkins qualifies that learning is 'relational' and 'constructed in an inherently unequal social space' (Perkins, 2013a, p.199). Her studies go beyond the apprenticeship model of teaching and look at the positions that students contend for and assume in the conservatoire space. Importantly, such a discourse must also recognise 'the broader fields of power in which conservatoires operate' (Perkins, 2013a, p.207). From this perspective, the drive for excellence and the construction of a proto-professional environment can be seen as means of accruing symbolic capital to meet the demands of funding bodies and sponsors, or to compete for students with other conservatoires. Further research might

wish to look particularly at how the drive for excellence positions teachers and students in the conservatoire space. In the case studies, I suggest that the drive for excellence rewards those students who can increase the conservatoires' symbolic capital and induces feelings of stress and failure in those who are not considered as talented or those who do not share the desire for performance specialism and instead embrace a portfolio-career. Perkins' perceived 'conflict between specialist and holistic conservatoire education' (Perkins, 2013b, p. 207) might well apply to RCS.

7.2.4 Internalization and Integration of Values

In the introduction chapter I suggested that there might be a broken link between RCS' ethos and vision, its rules and regulations and the actual teaching that takes place in a variety of performance contexts in the School of Music. Interestingly, one of the recommendations of the external panel who reviewed the institution in the ELIR 4 process was that the Conservatoire 'improve the communication of key institutional policies and regulations to staff and students by considering their content, format and mode of dissemination' (ELIR Outcome Report, 2018, p.4). In the light of the perceived need thwarting behaviours of some staff as evidenced in the case studies, this recommendation is highly relevant. In SDT terms, RCS has not yet managed for some of its teaching staff to transform its ethos, rules and regulations 'into personally endorsed values and self-regulations' (Deci & Ryan, 2000, p.235). This can also be expressed in terms of a failed internalization process. In SDT, internalization is defined as 'the means through which individuals assimilate and reconstitute formerly external regulations' (Deci & Ryan, 2000, p.236). Improved communications and effective dissemination of key policies would constitute a first step toward staff being more familiar with RCS' ethos, values, rules and regulations, and could help to bridge the gap between aspiration and reality

If some teachers themselves have not endorsed the Conservatoire's ethos, then the manner in which they are asked to enact it, for example, by having to take part in such activities as mutually constructed feedback, is controlled. In other words, teachers enact an expected behaviour because they fear reprisal rather than because they endorse the value behind the behaviour. This is not

satisfactory. More problematic, however, from an autonomy support perspective, is that students who work with teachers who have a controlling style, might themselves internalise this style along with its behaviours and values. The harsh and self-critical language used by **DN** (*'you'd feel like shit and you would, but you'd go away and work hard'*), by **BT** (*'I didn't want to be [the] whinge that goes and asks about this, blah blah blah'*) and **NS** (*'And I'm like, because I'm 24 and I'm not an idiot'*) suggests that these students might have already internalised the norms and values of a surrounding controlling environments.

Existing literature confirms the resistance to change from 1:1 teachers in the conservatoire sector. Duffy even talks of a 'basic fear of change' (Duffy, 2013, p.174). Whilst studies have shown the benefits of moving away from the master apprentice model toward more collaborative group teaching models and peer tutoring, such models can only be successful if they are embraced by teachers and students. (Bjøntegaard, 2015; Carey et. al, 2017, Fernández-Barros et al., 2022). At the moment this does not appear to be the case. Instead, 'teaching professionals continue to maintain an autonomous position, practising traditional forms of teaching and learning' (Rumiantsev et al., 2020, p. 29).

In the case studies, the manifested broken link between the institution, its staff, and students can also be explained in terms of SDT's causality orientations theory (COT). COT represents one of the least studied portions of the SDT framework (Keegan et al., 2011, p.7). In the context of this theory, it is not so much a case of unsuccessful internalization that creates need thwarting environments, as of failed recognition of the motivational orientation that individuals bring to a given situation – in this case, the orientation that staff or students bring to the Conservatoire. Deci and Ryan define causality orientations as 'general motivational orientations' which result from an 'ongoing dialectic between people's needs and their ambient social contexts that have either fulfilled or frustrated the needs' (Deci & Ryan, 2000, p.232). Staff and students' motivational orientation concerns their motivational

orientation at the point of entering the Conservatoire. In the case studies, causality orientation figures in **KQ**, **NS**, **HE** and **AE**.

As outlined, **KQ**'s individual need satisfaction regarding her former 1:1 teacher was high in terms of relatedness need satisfaction and low in terms of competence need satisfaction. Coming from a teacher who was a family friend with whom **KQ** would '*chat about everything*', upon arrival at the Conservatoire she '*wanted to be pushed a bit more*' and '*go in the deep end*'. **KQ** compensated for a history of low competence need satisfaction in 1:1 teaching by prioritising competence need satisfaction over relatedness need satisfaction. It is not the Conservatoire that led **KQ** to adopt this behaviour, but **KQ**'s history of need satisfaction. **NS**'s perceived need thwarting in performance class can also be seen as a result of her academic history at Cambridge University, where an open, critical and questioning discursive style was appreciated over students' more passive reception of knowledge and craft within a master-apprentice relationship. Coming to RCS after Cambridge, she explained '*is a bit of a shell shock, a culture shock rather, because we were always just encouraged to say what you think, and discuss objectively, like discuss things completely objectively.*' With such a background, **NS** would likely experience autonomy need frustration when she was suddenly '*made to feel like a student who needs to do things correctly and learn to do things.*' Like **NS**, who saw herself as '*someone who is already working and earning money from singing*', **HE** considered herself '*a professional artist who happens to be still at school*'. Yet, when she started at RCS, she felt she was in an environment '*where I wasn't expected to consider myself ready*'.

AE's focus on '*the grade*' and her perceived performance anxiety, can also be seen as the result of her prior education at school, which she felt was '*pretty strict*' and where pupils were regarded as failing if they didn't receive '*A-stars and As*'. Importantly, whilst **AE** was achieving good grades, her performance approach goals did not affect her negatively. This only happened at conservatoire level, when she did not achieve desired high grades and her performance approach goals changed into avoidance goals, i.e., the avoidance of being seen as a failure. Finally, **DI**'s life domain orientation is

something which affects his willingness to experience the unknown and, in the context of the music Conservatoire, his willingness to travel to auditions.

DI: I'm not a big one for going out by myself and just experiencing new things. I quite like going to things that I know, I've been to before, maybe I can see them again and I just kind of, I know where I'm going. You know, it's not just, it's throughout all the aspects of my life, it's not just with regards my playing.

