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Everyday Objects, Affect, and Embodied Policy: A Case Study of Popular Music Summer Camps during COVID-19

Kayla Rush

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Corresponding author(s):

Kayla Rush	*Dundalk Institute of Technology*	Kayla.Rush@dkit.ie

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Abstract

In 2021, summer camps represented, for many children and teenagers, a much desired return to 'normal' social interactions, following school disruptions due to the COVID-19 pandemic. One such summer camp programme was coordinated by Rock Jam, a private popular music education organisation based in Dublin. Rock Jam's summer camps were booked to capacity, with both children and their parents or guardians eager for a return to face-to-face educational and social experiences. However, early in July, summer camp programming became more complicated when the Irish Government clarified that indoor summer camps were not permitted, and all summer camp activities must be held outdoors due to public health restrictions. This article reports on Rock Jam's pandemic response measures, both before and after the policy clarification. It reflects on and examines the ways in which policies are embodied and materialised in everyday interactions, focusing especially on the outdoor tents that allowed the summer camps to continue in compliance with the newly clarified policy. It uses the language of affect to examine the sensory, emotional, material, and interpersonal dimensions of these everyday interactions with embodied policy.

Keywords: COVID-19; summer camps; affect; embodiment.

Everyday Objects, Affect, and Embodied Policy: A Case Study of Popular Music Summer Camps during COVID-19

Kayla Rush

Introduction

By June 2021, most students in Ireland – as in many other parts of the world – had spent a significant portion of the past fifteen months learning online, as schools were closed or only partially open due to the ongoing COVID-19 pandemic. Closures varied significantly across, but impacted all, educational levels (Figure 1). For many in the northern hemisphere, this had included the summer 2020 school break period, during which time many summer camp offerings had been cancelled or significantly curtailed (Browne and Wycoff, 2021). In light of this, summer camps scheduled for June, July, and August 2021 promised (for those families who coud access them) not only extracurricular enrichment, but also a chance for children and teenagers to engage in peer socialisation and face-to-face learning environments, both of which had been in short supply during the previous academic year.

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	Pre-primary, 2020	Pre-primary, 2021	Primary, 2020	Primary, 2021	Lower secondary, 2020	Lower secondary, 2021	Upper secondary (general education), 2020	Upper secondary (general education), 2021
Days schools fully closed, Ireland	72	0	63	33	42	49	42	30
Days schools fully closed, OECD average	44	11	59	19	65	27	70	31

Figure 1: Days of full school closures in pre-primary, primary, and secondary schools in Ireland between 1 January 2020 and 20 May 2021, compared to OECD averages. Data from OECD (2021).

As a US-based study of summer camps during COVID-19 notes, summer camp attendance can provide significant social benefits to children, benefits that were especially necessary and valuable following the learning disruptions caused by pandemic-related school closures (Dugger et al., 2023). This presented, that study's authors note, 'a unique tension … between Covid-19 risk reduction strategies (e.g. childcare organisation closures) and the benefits of program attendance' (Dugger et al., 2023, pp.1-2). While, according to the Irish Times, at the beginning of June 2021 'almost all' summer camps in Ireland were 'back up and running' more than a year after the first pandemic lockdowns and school closures (Cullen, 2021), summer camp organisers and participants were still operating under significant public health restrictions put in place to curb the spread of the virus. Set against the backdrop of the state-wide vaccination programme and discussions of potential 'reopening' and easing of business closures, in this short period summer camps became a key site for public health policymaking and discourse.

This article presents and analyses a case study of a summer camp programme in Dublin, Ireland, that ran from June to August 2021. Rock Jam, a private music education organisation offering small-group popular music instruction for children aged seven to seventeen, remained open throughout the entire summer camp period, though not without added challenges presented by public health policies. The organisation's summer camps – which had run in 2020 as well, under stricter public health regulations – were fully booked in 2021, demonstrating significant demand for places on the programme. Based on ethnographic research with Rock Jam, which included the entire summer 2021 period, this article draws on data from in-person participant-observation across Rock Jam's three summer camp sites and ethnographic interviews with summer camp staff. I also able to draw on my own feelings, given shape via fieldnotes taken during the period of research (see also Rush, 2022b). This data is further contextualised in this article by news reports and relevant Government statements from the same time.