Fundamentally, the individual histories of the case study participants shape their expectations and behaviours when entering RCS. Whilst the institution itself cannot be held responsible for these histories, it can be more positive and active in how it engages with them, particularly with the benefit of scale that comes with being a small specialist institution. However, as long as it defines the success of its programmes in terms of its students' subsequent employment in the performing arts sector and the overall student achievement rate (ELIR Reflective Analysis, 2018, p.113), it is difficult to see how such an ethical repositioning can happen. In the context of this study, the Conservatoire's blind spot, despite all its efforts to create autonomy supportive environments, lies in the lack of formal quality assurance procedures regarding the performance contexts singled out in this thesis, particularly performance classes, assessment and audition situations, and 1:1 teaching. Whilst revision work is currently being conducted with regard to assessment situations, to my knowledge neither the supporting studies, which include the performance classes, nor 1:1 teaching are subject to quality assurance processes. As such they remain largely unexamined.

The lack of quality assurance is particularly surprising with regard to 1:1 teaching which constitutes one of the 'defining features of the Conservatoire environment across all programmes and particularly in the School of Music' (ELIR Reflective Analysis, 2018, p.37). Given the overall importance of this performance context, an analysis of the causality orientation of 1:1 teachers might provide a good starting point for quality assurance processes. Such an analysis would focus on autonomous, controlled and impersonal motivational orientations of teachers with regard to their interactions with students, and consider their individual histories of need satisfaction and need

thwarting. In other words, it is important to establish 'which discourses the teacher brings to the teaching' (Nerland, 2007, p.402). Ideally such an investigation should be made during the employment process and supplement existing personality tests. The Conservatoire faces complex challenges in overseeing effective change in the context of 1:1 teaching. Yet, leaving this performance context unexamined might have a significant negative impact on motivation in music education at conservatoire level in the long term.

8 Conclusion

In this final chapter, I shall firstly contextualise the key findings of my thesis within SDT's and PCT's teleological movement toward a greater integration of the self, and, secondly, referring to SDT's Integrated Emotion Regulation (IER) and Acceptance and Commitment Therapy (ACT), begin to outline a pedagogical model which might help students and staff to cope better with the pressures experienced in music conservatoire environments.

8.1 Issues Identified in this Research

8.1.1 SDT and PCT: Teleology and Suspension

As outlined in the methodology chapter, self-determination theory (SDT) and personal construct theory (PCT) are based on notions of totality. This totality has a temporal dimension, which can be found in SDT's concept of self-actualisation and PCT's concept of humans as scientists, and a spatial dimension, which can be found in the very architecture of the two theories. I have pointed out that the teleological drive of both theories is problematic on two levels: firstly, it translates the otherness of the case study participants into its own systems of signification thereby reducing their difference; secondly, with regard to the writing of the thesis itself, it assumes that findings can be synthesised into a coherent whole. On the situational level of analysis, with regard to basic need satisfaction, autonomy support, and motivational types, the findings of my thesis constitute an interruption of SDT's and PCT's presumed teleology offering the reader an opening where the difference of the case study participants shines through.

As I have shown, SDT leans heavily on Aristotle's concept of eudaimonia which assumes that individuality is a 'process of fulfilling or realising ones daimon or true nature' (Deci & Ryan, 2008b, p.2). This process is set in motion by our inherent curiosity, the spark that gives rise to intrinsic motivation (Deci & Ryan, 2008b, p.2). The three psychological needs of autonomy, relatedness, and competence underlie the self-actualisation process as 'they refer to innate and life-span tendencies

toward achieving effectiveness, connectedness, and coherence' (Deci & Ryan, 2000, p.229). Expressed in terms of SDT's organismic theory, an organism continuously elaborates its system 'in the direction of greater differentiation and integration' (Ryan & Deci, 2017, p.32).

In PCT, individuals are seen as 'adventurers', scientists who experiment and test and re-test their constructs against an ever-changing world (Walker & Winter, 2007, p.454). As explained in the methodology chapter, unity is assumed in Kelly's definition of the fundamental postulate, which views a person's psychological processes as operating through a 'flexible and frequently modified' network which is structured in such a way that it 'both facilitates and restricts a person's range of action' (Kelly, 1963, p.49). Whilst constructivist in nature, PCT nevertheless assumes that the process of construing moves toward an approximation of an 'absolute construction of the universe' (Kelly, 1963, p.15).

In terms of SDT's motivation continuum, the self-actualization process unfolds toward integrated motivation. Integrated motivation is a state of harmony and coherence, akin to, as Deci and Ryan suggest, Sheldon and Elliot's concept of 'self-concordance' where 'people's needs are in harmony with their activity' (Deci & Ryan, 2000, p.239). According to Deci and Ryan, the self of integrated motivation is on the opposite spectrum of the 'ought self' of Higgins' self-discrepancy theory with its introjected values (Deci & Ryan, 2000, p.248). The 'ought self', described in Higgins (1987), is 'a personal standard or self-guide that refers to whom one believes they should or must be' (Mason & Smith, 2000, p.3374). The 'ought self' can be linked to introjected motivation, as was evident in the questionnaire results and the case studies.

Whilst the questionnaire results showed high self-determined motivation (68%) on a domain level in the School of Music at RCS, they also showed relatively high percentages for introjected motivation (17%) and amotivation (10%). In the case studies on a situational level, introjected motivation was shown to be the result of ego-involving environments and was evident in six out of nine cases with participants feeling pressure, stress and the fear of rejection. I suggested that these cases of introjected motivation should be seen as cases of introjected *avoidance* motivation, with participants

aiming to avoid feelings of shame and guilt. The pressure participants experienced in introjected avoidance motivation is a result of the fear of not living up to the perceived expectations of important others, of not being who they think they ought to be at this stage of their studies.

With regard to self-determined forms of motivation, a lack of integrated motivation could be found in case studies **OG**, **NS**, **HE** and **DI**, all postgraduate students. I showed that this lack created its own specific pressures in these students, for example, with regard to their perceived ability to enter the profession upon completion of their studies. It is possible to see these cases as instances of introjected motivation where students have not succeeded in living up to the 'ought self' at the end of their studies. This 'ought self' is, in a sense, defined for students in the MMus/MA Programme Document 2021 where it is stated that postgraduate students 'will graduate from the programme as a highly skilled and well-rounded musician[s]' with 'a critical and autonomous approach to your [their] principal study' (MMus/MA Programme Document, 2021, p.37). The 'ought self' of the typical RCS student is fully aligned with SDT's implied goal of self-actualisation. In the case studies, the worries and concerns of **OG**, **NS** and **HE** about the effectiveness of their programmes, of not being, as **NS** says, '*significantly better than when I came in*', is a worry that can be related to this 'ought self'. As it stands, these students do not consider themselves 'highly skilled and well-rounded musician[s]' and as such seem to fall short of the standard set out in the programme document.