This article's aims are twofold. First, it reports on Rock Jam's pandemic mitigation measures in summer 2021, focusing especially on the organisation's response to a clarification in policy that occurred in early July. In so doing, it examines the practical cultural policy implications of pandemic public health policies for summer camp programming, emphasising that cultural policy cannot be wholly separated from other forms of policymaking, especially within the context of the pandemic.

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Second, this article reflects on the ways in which cultural policy is embodied and materialised within quotidian, mundane experiences and interactions, examining in particular the instructors' relationships with the outdoor tents that comprised a central component of Rock Jam's response to state-mandated pandemic policies. It does so through the lens of affect, examining and analysing the role of affective language and experience in policymaking and interpretation, and of affective experience in everyday policy interactions.

Pandemic policy and response, summer 2021

Rock Jam is a private, extra-scholastic, fee-paying music education company. It provides weekly extracurricular small-group instruction – called 'jam sessions' – during the academic year, as well as a popular summer camp programme. It operates locations throughout Dublin, siting its programming in school buildings and recording studios. The majority of its programmes operate in more affluent areas of South Dublin; this is also the corner of the city where the organisation got its start in 2013. Pupils hail from all over Dublin and beyond, with a handful of summer camp attendees being driven more than an hour to attend. As these core Rock Jam programmes do not receive any form of subsidy, whether state-sponsored or non-profit, students are virtually all from middle- and upper-middle-class family backgrounds. Rock Jam does undertake some state-sponsored teaching activities in schools through funding from Music Generation, but these are separate from the fee-paying summer camps and jam sessions which were the focus of my research.

A typical summer camp has about twenty students, split into four small groups of four to six children of a similar age. Each group comprises a 'band' tasked with writing or arranging, rehearsing, and recording one song over the course of the week. A typical band includes several guitarists, a bass guitarist, a drummer, a keyboardist, and one or more vocalists who may also play instruments; there are, however, many variations on this lineup, based on student experience and interest. Other instruments that featured in bands from summer 2021 included ukulele (the most common non-'rock' instrument, as Rock Jam also provides ukulele instruction in schools and online), mandolin, violin, flute, and saxophone. Since the groups are age-based, they are mixed-ability, with complete beginners learning alongside more experienced peers. Each band is lead by an adult instructor, called a 'coach'. Coaches are recruited and appointed primarily for their experience as musicians and performers, rather than for formal education qualifications; this appears to be a common feature of private, fee-paying rock music education institutions in Europe and North America (Overland, 2017, p.59; Westerlund, Väkevä, and Ilmola-Sheppard, 2019, p.16; Rush, 2021, p.378)[i].

In preparing to hold the first week-long camp of the summer, which ran from 14 to 18 June 2021, the Rock Jam team put in place a number of clear health measures, which were meant to ensure compliance with then-current public health requirements as mandated by the Irish state. All students and staff wore masks at all times when indoors, though some exceptions were made for vocalists. Equipment was cleaned with anti-bacterial wipes at the end of every day, and hand sanitiser was readily available throughout the summer camp locations. Staff took self-administered antigen tests once per week, on Monday mornings before campers arrived. Doorways and

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windows were left open to facilitate airflow, and students were given three breaks per day (one in the morning, one in the afternoon, and a longer break for lunch), all of which were, weather permitting, taken outdoors. Rock Jam's typical mode of organising the summer camps paired well with policy guidelines to socialise in small 'pods' of individuals. Coaches emphasised to the students that their bands were their pods, and they worked to keep the pods largely separate during full-camp sessions and breaks.