Recognition by the Conservatoire of the importance of portfolio careers could go some way towards reducing the pressures felt by the case study participants with regard to a lack of integrated motivation. In the literature review, I referred to Manganelli and colleagues' notion of task identity (Manganelli et al., 2018) on a programme level at RCS, and indicated that this might be difficult to achieve unless the programme clearly defined what it meant to be a musician, a question of integrated motivation. Interestingly, the MMus/MA Programme Document quotes research from the Working Musician's Union 2012 which concluded that 'there is no such thing as a musician'. Instead, 'the blend of roles, patterns of paid and creative work, employment status and working hours vary across

musicians and across different periods in their careers' (MMus/MA Programme Document, 2021, p.37). Instead of a clear career trajectory, the suggestion here is that musicians should prepare for a portfolio career and a 'varied career path' (MMus/MA Programme Document, 2021, p.38). The MMus/MA programme consequently suggests that students might also wish to acquire complementary skills such as writing and arranging music, community music and teaching, music administration, media and marketing, music technology and sound recording (MMus/MA Programme Document, 2021, p.38). The concept of a portfolio career, with its many and varied strands provides a more pluralistic conceptualisation of what it means to be a musician and therefore offers students a chance to self-actualize in manifold ways. Perhaps they would feel less pressure and doubt if they were better supported to understand that the career of a musician is a portfolio career and therefore also always, in a certain sense, fragmented.

Extant literature emphasises the urgency to firmly include entrepreneurship and professional skills in conservatoire education. '[C]raftmanship', argue Rumiantsev and colleagues, 'is not sufficient anymore in the education of future musicians' (Rumiantsev et al., 2020, p. 40). As far back as 2007 Lebler recommended a shift from 'content delivery to capacity building' (Lebler, 2007, p.207). López-Íñiguez and Bennett suggest that employability development should be defined as 'metacognitive work which is undertaken throughout the career lifespan' and become part of the core curriculum of a conservatoire (López-Íñiguez & Bennett, 2021, p.147). According to de Reizabal and Gómez, this change of curriculum direction necessitates a change in 'the very culture of the educational model of conservatories' (de Reizabal & Gomez, 2020, p.365).

Returning to SDT, it is not just introjected motivation which give rise to feelings of shame and guilt, however, but also its teleological outlook. Broadly speaking, SDT's teleology favours activity and drive, interpreted as development, over rest. With its emphasis on psychological needs and personal growth, SDT implicitly view behaviours that are not aligned with growth and need satisfaction, such as idleness, inactivity and boredom, as suspicious. 'A lack of basic need satisfaction', claim Deci and Ryan, 'can

lead people to develop need substitutes, which can in turn have the ill-fated consequence of continuing to interfere with attainment of the nutriments they really need.’ (Deci & Ryan, 2000, p.249). Furthermore, when people do not experience what they ‘really need’, they resort to ‘self-defeating behaviours’ (Deci & Ryan, 2000, p.251). From an SDT perspective, then, behaviours which lead to need satisfaction and personal growth are good and healthy, and behaviours which deviate from these processes are bad and unhealthy. I suggest that SDT leaves this ethical dimension, lodged in its teleological desire for self-actualization, largely unexamined.

In the case studies, **DI**’s lack of curiosity does not align well with SDT’s notion of self-actualization. SDT can explain his desire to be comfortable and to stay within the boundaries of what he already knows only in terms of prior need thwarting experiences, such as his audition experience in Birmingham. **DI**’s current behaviour is therefore, strictly speaking, unhelpful or maladaptive. So is **OG**’s boredom in lessons where the emphasis is on technique and **NS**’s break from singing after audition and performance classes. In these students, the drive toward self-actualisation and excellence seems, at least temporarily, suspended. In terms of basic need satisfaction, competence as ‘effectance’ is inhibited (Deci & Ryan, 2000, p.231). I suggest that this, too, can create worry and pressure. The worry of *not* developing, of *not* self-actualising, of being in **BT**’s words, ‘*the big lagger on the end*’.

The ‘doing’ aspect of SDT can be found in the Conservatoire’s drive for excellence and lies at the heart of 1:1 teaching: ‘under the so-called ‘apprenticeship’ (or ‘atelier’) model, the weekly principal study lesson is the engine which drives a continuous process of independent learning undertaken by the student’ (MMus and MA Programme Document, 2021, p.37). Furthermore, with around 500 public performances per year, the RCS prides itself on being one of Scotland’s ‘busiest performing arts centres’ (ELIR Reflective Analysis, 2018, p.4). With so much activity, perhaps there is danger of conflating integrated motivation with busyness or mere occupation. In such cases movement or busyness themselves become behavioural aims.

8.1.2 SDT: Architecture and Fragmentation

Suspension and fragmentation are not only a challenge with regard to SDT's temporal dimension but also with regard to its spatial dimension, more precisely, its hierarchical model of motivation with its assumed top-down effect between motivational levels. As noted above, motivation can within the theory be differentiated into global, contextual and situational motivation (Vallerand, 1997). On the conservatoire level, as outlined in the literature review, Evans' and Bonneville-Roussy's study on self-determined motivation and practice examined whether domain level motivation affects context specific motivation to practice. The results of the study revealed that basic psychological need satisfaction and autonomous motivation explained more frequent practice, more frequent quality practice, and higher preference for challenging tasks. In the sports domain, Gillet and colleagues' 2010 study on the influence of coaches' autonomy support on athletes' motivation and sport performance showed that self-determined motivation in the general domain of judo affects contextual self-determined motivation at the situational level of a competition. Both studies confirmed the top-down hierarchical model of motivation.

The results of my study, on the other hand, are more aligned with studies which showed a co-existence and simultaneity of motivational types and teaching styles (Valenzuela & colleagues, 2018; Amoura et al., 2015; Ratalle et al., 2007). Regarding autonomy support, Kuper and colleagues, for example, argued for a more fluid conceptualisation of student autonomy maintaining that 'student autonomy is not seen as an individual attribute, but rather as a continuously negotiated process in the student-teacher relationship' (Kupers et al., 2015, p.335). The current study suggested that there was a co-existence of autonomy supportive and controlling teaching styles on the situational level. Whilst it found high autonomy support on a domain level, on the situational level of specific performance contexts such as 1:1 teaching and performance classes, the emerging picture was much more varied. As such, it challenges SDT's top-down model of motivation. As I argued in the discussion chapter, the theory has difficulties accounting for the '*sometimes*'. As **DN** says about his teacher: '*sometimes he's*

worried about upsetting you, but sometimes if it's something that's a problem he'll just be direct about it'.

Borrowing from Grosz, I argued that the teleology and architecture of self-determination in particular leads to acts of '*levelling*' where the uniqueness of the experiences of the research participants is in danger of being lost. The assumed totality of this theory extended into the writing of this thesis, and I felt I needed to be aware of this when applying the concepts and taxonomies of SDT. Paying attention to the voices of my case study participants, I have shown that their experiences sometimes defy classification on a domain and on a situational level. In reality, we do not live on a clearly defined domain and situational levels: life in a conservatoire can be messy. Fundamentally, neither SDT nor PCT can cope with messiness. Yet, as Cliffe and Solvason argue, a philosophical approach to ethics demands of the practitioner to 'stop, and pay attention to, the multiplicity and complexity around them; to see things differently and to uncover layers of meaning and connection that may not have been seen before' (Cliffe & Solvason, 2021, p.114). By reflecting on my own philosophical background throughout this thesis and by designing a complex research methodology based on the voice of the research participants, I hope to have done justice to the complexity of their lived experiences.

8.1.3 Autonomy Support – Emotion Regulation

In the quantitative analysis, 53% of respondents felt they received high autonomy support, 43% felt they received medium autonomy support and only 5% felt they received low autonomy support. The case studies revealed a more complex picture which showed evidence of ego-involving environments and controlling, need-thwarting teaching behaviours. In the discussion chapter, I suggested that this might be related to the institution's desire to cultivate proto-professional environments characterised by close, collaborative relationships with the industry, which, unfortunately, remain largely unexamined in practice. With a high percentage of practitioners such as teachers, stage directors, and coaches actively engaged in the industry and only working part-time at

RCS, I suggested that if this professional environment is not autonomy-supportive, the proto-professional environment might not be either. The majority of case studies revealed a gap between the Conservatoire's ethos and pedagogical outlook based on the tenets of self-determination theory and what is actually happening in specific performance contexts such as 1:1 teaching, performance classes, auditions, and assessments. The ELIR Outcome Report (2018) supported this conclusion by highlighting that RCS ought 'to improve the communication of key institutional policies and regulations to staff and students' (ELIR Outcome Report, 2018, p.4). These key policies include the CUK Principles of Best Practice Policy as well as its Dignity at Work and Study Statement and Guidance.

In the 2020 follow-up report to the 2018 ELIR, RCS focussed on the actions taken since the review. Key areas were the alignment of institutional strategies, the communication of key institutional policies and assessment. In the area of alignment of institutional strategies, a firmer commitment to staff and professional development on the day-to-day level of operations was made instead of '*relying on 'headlines?'*' (ELIR Follow-up Report, 2020, p.3). Since ELIR 2018, RCS has also undertaken an internal audit of all partnerships (academic and non-academic) and established a centralised register of partnerships. It committed to developing 'robust arrangements to secure the standards of any new collaborative provision' (ELIR Follow-up Report, 2020, p.4). Whilst this approach might go some length toward examining the proto-professional environment, it refers only to formal institutional partnerships. With regard to the communication of key institutional policies, the report states that a 'sizeable project is under discussion (initiated by Head of Information Services, in collaboration with the Information Compliance Administrator) to evaluate the work required to centralise all our policies, and make a suitably navigable online resource from them.' (ELIR Follow-up Report, 2020, p.4). Finally, in the area of assessment more emphasis was to be given to 'presenting assessment activity as a learning activity' (ELIR Follow-up Report, 2020, p.4). In addition, the overall assessment process was to be evaluated in its periodic review of undergraduate programmes. The appointment of a Quality Enhancement Manager reporting directly to the Assistant Principal underlines the Conservatoire's drive to tighten its quality assurance processes. Overall, then, RCS's commitments to learning and

improving its services are to be welcomed and it will be interesting to see what the next ELIR Reflective Analysis will show in terms of results of these new measures.

The institution's commitment to staff development presents an opportunity for ensuring its pedagogy is more fully implemented on a day-to-day level of operations. Interestingly, the ELIR Reflective Analysis points out that the School of Music is piloting two staff development schemes in partnership with the Scottish Higher Education Developers' (SHED) Peer Observation of Teaching Scheme (POT) (ELIR Reflective Analysis, 2018, p.110). From an autonomy support perspective SHED POT constitutes a potentially important step toward providing staff with feedback concerning their teaching style. As the process is based on peer-feedback it might also be a less threatening form of teacher assessment. POT feedback forms include aspects of teaching that went well with regard to 'structure, clarity, pacing, organisation, interaction, body language, visual aids and enthusiasm' (SHED POT Guidance, 2017, p.2) as well as areas for reflection. Class feedback forms include questions relating to the 'broad aims of this class within the programme', 'specific learning outcomes of this class' as well as 'appropriateness of structure/pace', 'motivation/engagement of students' and 'rapport with students' (SHED POT Guidance, 2017, pp.3-4). Certainly, there are problems with such direct observation methodologies, and perhaps one could add less-intrusive video methodologies. Nevertheless, considering there is no quality assurance of 1:1 teaching at present, a peer feedback scheme seems a good start. To my knowledge, the results of this scheme within the School of Music have yet to be published.

This thesis suggested that the lack of autonomy supportive environments experienced by some of the case study participants at RCS' School of Music contributed to students' experience of introjected avoidance motivation. In the discussion chapter I showed that autonomy supportive behaviours should target avoidance motivation in students rather than their performance approach goal orientation. In what follows I shall delineate how this could be achieved by drawing on SDT's notions of Integrative Emotion Regulation (IER) and Acceptance and Commitment Therapy (ACT). I maintain

that an acceptance and commitment approach in the form of Acceptance and Commitment Coaching (ACC) could provide a useful addition for staff development programmes at conservatoire level, particularly with regard to 1:1 teaching.

8.2 Frameworks for Suggested Improvements

8.2.1 Integrative Emotion Regulation

Integrative Emotion Regulation (IER) is a newer strand of self-determination theory and examines how individuals regulate emotions (Roth et al., 2017; Roth et al., 2019; Benita et al., 2019). Generally, emotion regulation ‘includes all of the conscious and nonconscious strategies we use to increase, maintain, or decrease one or more components of an emotional response’ (Gross, 2011, p.215). According to proponents of IER, healthy emotion regulation based on autonomous self-regulation, means accessing and accepting negative and positive emotions, a process stipulated to lead to self-acceptance and personal growth (Roth et al., 2017, p.920). IER involves two stages. In the first stage, emotions are approached in ‘a nonbiased way such that they can come to full awareness without being flattened, minimized, or ignored’ (Roth et al., 2019, p.2). The second stage involves ‘an interested and volitional exploration of the emotional experience and its relations and significance for other aspects of one’s self, such as short- and long-term goals, values and preferences’ (Roth et al., 2019, pp.2-3). The second stage emphasises the integration aspect of IER. IER is strongly linked to mindfulness and acceptance theory, which also foreground non-judgmental awareness of the present moment.

As shown, within SDT motivation falls into three broad categories of autonomous, controlled, and amotivated motivation. Controlled motivation contains four regulatory styles: extrinsic, introjected, identified, and integrated regulation. The corresponding categories with regard to emotion regulation in SDT are integrative emotion regulation, controlled emotion regulation and emotion dysregulation (Roth et. Al., 2019). Whilst Integrative emotion regulation involves an acceptance stance with regard to the exploration of emotions, controlled emotion regulation attempts to control feelings. In cases

of controlled emotion regulation, emotions are often appraised as threatening and pressurising and are subsequently suppressed. The avoidance element of this type of control is particularly pronounced in suppressive emotion regulation (SER), a sub-category of controlled emotion regulation, where emotions are ignored, hidden, or avoided (Roth et al., 2019). Emotion dysregulation, finally, is a state 'in which people feel unable to manage their emotions' (Roth et. al, 2019, p.3). With regard to introjected avoidance motivation experienced by the majority of case study participants, integrative emotion regulation would help students explore feelings of shame, guilt, or failure from a non-judgmental perspective. Such a perspective would enable students to become less involved in the emotion and therefore create a healthier space for reflection and subsequent action. Controlled emotion regulation, on the other hand, would suppress and avoid these feelings. **BT**, for example, does not engage with his perceived failure during the mid-term exams in a non-judgmental way and instead creates the performance persona of the '*bull*', which, as I have shown, creates further pressure. In dysfunctional emotion regulation, case study participants would feel overwhelmed and unable to cope with their emotions. Neither the repertory grid nor follow-up interviews suggested that case study participants regulated their emotions in a dysfunctional manner.