These measures appeared to adhere to the public health guidelines currently in place while still allowing the camps to proceed as planned. A Parliamentary Question response from Minister for Health Stephen Donnelly, dated 30 June 2021, appeared to confirm that Rock Jam was in line with state guidance. In response to a question regarding 'restrictions … in relation to summer camps for children both indoors and outdoors', Donnelly responded:

> Summer camps may proceed[,] however camp organisers must ensure adherence to the public health measures in place at the time of the summer camp. The public health measures in place will, for example, guide the numbers permitted in pods for both indoor and outdoor activities and whether indoor catering is permitted. (Oireachtas, 2021a)

However, as documented in an *RTÉ* article the following week, these guidelines were rather vague, and many summer camp organisers remained uncertain as to whether they were allowed to open (Lynch, 2021a). On 7 July 2021, the same day as the publication of the RTÉ article, another Parliamentary Question response, this one from Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media Catherine Martin, provided much more specific insight into how the guidelines described by Donnelly the week prior were to be applied in the case of summer camps. Martin stated, 'Indoor activities, such as organised events including summer camps, group training, exercise and dance are not currently permitted …' (Oireachtas, 2021b) This more specific answer appears to have become publicised to lay audiences via an article published by RTÉ on the afternoon of Friday, 9 July (Lynch, 2021b).

Rock Jam staff reported that they first became aware of the policy clarification on the afternoon of the 9th, as parents and guardians of campers encountered the RTÉ article and began calling Rock Jam director Bas Rycraft for clarification on whether the camps would remain open in future weeks in light of the policy. Bas committed to keeping the summer camps open, a decision for which he noted parents and guardians were very grateful. He spent the weekend procuring supplies to facilitate moving camp activities entirely outdoors, particularly outdoor tents to provide shelter and shade for campers and equipment. At the time the article was published on Friday afternoon, Rock Jam owned one outdoor tent; by the following Monday morning, they had twelve. By the time the new crop of campers arrived on Monday, the Rock Jam camp layouts looked very different. Each location had four tents scattered around the property, one for each band. Staff members had been asked to arrive early to set up the tents and move the musical equipment outdoors. Where in previous weeks equipment had been kept overnight in each band's assigned indoor rehearsal room, and thus daily set-up tasks were minimal, now in addition to the tents staff were required to move instruments, amplifiers, microphones, and sound systems into place before campers arrived. Instructors who had previously arrived on site shortly before their workdays began were now

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needed (roughly) sixty to ninety minutes before the camps started and an additional thirty to sixty minutes at the end of each day. Several camp directors, veteran staff members charged with overseeing day-to-day operations and logistics at each location, told me they were now arriving on-site at 7.30 or 8.00 in the morning, two hours or more before the summer camps began.

Deciding on appropriate locations for each of the tents required a delicate balancing of multiple considerations. One on the one hand, the tents needed to be spaced far enough apart that each band could practice their music without being overpowered by the others. Sonic overlaps had already been an issue when the camps were indoors, due to the requirement to keep doors open to facilitate airflow, so moving band rehearsal spaces outdoors did not present a significant change in this regard. However, the outdoor move created new concerns and challenges regarding noise: one of the locations was directly adjacent to a residential neighbourhood, where outdoor amplified noise could disturb people in their homes. On the other hand, the tents needed to be near enough to indoor spaces to allow for wired connections to a power source. Staff threaded long extension cords through windows and doors, around building corners, and across open lawns (and in one case, a wildflower field). As each of these presented a potential trip hazard, the cords were either marked with tape or, where possible, covered with floor mats. Staff were careful to use the brightest-coloured cords in high-traffic areas, and they regularly cautioned students to be careful when walking around the tents, in order to avoid tripping.

The first few weeks following the policy clarification via Parliamentary Question coincided with a heat wave, marking the hottest weeks of summer 2021 in Ireland. Rock Jam staff, particularly director Ba, worked to visibly and materially link the sunny weather with the move outdoors. Both in signs on-site and on Rock Jam's social media pages, they cast the summer camps as a 'festival', making a clear connection to the sonic and material cultures of outdoor music festivals (Figures 2 and 3). On Monday, Baz drove around to each of the sites and carefully hung colourful paper decorations in each tent, giving the 'Rock Jam Festival' a clearly visible material culture (Figures 4 and 5).

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Figure 2: A sign at the entrance to one location advertises the 'Rock Jam Festival' on Monday morning, 12 July 2021. Photograph posted publicly to the Rock Jam Twitter account (Rycraft, 2021).

Figure 3: Groups of children rehearse outdoors under tents at one summer camp location. When shared to Twitter on 12 July 2021, this photograph was captioned, 'Government gives you lemons? Make lemonade! Out door jam sessions were a lot of fun today. #summer camps'. Photograph posted publicly to the Rock Jam Twitter account (Rycraft, 2021).

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Figure 4: One rehearsal space is decorated with paper flamingos hung from the tent structure. Photograph posted publicly to the Rock Jam Twitter account (Rycraft, 2021).

Figure 5: Another rehearsal space is decorated with colourful bunting. Photograph posted publicly to the Rock Jam Twitter account (Rycraft, 2021).

Less visibly, though, staff had valid concerns regarding potential dehydration and sunburn, given the hot, sunny weather. Families were asked to send water bottles and sunscreen with their children, and staff regularly reminded campers to reapply sunscreen and to drink water. In addition to his role decorating the tents, Baz spent considerable time throughout the following days driving large, multi-gallon bottles of water to the various campsites, in order to ensure everyone had

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drinking water readily available. A different set of dilemmas presented itself when the two-week heatwave was followed by an extended period of rainy weather. Rain posed a serious threat to electrical safety, as even where most equipment was covered, extension cords were exposed to the elements. Each morning, staff had to carefully consider whether it was safe to set up electrical equipment outdoors, and if rain threatened later in the day, staff might be suddenly called upon to move objects indoors to ensure they stayed dry. This affected campers' experiences both sonically and materially; on days when instructors opted for acoustic-only rehearsals, some students expressed disappointment at not being able to play electric or amplified instruments (especially electric guitars), which they considered a core part of the rock music experience (Rush, 2023). This was also a practical concern; as its name suggests, Rock Jam focuses on teaching rock music, and it has a greater number of electronic instruments in its considerable inventory, making it difficult to supply all campers with instruments on acoustic-only days. This was partially mitigated by students bringing their own acoustic instruments, as many did, or by supplying students with ukuleles.

The early July policy statement regarding rules for summer camps, while welcome in providing clarity for the sector, thus caused significant disruption to the day-to-day workings of summer camps delivering cultural education and experiences. The newly clarified policy noticeably increased both the physical and temporal workload for staff, as well as the levels of uncertainty with which staff and students dealt on a daily basis. In the remainder of this article, I suggest that an affective approach can provide vital theoretical and practical insight into this process by which public health policy statements are translated into everyday cultural experiences[ii].

Embodied policy and affective experiences

Summer camp staff were understandably frustrated by the additional demands on their time stemming from the requirement to move equipment outdoors every morning and return it inside every afternoon. The outdoor tents, which staff called 'marquees', quickly became the collective embodiment of this policy. In Ahmed's term, the tents became 'sticky' objects – ones 'saturated with affect, as sites of personal and social tension' (2014, pp.10-11). Dealing with the marquees was a time-intensive and physically demanding process requiring multiple people, and thus this was the process whereby the affects of frustration and annoyance became attached – 'stuck', to use Ahmed's term – to the objects of the tents. Through this process and its daily repetitions, the outdoor-only summer camp policy was physically inscribed onto individual bodies. In an effort to make myself useful, I assisted in the set-up and tear-down processes associated with the outdoor rehearsal spaces, and thus I too underwent this process of physical and affective inscription.