As with motivation, social contexts in SDT influence an individual's emotion regulation. According to Benita and colleagues 'few studies have explored the differential effects of autonomy-supportive and controlling social contexts on emotion regulation outcomes' (Benita et al., 2019, p.1667). In their study on pursuing emotion goals in autonomy-supportive and controlling contexts, the authors show that autonomy-supportive behaviours make people more likely to engage in adaptive and sustained emotion goal pursuit. Interestingly, autonomy behaviours stipulated to lead to self-determined forms of motivation appear to be the same as those stipulated to lead to integrated emotion regulation. Autonomy supportive socializing agents, for example, 'respect the other's perspective, display interest in and care about the other's feelings, and generally take an accepting or experience-validating stance toward the other' (Roth et al., 2019, p.7). As these behaviours are rather unspecific, there is perhaps a danger that an autonomy- supportive style 'slips into a too open and even chaotic

style' (Reynders et al., 2019, p.289). I suggest that an acceptance and commitment framework provides autonomy support behaviours with a much needed structure and therefore constitutes a useful addition to IER.

8.2.2 Acceptance and Commitment Therapy

Acceptance and Commitment Therapy (ACT) is grounded in behavioural science and is a third-wave therapy along with therapies such as Dialectical Behaviour Therapy, Mindfulness-based Cognitive Therapy, and Compassions Focused Therapy (Juncos et al. 2017, p.2). It is currently supported by 941 randomised control trials and 328 reviews (Hayes, 2022). In the sports domain it has been used as a performance enhancement intervention in the form of the Mindfulness-Acceptance-Commitment (MAC) protocol (Gardner, 2007; Josefsson, 2020; Yau et. al., 2021). In the music performance domain, it has mainly been used to treat music performance anxiety (Mahony et al., 2022; Shaw et al., 2000; Clarke et al. 2020; Juncos et al., 2017). When used in a non-clinical context ACT is referred to as Acceptance and Commitment Coaching (ACC).

Similar to IER, ACT promotes acceptance of positive and negative emotions and therefore differs from second wave cognitive behaviour therapies which focus on controlling and eliminating unwanted internal experiences. ACT, explain Juncos and de Paiva e Pona, 'does not strive for reduction of unwanted internal experiences, rather, it teaches psychological flexibility in the presence of those experiences' (Juncos & de Paiva e Pona, 2018, p.4). Psychological flexibility is made up of six core behavioural processes: values, committed action, present moment awareness, self-as context, defusion, and acceptance (Hayes et al., 2011). Importantly, these processes are flexible and can be applied in any order and in a variety of ways (Skews et al., 2021, p.498). The six core processes are combined in the ACT Hexaflex.

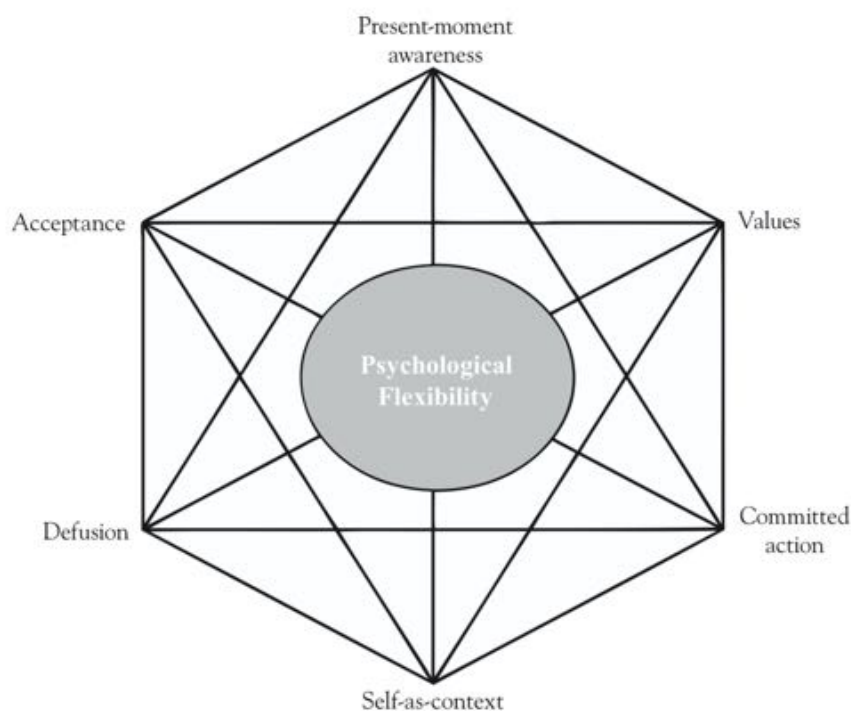


Figure xxx: Six core processes of Acceptance and Commitment Therapy. (Stoddard & Afari, 2014, p.12)

Values as opposed to goals are seen as guiding or directing behaviours. In ACT, values are often presented using the metaphor of the compass. In the case studies, for example, one of **BT**'s values is authenticity which for him means being able to express his personality through performing. In the repertory grid interview expressing personality was contrasted with acting, which **BT** considers inauthentic behaviour. For **CL** the construct pole '*personal importance*' constitutes a value. Music making needs to be of personal importance to **CL**. When this is the case, he also experiences a sense of achievement. **Committed action** is action which is aligned with one's values. In the case studies, committed action is related to those performance contexts in which participants experience congruence between their actions and values. For **BT** this is the case in Lieder-class, for **CL** in chamber orchestra, for **HE** in solo roles in Opera, for **KQ** in the student-led trio, for **NS** in coachings and for **AE** in her 1:1 lessons.

The-self-as context is the observing self (Skews et al., 2020). It is conceptually close to **present moment awareness** which '*involves attending to what is present in the here and now, in a voluntary,*

focused, and flexible way’ (Skews et al., 2021, p.500). The self-as-context is opposed to the conceptualised self, which includes attachments to stories of the self. The self-as-context enables an individual to assume a flexible, distanced relationship from the more rigid stories of the conceptualised self. In the case studies, **DI** might hold the self-story of someone who is better off staying within the known and familiar. **HE** might hold the self-story of someone who cannot express emotions. In both cases I showed that believing firmly in these conceptualised selves, seeing them as true, led **DI** and **HE** to feel worry and pressure. Whilst the self-as-context creates a distance to the conceptualised self, **defusion** creates a distance to rigid thoughts. It involves observing one’s thoughts with the aim of reducing their ‘literality’ (Juncos et al., 2017, p.986). Fusion, on the other hand, ‘means that our thoughts dominate our behavior’ (Harris, 2009, p.19). Fusion is experienced as being hooked, entangled or caught up in one’s thoughts. In the case studies, cognitive fusion with unwelcome thoughts was present in the majority of participants. **HE** was fused with the idea that she needs to live up to other people’s expectations, **BT** with the thought that he needed to leave an impression and be memorable, **CL** with the thought that one needed to become better than anybody else if one wanted a job, **DI** that strangers will not like him and **KQ** that only the grade mattered in assessments.