The stickiness became clearest in moments when the tents-as-embodied-policy produced physical discomfort. Like the staff members, on many occasions I pinched my fingers in a tent's metal apparatus while attempting to fold it for storage. Some of the tents, moreover, were prone to collecting water on rainy days, meaning most of us had experiences of being doused in water when attempting to collapse a tent. In one of the summer camp locations, some tents were set up under trees in a shaded area, so that in addition to rainwater they collected falling sap; each adult stationed at that location (myself included) accidentally dumped a large quantity of orange sap-

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water – a literally ‘sticky’ object – on their own head on at least one occasion. In these ways, the summer camp policy came to be physically felt within and on the body.

These affective and material experiences were manifested and named in a variety of ways. The most common of these was through light-hearted jokes at the tents’ expenses; for example, when making plans for the staff end-of-summer barbecue, the instructors’ group chat (of which I was a member) traded jokes, memes, and gifs about holding a ceremonial marquee-burning as part of the event. Staff would also at times verbalise these feelings in more serious ways, as when one instructor commented that they found the repetitive process ‘demoralising’ after so many weeks. In another instance, one staff member informed others that they had heard another popular music summer camp, this one state-sponsored, had continued to meet indoors and mask-less. The staff members felt that this pointed to a deep inequality between the two programmes, and they were especially frustrated that they must continue to engage in this physical labour when colleagues working elsewhere did not.

Notably, virtually none of the tent frustration was directed at Rock Jam’s director. Baz in some ways personified the policy implementation, being the one tasked with making the decision to stay open, as well as with purchasing and allocating the tents; however, none of the staff named him as the source of their frustration or directed their annoyance toward him, at least in my hearing. There are several potential reasons for this, and I believe the explanation lies within some combination thereof.

First, Rock Jam instructors are embedded within a dense web of relationships, both professional and personal. The more senior instructors have worked with Baz for a decade or more, whether through Rock Jam, the local music scene, or both. The key site for recruiting new staff is the Dublin City University (DCU) BA in Jazz and Contemporary Music Performance programme, which was formerly the third-level jazz degree at the private Newpark Academy of Music. Baz earned a degree from Newpark, and he met and befriended many of Rock Jam’s veteran staff during his studies. He maintains close working relationships with many of the Newpark staff, who are now employed by DCU[iii]. Regarding his decision to focus on recruiting from this programme, Baz told me in an interview that this connection works ‘on multi levels … the different generations of graduates from the course all speak the same language, you know, share similar experiences’, and thus new staff could incorporate Rock Jam’s teaching styles and philosophies relatively effortlessly. He added:

> And also in terms of, just from a practical sense, like, I can vet these guys on many levels because I have access to their teachers and the scene and everybody knows everybody and I can find out what I need to know and make sure they're okay.

These hiring practices point to a small local music scene in which ‘everybody knows everybody’, and thus in which maintaining positive working relationships is important for one’s current and future career. Baz’s description also acknowledges the relative power he has in relation to students or recent graduates of DCU, as a friend and frequent collaborator of their lecturers, who in turn help those students and graduates make important connections within this scene. Thus, directing negative affects toward inanimate objects, and through them to state policymakers rather than arts managers, is a useful career strategy, though none of the staff presented it in those terms.