Acceptance, finally, involves opening-up to all internal experiences be they negative or positive. Avoidance of negative internal or private experiences can lead to experiential avoidance where situations which could potentially give rise to such internal experiences are avoided. In the case studies, avoidance behaviour could be found in **DI**, who stopped attending auditions as these were linked to his fear of the unknown and the fear of rejection from those who do not know him. In **NS**, the truth narrative, **NS** proclaimed knowledge of what the profession requires, cannot only be interpreted as a defence mechanism but also as an avoidance behaviour which protects her from the realisation that she might not be ready for entering the profession.

A useful way of combining the six processes and grouping them into three sets of behaviours can be found in the Triflex Psychological Flexibility Model (figure 31):

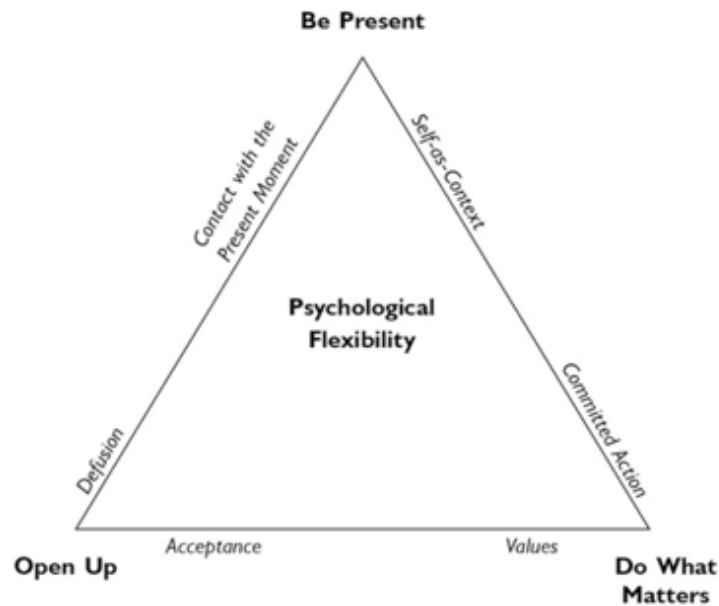


Figure xxxi: A diagram showing the ACT Triflex Model (Harris, 2009, p.13)

As pointed out, ACT- based interventions do not need to follow a fixed pattern with regard to the behavioural processes. Practitioners can commence at any point of the Triflex. They can also just focus on one aspect of the triangle as did Röthlin and Birrer in their study comparing group interventions programmes based on psychological skills training interventions and acceptance-based interventions (Röthlin & Birrer, 2020). In the music performance domain, Shaw and colleagues’ pilot study on training a singing teacher to use acceptance and commitment coaching, on the other hand, engaged with all six processes (Shaw et al., 2020). The study is particularly important as it showed that teachers trained in ACC can help students effectively deal with MPA. The authors maintain that the result of the study ‘challenges the long-held notion that music teachers cannot help their students who suffer from problematic MPA in a significant way’ (Shaw et al., 2020, p.8).

ACT-based interventions have been proven effective with regard to their therapeutic quality in dealing with MPA in 1:1 and group settings (Mahony et al., 2022; Clarke et al., 2020; Juncos et al., 2017) and with regard to their performance enhancing qualities (Josefsson, 2020; Yau et al., 2021). When used as a performance enhancement approach in the sports domain, peak performance from an ACT perspective requires:

- (1) a present-centered external attentional focus on current sport tasks;
- (2) nonjudgmental awareness and acceptance of cognitions, emotions, and sensory experiences; and (3) behaviors, actions, and decisions need to be in line with personal values and athletic goals. (Josefsson et al., 2020, p.93)

Future research in music performance might wish to explore the applicability of the MAC protocol in the music domain.

The holistic dimension of ACT aligns well with the ethos and learning goals of RCS. Importantly, the ACT framework provides teachers with a pedagogical tool which is entirely non-controlling and therefore autonomy supportive. With regard to the case studies, the behavioural processes which would have to be targeted are attachment to the conceptualised self, cognitive fusion and avoidance. Considering the prevalence of introjected avoidance motivation in the case study participants, ACT might prove particularly useful in dealing with students prone to self-criticism and shame (Luoma & Platt, 2015). Fundamentally, shame involves ‘fusion with beliefs of being flawed or unlovable’ (Luoma & Platt, 2015, p.97). The need to impress examiners, to meet the expectations of others such a stage director and Heads of Departments, to be validated by achieving good grades, to be considered worthy of playing with professional orchestras, was present in almost all case studies. At the heart of these behaviours lies the fear of shame, of not being accepted.

Given the close relationship between teachers and students in 1:1 teaching, this performance context could provide the ideal setting for ACT-based interventions. At present, however, the atelier model of teaching is, as I have shown, mostly geared toward competence need satisfaction, with a disregard for autonomy need satisfaction. Furthermore, competence here appears to be synonymous with technical competence. Perhaps **NS**’s assertion that her department prioritises technique over all other matters, hints toward a more general fusion at the conservatoire level with the idea of technical proficiency. In the case studies, the need to show competence and the fear of being perceived as incompetence was a recurrent theme. Undoubtedly being technically proficient is an important prerequisite for becoming a professional musician. Yet, the holistic conceptualisation of the student

experience at RCS cannot be solely based on being technically proficient. An ACT- based intervention focussed on shared values of music making, for example, might direct students toward a less stressful and pressure-inducing engagement with technique.

ACT-based teaching behaviours require teachers to be open and vulnerable. Burk and colleagues define showing vulnerability as an ‘authentic and intentional willingness to be open to uncertainty, risk, and emotional exposure in social situations in spite of fears’ (Burk et al., 2018, p.192). Showing vulnerability has been linked to enhanced job performance, better health, and increased creativity (Burk et al., 2022). The master-apprentice model of teaching does not generally allow the teacher, as the perceived bastion of knowledge, to show vulnerability. The pressure that this can create in the teacher is something that I, in my function as Associate Head of Vocal Studies, have particularly witnessed during the exam diet, where teachers experience the performance of their students as an evaluation of their own teaching skills.

8.3 Contribution to Knowledge

My thesis actively contributes to the understanding of a conservatoire environment through the lens of self-determination theory (SDT) and personal construct theory (PCT). First, it identified a gap in the existing literature. As is clear from the literature review, conservatoires tend to be under-researched within the wider music education area and – while there are some related studies – there is little existing research examining SDT in the domain of conservatoires specifically. Second, in addressing this gap, the thesis develops and applies an innovative theoretical framework (SDT and PCT) to explore this conservatoire environment. Third, the research makes use of a relatively novel approach to collecting the qualitative data. The use of repertory grid interviews is original for studies in this field and generates findings that provide a unique, novel perspective on conservatoire students’ experiences. Finally, the thesis demonstrates an original critical reflection on the RCS as well as on self-determination theory and personal construct theory.

8.4 Next Steps for Further Research

An interesting direction for future research might lie in a complementary analysis of basic need satisfaction, autonomy support and motivation of teaching staff in the School of Music. This would usefully supplement the restrictions of the current study in terms of its sole focus on the student experience and the employment of self-report methodologies. A wider research project could focus on comparisons between the various schools at RCS. This might be particularly interesting with regard to group and 1:1 teaching.

Trialling a teacher training programme based on integrative emotion regulation and acceptance and commitment coaching would certainly be interesting and provide RCS with an additional staff development tool. Results of this thesis suggest that a particular focus should hereby lie on preventing introjected avoidance motivation in students through defusion and acceptance techniques.

Limitations of the present study pertained mainly to its quantitative component. Future research should ensure the use of measures with more reliable psychometric properties such as the Basic Psychological Need Satisfaction and Need Frustration Scale (Chen et al., 2015). Specialist higher education institution such as RCS often have departments with relatively small student populations - the Timpani and Percussion department, for example, only had a total population of seven students. This can make the statistical testing of differences between departments difficult and in such cases it might be more appropriate to use a qualitative methodology.

8.5 Concluding Remarks

Throughout all the stages of this thesis I have attempted to take into consideration my position as an insider. Agreeing with Olmos-Vega and colleagues, I did not assume that bracketing or neutralising my own experiences in order to assume a more objective position would be possible (Olmos-Vega et al., 2022.) Instead, I clarified my own possible prejudices and biases and showed how they might have influenced particularly the writing up stages of my research. I hope to have done this without self-pity and without turning to simple '*mea culpa*' statements (Olmos-Vega et al.,

2022, p.3). I do not believe it is possible to show precisely when and how my pre-knowledge or biases affected my writing. For me it was therefore important that my writing style reflected the possibility of bias. I hope to have achieved this by providing nuanced and compassionate accounts of the stories of the case studies.

Having intimate insider knowledge of the conservatoire environment, I am aware of the challenges and pressures that all agents in this environment experience, be they students, staff or managers. This led me to conduct my research from a compassionate position, not only for those around me but also to myself. It is important to acknowledge, as I have done, that we sometimes get it right and sometimes we get it wrong. When we get it wrong, we have a responsibility to correct a course of action, but this should always happen with compassion. Compassionate self-awareness in my opinion is key to defusing ego-oriented environments. As my research grew, so my emotional maturity grew. I am grateful that Acceptance and Commitment Coaching (ACC) and Compassion Focused Therapy entered my life in 2018. It helped me deal with difficult emotional states during my time at RCS. A journal entry after a challenging few weeks at work in March 2019 reads: 'For me personally this was a very distressing experience and I am very very disappointed and angry'. My own therapeutic practice helped me to deal with these emotions in a compassionate and mindful manner and continue my work and research in a valued and committed way. I hope that my self-reflexive, compassionate and mindful approach has done justice to all those who have been involved in this research project.

Whilst the aim of my thesis was to capture the experiences of students using a self-determination theory framework, the aim was not to objectify these experiences. Instead, it was to begin a dialogue, a questioning. In this sense my thesis is a proposition. It proposes a theme which requires further exploration and care. 'A proposition', says Levinas, 'is maintained in the outstretched field of questions and answers' (Levinas, 1998, p.96). The questioning aspect of my thesis was made possible by the students who took part in the case studies. I am grateful to them for allowing me to thematise their

experiences and by so doing show the limits of self-determination theory on a situational level. It was also made possible by the Royal Conservatoire of Scotland who welcomed this research and invited an examination of its own *praxis*, i.e., ‘the interrelation of practice and theory in learning’ (ELIR Reflective Analysis, 2018, p.25) in its proto-professional environment. I am grateful for this act of hospitality, of inviting difference and otherness into the institution.

Finally, the act of finishing this thesis must be viewed as an arbitrary decision to end. Whilst one must reflect and analyse with expertise and care, every decision entails a necessary moment of uncertainty and risk. Yet, it is precisely this moment that opens the possibility for a dialogue between the author and reader of this thesis, between researcher and research participant, and, finally, between students and their institution. A link must be made, the dialogue must resume without the certainty of what the outcome will be. As Lyotard writes with such beauty in *Le Differend*:

That’s just it: the feeling that the impossible is possible. That the necessary is contingent. That linkage must be made, but there won’t be anything upon which to link. The “and’ with nothing to grab onto. Hence, not just the contingency of the how of linking, but the vertigo of the last phrase. Absurd, of course. But the lightning flash takes place – it flashes and bursts out into the nothingness of the night, of clouds, or of the clear blue sky’ (Lyotard, 1988, p. 75).

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Appendix A

PARTICIPANT INFORMATION SHEET

Survey of Motivation of RCS Music Students: Principal Study and Supporting Studies Activities
2016/17

Before you decide whether you want to take part, it is important for you to understand why the research is being done and what your participation will involve.

Study Outline

My study aims to measure important factors thought to affect your motivation with regard to your principal study module (performance module). This module consists of your 1:1 lessons and your supporting studies classes, which, apart from regular classes such as performance classes, technique classes, repertoire classes, chamber music classes, etc., also include a variety of performance activities such as orchestral and choral concerts and opera productions. It also includes your performance folio and Performance A and B options. It does NOT include your CCS classes or choice electives. My research is only concerned with the performance activities perspective of your degree. I would like to find out whether you feel you are appreciated and supported by your teachers and peers, how they make you feel about your playing and whether you have a say in how to structure your artistic development. Finally, I would like to know a little bit about why you play your principal study instrument at the RCS.

Why have I been asked to take part?

You are being invited because your experience as a music student at the RCS can contribute much to the understanding and knowledge of students' motivation at conservatoire level.

What will participation involve?

You will be asked to complete a questionnaire in three sections relating to your experience of your performance environment at the RCS, your experience of teacher support and your motivation for playing your instrument. The questionnaire typically takes 12-15 minutes to complete.

Your Rights

Participation in this study is voluntary, and you are under no obligation to take part. You are free to withdraw at any point without explanation: simply click the "x" in the top corner of your browser. You also have the right to omit or refuse to answer or respond to any question that is asked of you: simply click the "next" button of the survey page to move to the next question.