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Baz's visibility during the summer camps also likely played a role. Rather than being an absent manager, the staff saw him on a daily or near-daily basis, always in motion, as he delivered necessary musical equipment and public health items – for example, hand sanitiser, extra masks, and antigen tests for staff, in addition to the fresh drinking water mentioned above. Baz had also been the person responsible for sourcing the marquee tents, doings so when the rest of the staff were off work over the weekend, and he fielded many of the parent calls asking about how public health policies would affect the summer camps. This flurry of activity might be contrasted to a perception of Ministers and TDs as people who make policy without necessarily encountering the situation on the ground (cf. Rush, 2022a, pp.112-134). This is not to say that policymakers are not active, but rather that their activities are not as visible to arts and cultural workers as are those of managers. This series of considerations and decisions behind which affective experiences are shared aloud exemplifies what White calls the 'affect-emotion gap':

> the dynamic slippages between what subjects feel and what they conceptualize and make 'known' of what they feel that are often made into sites of political, economic, and ethical investment and management. (2022, p.19)

This is not to say that Rock Jam employees felt anger or annoyance with Baz and chose not to speak it (though of course that may have been the case). Rather, I suggest that staff experienced a sort of vague unhappiness and verbalised and represented it vis-à-vis the marquee tents. Verbalisation and sharing of these feelings thus comprised a site of 'ethical' and relational 'management', a process of finding appropriate outlets to name the unnamed.

White further writes of what he calls 'feedback' or 'looping' in affective relations (2022, p.19, drawing on Margaret Wetherell's term 'affective discursive loops'). He writes, 'The looping effect of the affect-emotion gap describes the interactive operation of affect on emotion and emotion on affect' (White, 2022, p.19). In other words, affect and emotion are involved in a mutually productive, multi-directional relationship, whereby each informs and 'feeds' the other. The feedback process was particularly evident in the final two weeks of the summer camps, during which multiple adults (myself included) remarked on feeling especially tired and run-down, both physically and mentally. This feeling was so pervasive and so obviously shared that I began to refer to it in my fieldnotes as 'collective burnout'. Interestingly, the feeling of collective burnout extended even to a staff member who only worked during those final two weeks; it appears, then, that he was feeling not (or not only) the cumulative effect of the process on his own body and mind, but the exhaustion expressed by others as well, embodied through the process of looping. While not exclusively ascribed to their experiences of dealing with the tents and moving equipment in- and out-of-doors, staff did note that the additional required time and physical effort contributed to this feeling. The daily repetition of the acts of setting up and tearing down the marquees, as well as the discussions through which staff expressed their feelings on the topic, were undoubtedly significantly in building toward this collective feeling of end-of-summer exhaustion.

Increasing exhaustion with the process was also materialised in the gradual disappearance of the colourful paper decorations, which were folded into the tents at night so they would not have to be re-hung every day, which would have significantly increased the workload. Through the course of everyday wear-and-tear, including exposure to the changing weather, the paper decorations were

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smashed, rained on, stored in damp conditions, and eventually destroyed; by the final week of summer camps, only a select few tents had a single paper object clinging on – an image that I think many Rock Jam staff would feel was an apt metaphor for their own fraying energy levels.

Affective language in policy narratives

'Administering affect', as White calls it, is an active process, one that responds to and is driven by policymakers' own affective experiences, and one by which 'state administration affects people outside it on an intimate level' (White, 2022, p.144). Above I have focused on the latter portion of White's statement, examining the everyday means by which the COVID-19 summer camp policy was embodied and embedded in the workings of Rock Jam's summer camp. I briefly turn now to the policymakers themselves, in an effort to understand the disconnects that may arise between policymakers' perceptions of their constituents' affective experiences and emotions (as communicated via official statements and media) and those of the non-policymakers affected by those decisions.Much of the policy language around pandemic restrictions appealed to notions of collective sacrifice and societal together-ness: disappointment as a price paid for the health of all, particularly the most vulnerable. For example, when asked by the Irish Times about the July clarification on the status of summer camps, then-Taoiseach Micheál Martin,

> said he understood the 'difficulties and significant disappointments caused by the cancellation of indoor summer camps and group training which he insisted was a measure that needed to be taken because of the Delta variant. 'I do understand that fully. But the motivation is a clear one. To protect people and to protect our hospitals', he said. (McGreevy, Kelleher, and Hilliard, 2021)