Benefits and Risks

There are no obvious risks for you in this part of the study. You may find the project interesting and enjoy the opportunity to provide feedback on your experiences at the RCS. However, if you feel uncomfortable about any aspect of the survey, remember that you have the right to withdraw from the study at any point. You are also invited to discuss these aspects further you should contact Dr Jane Balmforth, Counsellor and Disability Advisor ([REDACTED]), Roz Caplan, Conservatoire

Equality and Diversity Officer ([REDACTED]), or a representative of the Student Union. For general information on complaints structures, please download the RCS Dignity at Work and Study Policy from the RCS webpage Equality and Diversity (Equality Impact Assessment), visit <http://www.rcs.ac.uk/aboutus/complaints/> or go to Mahara Support Services.

Confidentiality/Anonymity

Your responses to this survey are anonymous, meaning that I will not be able to link your survey responses to you. The survey software does not collect identifying information about you. I plan to publish the results of this study, but will not include any information that would identify you.

If you have any questions about this study, you can contact me, Dr Ralph Strehle, Royal Conservatoire of Scotland, School of Music, [REDACTED] or Professor Stephen Broad, Royal Conservatoire of Scotland, [REDACTED]

Appendix B

PhD Research Study

An assessment of motivation of RCS music students from a self-determination theory perspective

INFORMATION SHEET FOR PARTICIPANTS

You are being invited to take part in a case study on motivation from a self-determination theory perspective. Before you decide whether you want to take part, it is important for you to understand why the research is being done and what your participation will involve. Please take time to read the following information carefully and discuss it with your peers or other members of staff from your school if you wish. Please contact me if anything is unclear or if you would like more information. Take time to decide whether or not you wish to take part. Thank you for reading this.

Study Outline

This study looks at what aspects are important for you to be performing at your best and how your performance environment, i.e. the people in it and the classes and courses offered, might impact on your ability to perform well and on your motivation to pursue studying your principal study instrument.

What is the purpose of this part of the study?

The purpose of the case studies is to find out how music students' motivation is shaped by their perception of the RCS study and performance environment, specifically with regard to important others and the courses and classes on offer, and to ascertain the extent to which the concepts of competence (e.g., how good they consider themselves to be at playing their instrument), autonomy (e.g., whether they are free to express their opinions during lessons) and relatedness (e.g., whether they 'get on' with staff and other students) figure in students' perceptions.

Why have I been chosen

You are being invited because I feel that your experience as a music student at the RCS can contribute much to our understanding and knowledge of students' motivation at a conservatoire level.

What will participation involve?

1. A repertory-grid test and follow-up interview. The repertory grid test is an interview technique which will help you assess your performance environment and your performance abilities. The interview will take one hour.
2. A follow-up meeting where we discuss the results from your repertory grid test. The interview will take one hour.

Participants' Rights

Participation in this study is totally voluntary, and you are under no obligation to take part in this study. You are free to withdraw at any point without explanation. You have the right to ask that any data you have supplied to that point be withdrawn/destroyed.

The interviews can be carried out within the RCS, at your home or a friend's home; whichever would be more convenient for you. The interview will be based upon a repertory grid test which is akin to semi-structured interviews. The interview will be audio-recorded and later transcribed into text form. Recordings of interviews will be deleted upon transcription.

Please note that:

- You can decide to stop the interview at any point
- You need not answer questions that you do not wish to
- Your name will be removed from the information and anonymised.

As part of the presentation of results, your own words may be used in text form. This will be anonymised, so that you cannot be identified from what you said.

Benefits and Risks

Risks

Although the repertory grid test generates personal constructs which can contain part of an individual's belief system, it is very unlikely that you will be feeling psychological discomfort in this study. However, if questions of, for example, self-esteem or competence lead you to feeling uncomfortable, you might wish to discuss issues further with the Conservatoire Counsellor Dr Jane Balmforth ([REDACTED]).

Should the research process reveal that the student-tutor relationship, or any other important student-staff relationship within the parameters of this study, causes you psychological distress or that you feel you are exposed to unacceptable behaviour and harassment defined in the RCS Dignity at Work and Study Policy, 'as unsolicited or unwelcome acts that humiliate, intimidate or undermine the individual', you should contact Dr Jane Balmforth, Counsellor and Disability Advisor ([REDACTED]), Roz Caplan, Conservatoire Equality and Diversity Officer ([REDACTED]), or a representative of the Student Union. For general information on complaints structures, please download the RCS Dignity at Work and Study Policy from the RCS webpage Equality and Diversity (Equality Impact Assessment), visit <http://www.rcs.ac.uk/aboutus/complaints/> or go to Mahara Support Services.

Benefits

Participants might gain personally from the opportunity to reflect on their performance ability and motivation. Results of the study would also generate information which could be used to further curriculum development.

Confidentiality/Anonymity

All data collected will be kept confidential and used for research purposes only. No one should be able to link the data you provided to the identifying information you supplied. The consent forms will be kept separate from the interview forms. Since this is study involving multiple intervention points and interviews, it is necessary to code (link-anonymise) all information provided. Accordingly, the interview

and profiling forms will be linked by a code specific to your name. The key sheet (identifier) will be kept in a separate and secure site. Your name will therefore not appear on any of the forms. Only the researcher with the key sheet can identify persons from the forms. It should not be possible to identify anyone from my reports on this study.

If you decide to take part you will be given this information sheet to keep and be asked to sign a consent form.

Contact for further Information

Dr Ralph Strehle
Royal Conservatoire of Scotland
School of Music

Dr Stephen Broad
Head of Research

Appendix C

INFORMED CONSENT FORM

An assessment of motivation of RCS music students using self-determination theory.

By signing below, you are agreeing that: (1) you have read and understood the Participant Information Sheet, (2) questions about your participation in this study have been answered satisfactorily, (3) you are aware of the potential risks (if any), and (4) you are taking part in this research study voluntarily (without coercion).

Participant's Name (Printed)*

Participant's signature*

Date

Name of person obtaining consent (Printed)

Signature of person obtaining consent

**Participants wishing to preserve some degree of anonymity may use their initials (from the British Psychological Society Guidelines for Minimal Standards of Ethical Approval in Psychological Research)*

Appendix D

Ethical Approval Letter



Royal Conservatoire
of Scotland

Dr Ralph Strehle

30 March 2023

Dear Ralph

Confirmation of Ethics Committee approval for *A Critical Investigation of Self-Determination Theory in the Context of a Music Conservatoire: Basic Needs Satisfaction, Autonomy Support, and Motivation of BMus and MMus Performance Students*

You submitted an application for ethical approval of your doctoral project in January 2014. On behalf of the Ethics Committee, I can confirm that the application was discussed at the Research Degrees Committee meeting of 16 January 2014, and approval was confirmed following a review of your survey materials and information sheets by the Academic Registrar and Counsellor and Disability Adviser.

Kind regards,

Prof Alistair MacDonald
In loco praeses Ethics Committee

Patron

HRH The Prince Charles, Duke of Rothesay

Honorary President
Nicola Benedetti CBE

Chair
Professor Dorothy Miell OBE

Principal
Professor Jeffrey Sharkey

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