While the Taoiseach painted this as an objective, science-based decision – he is quoted in the same article as saying, 'We are doing this to protect society and to protect the progress and gains that we have made. That is the only motivation' (McGreevy, Kelleher, and Hilliard, 2021) – it is worth noting his couching of his statement in affective language, referring to surmised 'disappointment' from both families and summer camp organisers at the new clarification. Minister Catherine Martin's 7 July clarification of the guidelines used similar language, stating,

> The Government recognises that this is a difficult decision for many sectors, and particularly for so many businesses which had believed they would be able to open this week. (Oireachtas, 2021b)

Other reporting on the fate of summer camps was similarly affective, emphasising uncertainty, confusion, frustration (Lynch, 2021a), and ultimately, for some, 'resign[ation]' in the face of a clarification that forced them to shutter for the summer (McGreevy, Kelleher, and Hilliard, 2021).

At the same time, discourses of the vaccine 'rollout' traded in an optimistic – if somewhat abstract – sense of hope, putting forth the idea that everyday life might return to 'normal' again once the entire population had been fully vaccinated. While affective discourses of the vaccine were not an active part of Rock Jam's day-to-day summer camp workings, they were present beneath the surface, as one by one the staff received notifications of their vaccine appointments. In the 2021/22 academic year, Rock Jam was able, for the first time since the initial pandemic closures, to return to (masked) in-person term-time sessions, and they held their first live concert in nearly

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two years in a Dublin live music venue in December 2021. By the time the next round of summer camps began in June 2022, the campers themselves had been eligible to receive their own vaccine doses for quite some time, and the restrictions of the previous year had been lifted.

Conclusion

The case of Rock Jam's popular music summer camps serves as a reminder that public health policy and cultural policy do not exist separately, but rather mutually influence and impact upon one another, an entanglement that was well highlighted by the absence of live arts and cultural programming for much of the COVID-19 pandemic's first year and a half.

This case study provides an example of arts workers and managers working to deliver programming in line with public health guidelines during a uniquely difficult period. It demonstrates the difficulties and frustrations experienced by arts managers when faced with unclear or contradictory public health policies; it also highlights the physical and embodied aspects of these policies, beyond (and in addition to) the more visible and more discussed actions of masking, hand washing, and social distancing. Examining this case through the lens of affect provides insights into the ways in which affect is operationalised and made known as a series of ethical and relational choices and negotiations, both by policymakers and by arts workers and managers charged with putting those policies into practice.

While the outdoor-only summer camp policy was relatively short-lived – affecting less than two months' worth of Rock Jam's summer programming – its affective shadow is long. When, two years later, I approached Baz Rycraft to secure image permissions for this article (which he graciously and enthusiastically granted), he wrote back, 'At the end of this [2023] camp season we all reference the "year of the marquees" as the acid test of how easy or tough our time was' (personal communication, quote used with permission). The embodied, affective experiences of delivering cultural programming under the specific public health policies of July and August 2021 thus continue to shape Rock Jam staff members' affective language, with that language coalescing around and sticking to the particular objects of the marquee tents.

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Endnotes

[i] For detailed descriptions of teaching and learning practices and strategies at Rock Jam, see Rush, 2023; Rush, in press.

[ii] On the advice of the peer reviewers, I have not included a discussion of theories of affect in this article. In brief, my approach is firmly situated within what White identifies as the ‘sociocultural’ strand of affect theory (2022, p.200, n.24). Readers interested in understanding how I conceive of ‘affect’ (and its relation to ‘emotion’), as well as the key influences on that conception, may consult the detailed discussion in Rush, 2022b (pp.120-123).

[iii] While conducting this research, I was employed as a postdoctoral research fellow in music at Dublin City University, in the same department in which the BA in Jazz and Contemporary Music Performance is housed. While I approached Rock Jam independently, learning of the DCU connection only after making the initial contact, my DCU affiliation undoubtedly affected the Rock Jam staff’s perception of me and reception of my work.

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